

# Zhuang's Dynamics Designing Based Authentic Handicrafts Marketing Management

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## Abstracts

The purpose of this research is 1) To enthusiasm understanding on authentic handicrafts making process, 2) To expansion in Zhuang's dynamics trade designing for marketing management.

Research Methodology qualitative and creative research methods, including in-depth interviews and case studies, in order to collect data on the production process and market management strategies of Zhuang's handicrafts.

Research result those the traditional production techniques of Zhuang's authentic handicraft textiles not only embodied rich cultural connotations, but also presented new development potential in the context of modern dynamic design. Finally, the study points out the limitations of the current research and makes suggestions on how to better combine the traditional characteristics of Zhuang's authentic handicraft textiles with modern market demands.

**Keywords:** Zhuang's Authentic Handicrafts; Dynamics Designing; Marketing Management

## Introduction

On the basis of analyzing the embodiment and development status of national cultural elements in Zhuang folk handicrafts, the research direction is to deeply explore the national cultural connotation of Zhuang folk handicrafts and accelerate the perfect integration of national cultural connotation with the design and creation of modern Zhuang folk handicrafts. By exploring the inheritance and innovative development strategies of national culture in Zhuang folk handicrafts as a means, the research goal is to better inherit and innovatively develop national culture and improve the design innovation level of modern Zhuang folk handicrafts, in order to achieve a better understanding of national culture. Inheritance and innovative development also provide certain reference value for the integration of similar national cultures and modern handicrafts (Sun, 2021: 125-129).

In contemporary globalized society, the preservation and transmission of national culture have become crucial issues. The Zhuang, being the largest ethnic minority in China, possess unique handicrafts that not only constitute a vital aspect of cultural heritage but also serve as a manifestation of national identity and cultural pride. However, with the acceleration of modernization, traditional handicrafts are encountering significant challenges, including obstacles in skill inheritance, market competition pressures, and cultural homogenization. Therefore, exploring a sustainable development path for Zhuang's handicrafts in modern society is not only important for preserving and inheriting Zhuang's culture but is also crucial for enhancing the market value and competitiveness of these handicrafts (Gao, 2020: 155-158).

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## Research Objectives

1. To enthusiasm understanding on authentic handicrafts making process.
2. To expansion in Zhuang's dynamics trade designing for marketing management.

## Literature review

### Zhuang Ethnic Culture and handicraft textiles

The largest ethnic minority in China, inhabit the Guangxi Zhuang Autonomous Region and other areas, and have a long and rich history and culture. Among their cultural expressions, Zhuang traditional handicrafts, particularly textiles, stand out for their rich colours, distinctive patterns, and traditional techniques. Symbolic patterns such as dragons, phoenixes, flowers, and birds convey profound cultural connotations. Zhuang's authentic handicraft textiles serve as both practical items and carriers of culture. They showcase their unique charm during traditional festivals, weddings, and other occasions. The production techniques, including spinning, dyeing, weaving, and embroidery, have been passed down through generations, resulting in a distinctive production process. Scholars have conducted in-depth studies on Zhuang's authentic handicraft textiles, drawing from historical documents and modern research. This provides a robust foundation for comprehending their cultural and historical value, underscoring the irreplaceable role of this traditional craft in Zhuang's culture (Statistics Bureau of Guangxi Zhuang Autonomous Region, 2022).

Li Ming's 2018 study explores the historical background and cultural characteristics of the Zhuang people, with a focus on the status and influence of traditional Zhuang handicrafts. This study provides a basis for understanding the fundamental elements of Zhuang culture and their embodiment in handicraft textiles.

work presents a detailed survey and description of the techniques used in making Zhuang handicraft textiles. The paper focuses on the textile production process, traditional tools and materials, and the methods used to pass on these skills. The meticulous studies provide substantial support for the section discussing the process of making Zhuang's handicrafts (Zhao, 2019).

In 2020, Wang Hong analyzed representative Zhuang handicraft textiles, exploring their significance in the cultural and social life of the Zhuang people through a case study. The research highlights the significance of Zhuang's authentic handicraft textiles in cultural heritage and historical traditions.

