

A Framework for Reviving Traditional Handicrafts: Craft Branding, Product Development, and Marketing Strategies for Dong Ethnic Craft in Sanjiang, China

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Abstract

The traditional Dong handicrafts of Sanjiang, rooted in the cultural heritage of the Dong ethnic group face challenges in retaining their market relevance while preserving their traditional characteristics. Despite their cultural and historical significance, these handicrafts struggle to meet the growing demands of the modern cultural and creative industries, leading to declining sales. This study examines the traditional handicrafts of the Dong community in China. It produces a theoretical framework that can be applied to revitalize them by focusing on three key areas: product development, craft branding and marketing strategies. The paper specifically explores traditional practices such as textile dyeing, wooden architecture construction, and silver craftsmanship, highlighting their cultural and economic importance in contemporary contexts.

This research employs a case study method. Data collection process involved gathering and analyzing information from academic journals, government reports, and published magazines.

It concludes that the marketability of Dong handicrafts could be enhanced through the development of innovative craft branding strategies that integrate traditional craftsmanship with modern design and technologies while safeguarding their cultural heritage. By employing insights from product development branding and marketing strategies, the paper proposes solutions to revitalize and sustain Dong handicraft traditions in the face of modernization and globalization. The research confirms that traditional Dong handicrafts, despite facing challenges from modernization, globalization, and technological advancements, can be revitalized through the strategic application of product development, branding and marketing frameworks.

Keywords: Dong handicrafts, Product development, Craft branding, Marketing strategies, Cultural preservation, Modernization and globalization

Introduction

Sanjiang Dong Autonomous County, nestled within the cultural tapestry of southwestern China serves as a bastion of the rich heritage of the Dong ethnic community. Data made public by the government office of Sanjiang Dong Autonomous County shows that Sanjiang has a total population of 418,000, of which 58 percent are Dong people, making it the largest ethnic group in the region (Sanjiang Dong Autonomous County People's Government, 2024). It is noteworthy that the folklore, folk art, festivals, and cultural traditions of the territory provide a favorable environment for the development of unique handicrafts.

As an integral part of the Dong traditional culture, Sanjiang Dong traditional handicrafts play a key role in cultural preservation and promotion; and as consumer goods, their unique handmade characteristics have generated great economic value. Nevertheless, the protection and development of traditional handicrafts have encountered three major challenges linked to economic development, technological advancement, and cultural changes since the twenty-first century, which raise numerous research questions that should be explored.

Indeed, driven by the growth in the global cultural and creative industries and policy changes, such as the implementation of traditional craft revitalization plan by the Chinese central government in 2017, Sanjiang Dong handicrafts have gradually departed from the traditional model of natural development to use diverse approaches for the protection of cultural elements, new product development, and marketing strategies.

It is noteworthy that traditional Dong handicrafts in Sanjiang face declining market demand despite efforts to retain their cultural heritage. As modernization and globalization advance, these crafts struggle to remain economically viable. Thus, there is a need for innovative approaches to revitalize Dong handicrafts. Therefore, investigating the status of the traditional Dong handicrafts in Sanjiang will help formulate innovative approaches for new product developments that embrace regional characteristics, directional orientation, and cultural sensitivity.

In this context, this study examines the Dong traditional culture and the Sanjiang Dong traditional handicrafts. It aims to identify theoretical frameworks that can be applied in reviving these handicrafts through product development, craft branding and marketing strategies. It is based on the premise that craft branding conceptualized to promote regional characteristics, directional orientation, and cultural sensitivity could preserve and promote Dong traditional culture while ensuring the economic viability and sustainability of them despite modernization, globalization, and technological advancements threatening them.

Its objectives are:

- To ascertain the specific product developments that can be promoted.
- To identify marketing strategies that utilize innovation
- To identify theoretical frameworks that can be employed to revitalize Dong handicraft traditions, ensuring their preservation and economic viability for future generations.

Review of Literature

The cultural industry, which develops and utilises cultural resources is an important part of the global economy. The morphological characteristics and efficacy of traditional handicrafts can only be demonstrated and brought into play in the specific activities during the production process, and then can be transformed into cultural protection through appropriate development and utilization. Introducing traditional handicrafts to the contemporary industrial systems needs to actively protect and innovatively develop these production practices.

Zhao (2009) suggests that the progress of the times inevitably affects the development of traditional handicrafts and can bring improvements in handicraft technology. The establishment of a production mechanism can promote these inherited traditions through innovative development. Yang (2019) points out that productive protection is a kind of social and cultural practice that follows the law of intangible cultural heritage itself, and it can achieve industrialisation while retaining authenticity of heritage to the greatest extent possible. In fact, he argues that research, development, and production of heritage and creative products can

utilize the productive protection model. Meanwhile, the creative products also have a multifaceted role in the protection of intangible heritage.