Zhang (2021) study focuses on the use of dynamic design in Zhuang's handicrafts. He examines the incorporation of traditional elements with modern design trends, emphasizing the crucial role of dynamic design concepts in enhancing the appeal of handicrafts.

### Dynamic Design Theory

Dynamic design theory is an important aspect of the design field, emphasising the incorporation of change and innovation in the creative process to adapt to the evolving social and cultural environment. In the field of Zhuang's handicrafts, the application of dynamic design theory helps to integrate traditional elements with modern aesthetics, creating more dynamic and contemporary works.

According to Smith and Jones (2017), dynamic design theory plays a key role in the creation of handicrafts. By introducing this concept, handicraft makers can break the constraints of traditional design and use various elements, including patterns, materials, and production techniques, more flexibly. These innovations stimulate consumer interest and make the products more attractive to the market.

Gao and Li's (2019: 155-158) study explores the application of dynamic design theory in traditional cultural heritage. It is believed that dynamic design can not only incorporate modern elements but also preserve the essence of traditional culture, making it more appealing to contemporary society. This integration makes handicrafts more dynamic in the process of cultural inheritance and more likely to be embraced by the younger generation.

### **Application of market management in the field of handicrafts**

Marketing management in the handicrafts industry is a multifaceted field that requires consideration of various factors, including product pricing, distribution channels, and marketing strategies. MDPI suggests that design thinking can bridge the gap between natural and human sciences, improving methodologies and research tools for sustainable development. Research has shown that effective marketing management strategies are essential for promoting and competing in the handicraft market. Literature highlights how market management can contribute to the sustainable development of traditional handicrafts in modern markets while preserving their cultural values.

Jones and Smith (2018) suggest that successful market management in the handicrafts industry involves branding, digital marketing, and target market positioning. They argue that building a unique brand image can help craft makers stand out in a competitive market. Additionally, the use of digital marketing, particularly promotion on social media platforms, can provide wide exposure for handicrafts and enhance brand awareness.

Smith and Brown's (2019) study investigated the impact of market management strategies on the sale of handicrafts. The study found that handicraft producers can better meet the needs of different consumer groups by positioning their target markets and adopting differentiated pricing strategies. Additionally, active participation in local and international handicraft exhibitions and market events can help expand the market reach of their products.

## **Research Methodology**

The research methodology was qualitative research by using interview and observation method.

This academic paper provides a systematic summary and evaluation of existing research on Zhuang's authentic handicraft textiles. It reveals the current status, problems, and trends of research by integrating relevant literature. It reveals the current status, problems, and trends of research by integrating relevant literature. Additionally, it provides a theoretical basis and research direction for subsequent research.

Research tools: interview form and observation form

Data collection: Collect data by interviewing key informants

Data analysis: The data from the interview and observation will be analyzed by using content analysis.

## Research Conceptual Framework

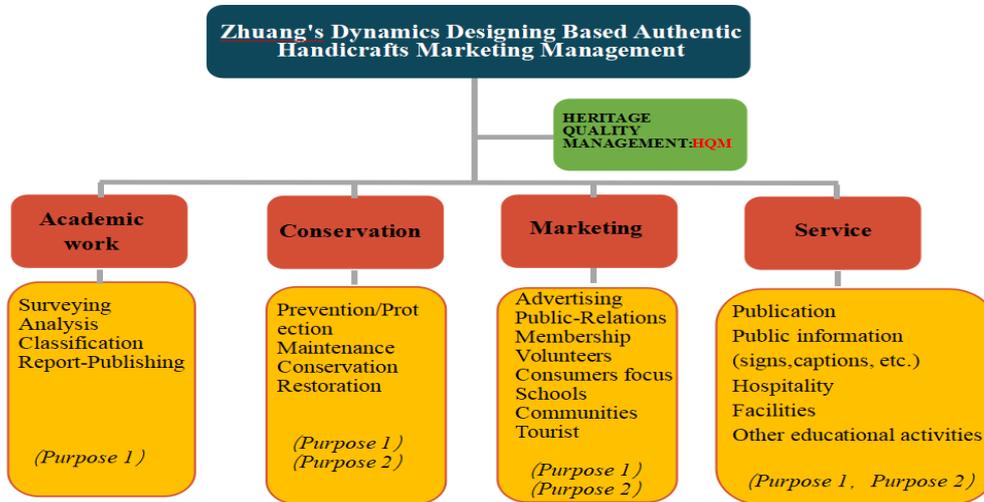


Figure 1: Conceptual Framework on Marketing

Soure:Designing by Huang Peijun based on ICCROM International Centre for the Study of the Preservation and Restoration of Cultural Property.

## Research Results

### Enthusiasm understanding on Authentic Handicrafts Making process

#### Authentic Handicrafts of raw materials

The raw material of Zhuang's authentic handicraft textiles originates from historical records. In the early days, Zhuang's textiles were mainly based on hemp. With the introduction of silk-cotton, the development of Zhuang's authentic handicraft textiles went through the stages of jacquard (plain jacquard cotton weaving) and zebu (coloured jacquard weaving), and eventually evolved into Zhuang's authentic handicraft textiles (coloured jacquard cotton-silk mixed weaving). The production process of Zhuang's authentic handicraft textiles is mainly based on the use of cotton strands as warp threads, while the weft threads are made of untwisted or twisted strands of silk, which are interwoven with each other.

A distinctive feature is that Zhuang's authentic handicraft textiles is woven with a cotton and silk blend, which was chosen as the warp because cotton yarn was readily available. In contrast, silk yarns were more precious but had a beautiful appearance and were therefore used as the weft yarns for displaying patterns. Such a choice is consistent with the use of cotton and silk in the history of Zhuang's textiles.

From a historical perspective, the textile industry was closely linked to cultivation, with twine, cotton yarn and silk seen as important raw materials for textiles, fueling the production and development of Zhuang's authentic handicraft textiles. This correlation reflects the close links between agriculture and textiles, and also emphasizes the evolution of Zhuang's authentic handicraft textiles as a culture and craft. The production of Zhuang's textiles begins with the careful selection of raw materials.



Figure 3-4: Raw materials for authentic Zhuang handicrafts  
 source: Photo token by Huang Peijun on September 15,2023.

### Machinery and equipment

The evolution of machinery and equipment for the Zhuang's authentic handicraft textiles weaving process has undergone a remarkable change from traditional handcraft to modern mechanization. In the traditional stage, Zhuang's authentic handicraft textiles weaving relied on craftsmen who wove unique patterns and textures with traditional techniques. However, with the rise of the Industrial Revolution, the trend towards mechanization came to the fore in textiles weaving, and in the late 19th and early 20th centuries, various types of looms, jacquard machines and other mechanical equipment were gradually used, which greatly increased the speed of production and expanded the possibilities of design.