It is notable that the values of traditional handicrafts is being rediscovered in contemporary times everywhere in the world. However, modern lifestyles are also placing greater demands on the handicrafts. In fact, the continuation of traditional styles and patterns may no longer meet the aesthetic needs of the consumers. Therefore, the development of new products needs to be integrated with other disciplines. In this context, Chen (2019) says that traditional handicrafts should introduce design and technology and apply them in their creation to improve quality and output and adapt new products to people's needs in their lives. However, innovation in traditional handicraft products is mainly about improving the basis of inherited traditional skills and is not about replacing traditional techniques entirely with modern technology. Innovation needs to maintain the original materials and content. For example, if ceramics are made and new chemical materials are used to replace kaolin firing, according to Wang (2018) they can no longer be called ceramic making techniques.

Bao (2020) suggests that the creative design of traditional handicrafts needs a clear strategy and should be developed in the direction of industrialization. This consists of helping artisans to establish brand awareness and a marketing model that aligns with the cultural traditions of the handicrafts. In parallel, government departments participating in the formulation of relevant policies and regulations must safeguard the intellectual and economic rights of local traditional handicrafts when establishing comprehensive plans. Furthermore, this also includes the establishment of a design, production, and marketing industry.

This review of literature demonstrates that there is an ongoing research and discussion about the role of branding new technologies and product development in promoting traditional crafts. However, the extent to which they have been examined is notably inadequate.

Research Methodology

This research employs a case study method to explore the revival of Dong traditional handicrafts through product development, craft branding, and marketing strategies. Data were sourced from a wide range of literature, including historical accounts of traditional handicrafts, studies on new product development, branding strategies, and marketing approaches. Research was conducted between 2009-2023, with a focus on collecting data specifically related to Dong handicrafts through relevant studies, reports, and industry publications. Some of the key elements go back much further.

The structured data collection process involved gathering and analyzing information from academic journals, government reports and magazines. These sources were reviewed to identify key theoretical findings and practical insights into the product development process, branding, and marketing strategies for handicrafts. Data were then analyzed to uncover prevailing views and identify a theoretical framework that can guide the development of new products for Dong traditional handicrafts, ensuring both cultural preservation and market viability. A table of all the literature examined is provided below (Table 1):

Table 1: List of Main Literature of the research

Source: Author

Types of Literature	Title of the Research/books/Journals	Authors	Year	Key Focus of Discussion
Journal	Intangible Cultural Heritage and Productive Protection.	Zhao, N.	2009	The development of the times promotes the technological renewal of traditional handicrafts and promotes inheritance and innovation.
PhD Thesis	Intangible cultural heritage and cultural creative product design. China Academy of Art.	Yang, H.	2017	The development and production of intangible cultural and creative products need to be supported by a model of productive preservation.

Book	The Development Path of Design and Handicrafts. In Theory and Criticism of Arts and Crafts.	Chen, C. & Qiu, C. L. (Eds.).	2019	Design and technology should be introduced into traditional handicrafts to improve quality and production.
Book	Chinese cultural experience and design.	Yu, Y.	2016	Traditional handicrafts should be innovated with modern industrial design.
Book	Operations management.	Sun, H.	2016	emphasizes that developing any type of product—whether improved, replacement, or innovative—requires following a specific procedure.
Book	The collision of tradition and modernity: A study of innovation in cultural creative product design.	Bao, Y.	2020	Creative design of traditional handicrafts should follow a clear strategy and aim towards industrialization.
Book	A Study on the Construction of New Media Art Communication of Traditional Handicraft Branding. In Theory and Criticism of Arts and Crafts.	Chang, J. & Qiu, C. L. (Eds.).	2019	Build a traditional handicraft brand from four aspects: exploring core value, creating image, highlighting personalisation and accumulating brand premium.
Book	Brand Image Design.	Zhu, Q.	2013	Conduct consumer surveys to segment the market.
Book	Modern tourism consumer behaviour.	Chen, G. & Sun, J.	2019	Three stages of brand positioning, market segmentation, target market, and specific positioning.
Journal	Traditional craft branding in the perspective of history of technology.	Zhang, X.Y.	2020	Marketing strategies for cultural and creative products.
Journal	4P and 4C Fusion Marketing Strategy Model and its Case.	Zhao, M. Y.	2019	Effect of modernization and the role of marketing strategy models of products.
Book	Tourism handicrafts design and development practice.	Yang, F. & Wu, X.	2019	Productive conservation as a model for balancing industrialization with the preservation of intangible cultural heritage through creative product development.
Journal	Evolving brand boundaries and expectations: looking back on brand equity, brand loyalty, and brand image research to move forward.	Parris & Guzmán	2023	Product Branding and Social Responsibility.