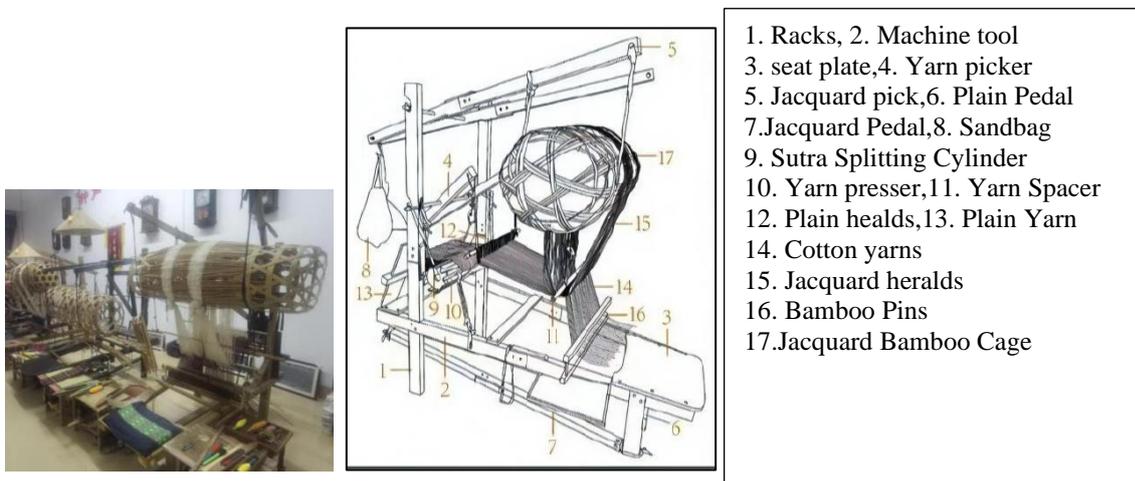


Figure 5-7: Weaving tools for authentic Zhuang handicrafts  
 Source: Photo token by Huang Peijun on January 18,2023.

### 15 Steps in Zhuang's authentic handicrafts Textile Techniques

The production process of Zhuang's authentic handicrafts has its own unique requirements and techniques. During the production of Zhuang's authentic handicraft textiles, the designer creates a craftsman's drawing which is then used by the craftsman to select the appropriate textile thread materials. To enhance the cultural connotation and artistic value of

Zhuang's Authentic Handicrafts Making process, including:

Table2 :15 Steps in Zhuang's authentic handicrafts Textile Techniques

Step	concrete content	Step	concrete content
1	 Traction and arrange warp threads to ensure they are neat and orderly.	2	 Organizing the arranged warp to organizing the arranged warp threads to make them parallel and tight, preparing for subsequent processes.
3	 Threading the warp threads into the heddles of the loom, forming the warp system on the loom	4	 Using a yarn combing machine to comb the raw material into fine and even yarn suitable for weaving.
5	 Loading the organized warp threads onto the loom, preparing for the weaving process.	6	 Dividing the yarn into smaller warp beams according to the required quantity for easier weaving.
7	 Separating the yarn into large warp beams and threading the pattern heddles with different colored yarns, preparing for the textiles pattern.	8	 Repeating the threading process to ensure the preparation of the pattern heddles is completed.
9	 Using a shuttle, which carries the weft thread with the fabric, for the weaving process.	10	 Simultaneously processing the fabric edges during weaving to make them neat.
11	 Designing and arranging the pattern plates or borders for the textiles weaving.	12	 Feeding the organized warp threads into the loom and opening the shed for weaving at the intersection of warp and weft threads.
13	 Picking up or lowering pattern threads according to the pattern plates, creating designs and color effects during weaving.	14	 The shuttle passes through the woven area where the warp and weft threads intersect, forming the basic structure of the textiles.

15		During weaving, beating the weft threads with force to ensure the fabric's firmness and uniformity.		
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Cited: Designed by Huang Peijun. and all photos in the table were also from Microsoft Bing

After observing and analyzing the process of Zhuang's Authentic handicraft textiles weaving techniques, the following characteristics have been identified:

- (1) In minority textiles, the technique of breaking the warp and weft is commonly employed;
- (2) "Pick flower knotting" stands out as the core technique in Zhuang's Authentic handicraft textiles;
- (3) The process of weaving Zhuang's Authentic handicraft textiles involves a coordinated effort between humans and looms;
- (4) Improving the materials used in Zhuang's Authentic handicraft textiles can enhance their quality and aesthetics.

It is clear that Zhuang's Authentic handicraft textiles craftsmanship is a comprehensive weaving system, with interconnected processes that interact with each other and allow for separation and transformation based on their attributes. These processes can be used dynamically in product design.

### Patterns of Zhuang's authentic handicraft textiles

The patterns of Zhuang's authentic handicraft textiles contain the handmade wisdom and deep emotions of Zhuang's women, and at the same time record the long historical evolution of the Zhuang's people as the descendants of the ancient Baiyue nation. Influenced by the beautiful geographical environment and long history of Guangxi's beautiful mountains and waters, Zhuang's authentic handicraft textiles culture shows a rich and colorful local history and ethnic characteristics. This unique culture is expressed through the Zhuang's authentic handicraft textiles pattern, applicable to a number of categories, each of which presents different styles of pattern styles, vividly demonstrating its long history and strong local history and national characteristics. Zhuang's authentic handicraft textiles patterns can be divided into four categories.

(1) Traditional geometric decorative patterns, including thunder pattern, water wave pattern, chevron pattern, swastika pattern, etc. These geometric decorations often do not appear alone, but in a variety of ways with each other, and animal patterns, plant patterns, etc., combined with the use of the formation of unique and layered sense of decorative effect.

(2) Patterns motifs, which are based on the theme of flowers, are the main design direction of folk Zhuang's authentic handicraft textiles. Based on the cultural characteristics of the Zhuang's people, these floral motifs reflect local plants, natural landscapes, as well as flower-related meanings and symbols. For example: chrysanthemum pattern, plum blossom pattern, anise pattern, kapok pattern, lotus pattern and so on.

(3) The motifs in the text reflect the intermingling of different ethnic cultures during dynasties. Some of these motifs express auspicious, pleasant, and peaceful meanings, reflecting the unique style of national culture in that period. Examples include the Butterfly Loves Flower Pattern, Double Crane with Spring Pattern, Colorful Butterfly Auspicious

Pattern, Auspicious Phoenix Pattern, Auspicious Octagonal Pattern, and Python Dragon Pattern.

(4) Modern and Innovative Patterns, as the era develops, Zhuang's authentic handicraft textiles patterns continue to innovate. Modern designers combine traditional elements to create more fashionable and creative patterns, making Zhuang's authentic handicraft textiles more attractive in the contemporary market. For example, the feathered man pattern, the frogman pattern, the weaving flower longevity pattern, the "longevity" pattern, the "blessing" pattern, the "happiness" pattern, the "good luck" pattern "Long life" pattern, "longevity" pattern, "long life" pattern and so on.

Zhuang's authentic handicraft textiles patterns generally have the following characteristics:

- (1) Most of the motifs symbolize good luck and happiness;
- (2) Expression of distinctive national characteristics;
- (3) The lines of the motifs are general and condensed, and most of them are continuous and symmetrical;
- (4) Reflecting the Zhuang's people's love of life and nature.

Zhuang's authentic handicraft textiles patterns are full of rich historical information and cultural connotations. In form, the clever composition, vivid shape and rigorous structure reflect the simple and genuine aesthetics of the Zhuang's people, and also reflect the unique coherent and balanced national style of Zhuang's authentic handicraft textiles patterns.

#### **Colour Patterns of Zhuang's authentic handicraft textiles**

The patterns and colours of Zhuang's authentic handicraft textiles are intricately intertwined, creating a nuanced and distinctive visual language. The colours exhibit clear contrasts, vibrant hues, and harmonious pairings, with layers and a unique rhythmic quality. Zhuang women often use 'five-coloured' warp threads in blue, cyan, green, red, and black, with additional shades such as orange, medium yellow, pink, and purple. Common colour combinations for Zhuang women's weaving include orange-blue-cyan, red-blue-cyan, and pink-red-blue-black.

Artisans use two colour combinations in the weaving process: one for their drawings and another for the picking textiles. The careful selection of colours enhances the portrayal of motifs, reflecting Zhuang women's understanding of nature in daily life and expressing their aspirations for beauty.

Zhuang's authentic handicraft textiles exhibit a bold use of primary colours, including red, yellow, blue, and green. These colours are versatile, allowing for exaggeration or variation as needed. Five-coloured textile threads are commonly used in clothing, skirts, scarves, and quilts, reflecting the Zhuang people's fondness for vibrant hues.

In summary, Zhuang's authentic handicraft textiles boast a diverse colour palette, forming a comprehensive system that serves both aesthetic and cultural purposes. The colour combinations not only have visual appeal but also convey cultural significance, enriching the tapestry of Zhuang culture.

**Expansion in Zhuang's Dynamics trade Designing for Marketing Management  
 Uncovering Potential Needs from the User's Perspective**

The analysis of the target market is crucial to understanding the needs of consumers from different sectors and cultural backgrounds.