The Case Study

Background on Dong Handicrafts

Sanjiang Dong Autonomous County is located in northern Guangxi Zhuang Autonomous Region in Southwest China. The territory is named after the three rivers of Xunjiang, Rongjiang and Rongjiang.

The Dong Ethnic Group crafts in Sanjiang are an integral part of China's traditional handicraft industry, and the developmental environment at the national and provincial levels also influence the development of local industries. Traditional handicrafts of the Dong ethnic group stand as enduring symbols of cultural heritage and craftsmanship. Following are among these cherished traditions.

- Dong traditional textile crafts,
- Wooden architecture construction techniques and
- Silver jewelry and silver utensils.

- **Dong Traditional Textile Crafts**

Dating back to ancient times, traditional textile crafts has been a cornerstone of Dong cultural expression. Through meticulous techniques passed down through generations, artisans have mastered the art of creating vibrant and intricate patterns on textiles. From the earliest references in historic archives to the present day, textile dyeing has remained a vital aspect of the culture, serving as both a practical necessity and a form of artistic expression. According to records from the Sanjiang Dong Autonomous County Cultural Center, four Dong traditional textile crafts, namely Dong clothing, Dong embroidery, Dong brocade, and Dong fabric production have been recognized by the Guangxi government as provincial-level intangible cultural heritage representative items. Currently, over 5,000 people in the county are engaged in the production of these textile goods. These crafts continue to thrive in modern times, contributing to the preservation of Dong cultural heritage.

- **Dong Wooden Architecture Construction Techniques**

Dong people's mastery of wooden architecture construction techniques is steeped in history and tradition. With roots tracing back thousands of years, wooden architecture embodies the ingenuity and craftsmanship of previous generations. From the earliest cave sites to the iconic drum towers and the Wind-Rain Bridges that grace the landscape of Sanjiang, Dong wooden architecture has left an indelible mark on the region's cultural identity. Despite the passage of time, these techniques continue to be celebrated and preserved, serving as a testament to the enduring legacy of Dong craftsmanship. According to recent surveys, by August 2024, a total of 19 Dong ethnic villages in Sanjiang Dong Autonomous County have been designated as national-level traditional villages, while 33 have been recognized at the provincial level. Among them, the Dong architectural complex in Pingyan Village, Linxi Township has been listed as a provincial cultural relic protection site by the Guangxi government in December 2017. Additionally, 35 Dong wooden structure artisans in Sanjiang have been named Outstanding Representatives of Intangible Cultural Heritage by the government. The Dong community continues to maintain and restore these architectural marvels, ensuring their legacy for the future generations.

- **Dong Silver Jewelry and Silver Utensils**

Silver jewelry and utensils hold a special place in Dong cultural heritage, with a history that also spans centuries. From the intricate designs of Northern Song Dynasty artifacts to the modern-day workshops of Bajiang town, Dong silver craftsmanship reflects a tradition of excellence and artistry. Passed down through generations, the techniques of silver forging have evolved and flourished, with artisans continuing to produce exquisite pieces that showcase the beauty and elegance of silverwork. This craft is not only a form of artistic expression, but also an economic driver for the region, with handmade workshops in Wu Gongneng in Guyi Township, Ou Yonghong in Dudong Township, and Wu Nengfei in Bajiang Township actively producing silver products for both local and external markets.

Evolution of Sanjiang's Traditional Handicraft Industry

As history records, the traditional handicraft industry of the Sanjiang Dong people has undergone significant evolution over the centuries. From its humble beginnings in small workshops to the bustling enterprises of the modern era, the industry has played a vital role in the economic and cultural life of the region. As Sanjiang is evolving through industrialization and modernization, traditional handicrafts have remained a source of pride and identity for the Dong community, providing livelihoods and preserving cultural heritage in an ever-changing environment.

Findings: The Framework for Product Development, Craft Branding and Marketing Strategies

Product Development is a multi-stage process that transforms ideas into marketable products, involving the entire process from concept generation, screening, product design, testing, to commercialization. Product development is not just about technological innovation; it also encompasses market research, cross-departmental collaboration, and the ability to meet customer needs (Lu et al., 2024; Kruachottikul, et. al, 2023; Florén, et. al, 2018). Ulrich and Eppinger (2012) note that product development is an integrative process which combines engineering design, marketing, and production to ensure commercial success.

New product developments include the entire process from idea formulation to its formal production launch. However, as Ma (2018) points out, the stages are not exactly the same due to differences in industries and characteristics of production technologies, especially the choice of development methods.