Table: Dynamics Designing process Marketing target need

target need	Textile types	consumer demand	trade textiles
Culture lovers and collectors	Framed decorative paintings, tapestries	The traditional production process and cultural background of Zhuang's textiles as unique artefacts, showing a keen interest in original handmade textiles	
fashion lover	Textile patterns are incorporated into clothing, backpacks and other fashion items.	Focus on aesthetics, texture and practicality, emphasizing the value of the product for everyday use	
Business Customers	Stationery, office supplies, small gifts, etc.	Favoring modern machine-made products to meet the needs of mass supply and economy	
traveler	Bracelets, ornaments, fridge stickers, etc.	Focus on regional characteristics and cultural representation, suitable for souvenirs or gifts.	
Customized Demanders	Daily necessities, souvenirs, etc.	Seeking unique customized products, handmade Zhuang's textiles are able to meet their individual needs.	

Cited: Designed by Huang Peijun. and all photos in the table were also from Microsoft Bing

Based on the research on different demand groups and consumer needs, it is evident that Zhuang's authentic handicraft textiles have a wide market potential among various groups, including cultural enthusiasts and collectors, fashion enthusiasts, commercial customers, tourists, and customized demanders. Meeting these potential needs can help manufacturers and designers position themselves better in the market, provide products that meet diverse consumer expectations, and promote the market development of Zhuang's authentic handicraft textiles.

### Insight into potential problems from a product perspective

- (1) Unclear product market positioning
- (2) Uneven layout of product operating grades and incomplete product lines
- (3) Lack of creativity and variety
- (4) Lack of practicality and experience
- (5) Cultural excavation is not deep
- (6) Insufficient transformation of handicrafts into "design", weak craftsmanship, and a general lack of a sense of design, aesthetics and practicality.
- (7) Less integration with Guangxi Zhuang regional tourism culture.

To sum up, the current development of Zhuang's authentic handicraft textiles product design is facing many challenges, and it is urgent to solve the bottleneck problems in the R&D and design stage of the product, so as to provide theoretical and technical guidance for the subsequent product manufacturing practice.

### Zhuang's textile product design

In Zhuang's textiles design, through the pre-production of original handcrafted textiles and market research, new vigor and creativity are injected by adopting dynamic product design, which skillfully combines traditional craftsmanship with modern aesthetics, in order to satisfy the contemporary consumer demand and market changes. The following key steps are proposed:

**New Dynamics Ideas:** Preliminary design through hand-drawing and computer software at the sketch and conceptual design stage. Reconstruct and restructure the traditional patterns and introduce modern elements to create unique and fashionable designs; make the original plain patterns more in line with contemporary aesthetics by adjusting the color scheme; explore new fabrics to replace the traditional cotton and linen to give the work a new visual feeling. The aim of this stage is to form a preliminary product idea through sketching and conceptual design, laying the foundation for subsequent design and production.

Figure 8-9: Dynamic Designing I



Cited: Photo taken by Huang Peijun on October 9, 2023.

**New Dynamics products:** After the design is finalized, technical refinement will be carried out through expert assessment, taking into account the choice of materials, production process and cost control to ensure that the design is feasible in production. In the production of the products, try to integrate different materials and processes, in addition to the traditional mulberry silk, but also replace or combine with other textile materials, leather, metal, etc., to expand the texture and use of the products. At the same time, explore different techniques, such as embroidery, weaving, silk printing and dyeing, etc., to increase product artistry and personalization. This stage emphasizes the use of new materials, highlights the practicality and functionality of the products, realizes the organic combination of traditional and modern materials, and meets the modern consumers' pursuit of multi-functional products.

Figure 10-12: Dynamic Designing II



Cited: Photo taken by Huang Peijun on November 15,2023.

**New Dynamics functions:** Through expert assessment and technical refinement, we focus on multifunctional designs that add utility to textiles on a decorative basis, for example, by introducing warmth-retaining, breathable and other properties. The use of innovative materials includes new fabrics that replace traditional cotton and linen, and the introduction of materials with antibacterial, waterproof and sunscreen functions to enhance product quality. At the same time, the textiles are given novel functionality by exploring new craftsmanship techniques, such as smart textile technology and wearable technology, to integrate with modern technology. This design phase aims to make Zhuang's textiles more relevant to the contemporary consumer's lifestyle, showing modernity and innovation.

Figure 13-14: Dynamic Designing III



Cited: Photo taken by Huang Peijun on December 21,2023.

From the above, it is concluded that: Zhuang's authentic handicraft textile products can be favored by consumers, not only should the design be in line with the social trend and public aesthetic trend, but also the protection, inheritance and application of original textile techniques in product design are important factors, and also follow the principles of product style series and dynamic design, so that Zhuang's authentic handicraft textiles handicrafts can really serve the dynamic product design.

### Expert aesthetic assessment

During the process, product designers, cultural management experts and target consumers are invited to evaluate the aesthetics of the product and give their opinions. Feedback is collected to ensure that the design strikes a balance between cultural heritage and market needs.

Table: Dynamics Designing Approve agreement

Areas of Expertise	Name of expert	Rresearch area	Eexpert advice	
Craft textile production of the Zhuang ethnic group	Tan Xiangguang	National Non-Genetic Inheritors of Zhuang's textiles	1.Traditional skills are complex and need to be preserved, created, developed and mechanized. 2.Modern machine-made Zhuang's textiles may be more compatible with mass production and economic practicality.	
	Wei Fengxian	Provincial Non-Genetic Inheritors of Zhuang's textiles	1.Aadhering to traditional, handmade textiles. 2.Actively innovate in graphics and cultural content.	
Textile design	Zong MingMing	Creative Product Design	1.Considers Zhuang's textiles as fashion accessories, focusing on product design, colors and trendy elements. 2.Continuously enriching the material and technology of the product, also actively exploring new carriers.	
Marketing	Huang Aiqun	Product marketing	1.Develop Zhuang's textiles to create cultural and tourism souvenirs based on their unique culture. 2.A clever blend of local culture, materials and craftsmanship makes it an ideal gift for special occasions or festivals to give to friends and family. 3.The expand the platform for online sales.	

Knowledge management	Lan CHanglong	Intangible Cultural Heritage Policy	1.Determining the quality, uniqueness and cultural value of Zhuang's handicrafts through in-depth market analyses using HQM principles. 2.Finalize the marketing strategy based on the pre-market analysis and UNCTAD's guidance on handicraft markets in developing countries.	
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Cited: Designed by Huang Peijun, and all photos in the table were also taken by Huang Peijun in 2023

### Marketing Strategies for Zhuang's authentic handicraft textiles

To effectively market Zhuang's authentic handicraft textile products. According to the cited conceptual framework on marketing from ICCROM International Centre, a holistic approach that combines on *advertising, public relations, membership, volunteers, consumer focus, schools, communities, and touristt* can be implemented:

(1) Advertising: Utilize illustrated brochures, social media ads, and videos for targeted online promotion. Collaborate with local media for event coverage and sponsorships. Actively engage in social media conversations to enhance brand awareness.



Figure 13-14: Marketing  
 Cited: Designing by Huang Peijun on October 10,2023.

(2) Public Relations: Forge strategic partnerships with cultural organizations for joint events and exhibitions. Conduct media conferences to highlight the uniqueness of Zhuang's authentic handicraft textiles. Participate in social responsibility activities to build a positive CSR image.

(3) Membership: Launch an appealing membership program offering exclusive benefits to enhance member loyalty. Use the membership base for market research and product feedback.



Figure 14-15: Marketing  
Cited: Market photo taken from Xiao Mumain on December 12,2023.

(4) Volunteers: Create a volunteer team for community engagement, cultural exhibitions, and charity sales. Develop an incentive program to encourage active participation and storytelling about textile products.

(5) Consumer Focus: Establish direct interaction through social media, responding to user comments and offering a personalized shopping experience. Implement a user-generated content (UGC) strategy to encourage consumers to share photos and stories related to Zhuang's authentic handicraft textiles.

(6) Schools: Collaborate with schools for art education programs introducing students to the history and culture of Zhuang's authentic handicraft textiles. Organize craft experience activities in schools to foster students' interest in handicrafts.

(7) Communities: Participate in community events, bazaars, and cultural festivals to showcase products and build ties with residents. Conduct community workshops to increase understanding of the production process and boost product sales.

(8) Touristt: Establish boutiques or exhibition spaces in tourist attractions. Collaborate with tourism organizations to create customized tour packages related to textile products, enhancing product visibility in the tourism market.

These integrated strategies aim to comprehensively promote and sell Zhuang's authentic handicraft textiles, building a stronger brand image through multifaceted promotion and interaction to attract a broader audience.

## Conclusion

The process of creating authentic handicrafts involves using raw materials with distinctive features. For instance, Zhuang's authentic handicraft textiles are woven with a blend of cotton and silk. This choice reflects historical traditions, where cotton, being more readily available, was used as the warp, while precious silk yarns were used as weft yarns to display intricate patterns. Traditionally, Zhuang's authentic handicraft textiles were crafted by hand, but there has been a significant shift towards modern mechanization. This transition has altered the weaving process, bringing about remarkable changes in machinery and equipment. The 15-step technique used in Zhuang's authentic handicrafts creates patterns filled with rich historical and cultural significance. The compositions, shapes, and structures reflect the genuine aesthetics of the Zhuang people and embody a unique national style. Color combinations in Zhuang women's weaving typically include orange-blue-cyan, red-blue-cyan, and pink-red-blue-black.

To effectively market Zhuang's authentic handicraft textile products, a holistic marketing approach is crucial. This approach involves advertising, public relations, engaging with consumers, collaborating with schools, communities, and tourists, and leveraging volunteers. By integrating these strategies, the unique beauty and cultural heritage of Zhuang's authentic handicraft textiles can be effectively showcased and promoted.

## **Discussion**

Research objectives was to enthusiasm understanding on authentic handicrafts making process, Researcher found that the process of creating authentic handicrafts involves using raw materials with distinctive features. For instance, Zhuang's authentic handicraft textiles are woven with a blend of cotton and silk. This choice reflects historical traditions, where cotton, being more readily available, was used as the warp, while precious silk yarns were used as weft yarns to display intricate patterns, Traditionally, Zhuang's authentic handicraft textiles were crafted by hand, but there has been a significant shift towards modern mechanization the result consistent with (Tian,2018). This transition has altered the weaving process, bringing about remarkable changes in machinery and equipment. The 15-step technique used in Zhuang's authentic handicrafts creates patterns filled with rich historical and cultural significance. The compositions, shapes, and structures reflect the genuine aesthetics of the Zhuang people and embody a unique national style. Color combinations in Zhuang women's weaving typically include orange-blue-cyan, red-blue-cyan, and pink-red-blue-black (Sun, 2021: 125-129).

Research objectives was to expansion in Zhuang's dynamics trade designing for marketing management, Researcher found that the effectively market Zhuang's authentic handicraft textile products, a holistic marketing approach is crucial. This approach involves advertising, public relations, engaging with consumers, collaborating with schools, communities, and tourists, and leveraging volunteers. the result consistent with (Chen, 2014). By integrating these strategies, the unique beauty and cultural heritage of Zhuang's authentic handicraft textiles can be effectively showcased and promoted.

## **Recommendations**

### **1.General Recommendations**

This paper discusses for to enthusiasm understanding on authentic handicrafts making process, and to expansion in Zhuang's dynamics trade designing for marketing management. These integrated strategies aim to comprehensively promote and sell Zhuang's authentic handicraft textiles, building a stronger brand image through multifaceted promotion and interaction to attract a broader audience.

### **2. Recommendation for future research**

Recommendation for future research should development of original Zhuang's handicrafts through, Integrating traditional skills with innovation, combining traditional techniques with new technologies, Emphasizing product design with modern elements, defining market positioning, and enhancing brand awareness, Strengthening digital marketing, leveraging social media, and expanding e-commerce channels for increased online exposure and sales, Promoting community participation, encouraging local involvement, and fostering collaborations with artists and enterprises for innovation, Undertaking cultural education activities to raise public awareness and appreciation of Zhuang's handicrafts.

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