According to Zhang (2016), the process of new product development can be broadly divided into three main stages: concept development, sample development, and merchandise development and six subdivisional stages: conceptualisation, screening, business analysis, physical development, test marketing, and commercialisation. The process varies from industry to industry and product to product, and the six subdivisional stages are not always required, or in the same order. However, whether it is a consumer or industrial product, there must be a strict sequence of the three processes—from concept, to sample, and finally to product—which are indispensable.

According to Sun (2016), whether it is the development of an improved product, a replacement product or an innovative product, there is a certain procedure that needs to be followed. This procedure can be summarised as concept generation, product selection, preliminary product design, prototype trial, and final product formation (Fig. 1).

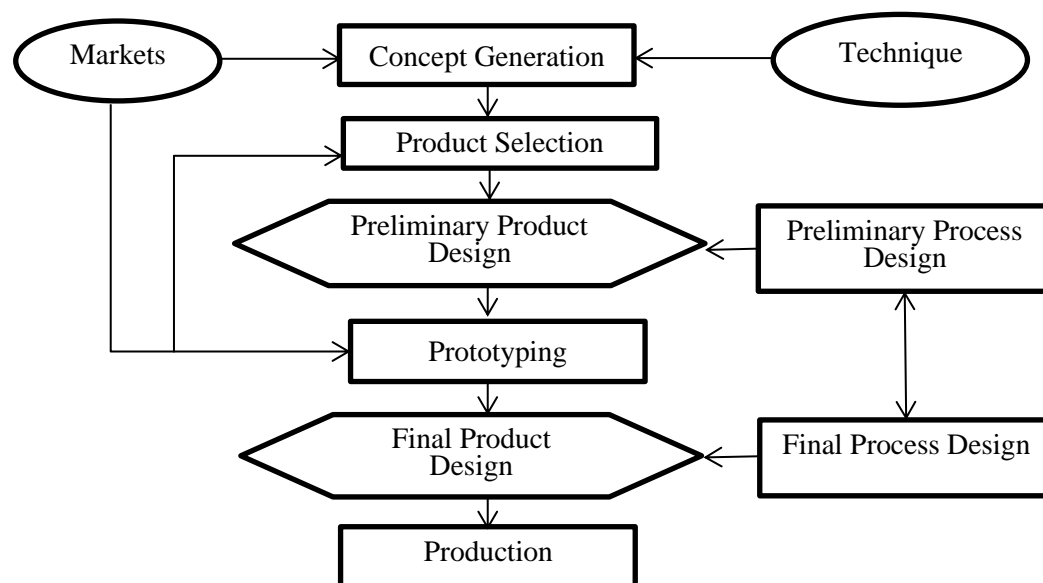


Fig. 1: Diagram of the Product Development Process

Source: Hui, 2016

The development of innovative products for traditional handicrafts can be based on the above steps, but the craft uniqueness and cultural connotations of each handicraft should be taken into account. Many of the Dong traditional handicrafts have been included in the list of intangible cultural heritage protection, and thus, it is important to focus on their traditional cultural values and connotations when developing the new products.

According to Yang (2017), the core of developing creative products of intangible cultural heritage lies in the essence of culture, which can be preserved with reference to the

principle of protection, which should focus on the holistic nature, and analyse many aspects such as ethnicity and locality related to the design object. Six methods can be used to develop intangible cultural heritage and creative products as follows.

- 1) Using traditional crafts and materials to control quality;
- 2) Improving crafts and expanding functions based on traditional techniques;
- 3) Summarising typical traditional patterns and shapes and refining them;
- 4) Retaining part of the crafts and changing the materials and shapes;
- 5) Following the traditional themes with peripheral derivative designs; and
- 6) Providing material kits to guide the handmade experience.

As Yu (2016) suggests, the new product design of Sanjiang Dong traditional handicrafts should not directly duplicate the originals, but should be innovative, combining modern industrial design, incorporating new technologies, new ideas, and new thinking to align them with contemporary social life. According to Chen and Qiu (2019), craftspeople should expand beyond their craft world, and communicate with art, design, and technology. In fact, craftspeople should enter the field of design, preferably by mixing the two worlds of art and design. However, Wang (2018) points out that the combination of modern professional design and traditional handicrafts requires a concept and mindset that incorporates the characteristics, techniques and product functions of the traditional handicrafts. The combination should consider the application of traditional handicrafts to ensure their functions from the perspective of modern life.

Some scholars have suggested that the development of traditional handicrafts can utilize internet technology in terms of the display, promotion, and sale of these products. Chang (2019) suggests that the promotion and revitalisation of traditional handicraft products can be communicated through internet terminals and new media art in a multi-dimensional manner, transforming traditional handicrafts into modern Chinese design brands. Zhang (2019) suggests that traditional handicrafts can be marketed online and expanded by analyzing the supply and demand through the integration of big data and cloud computing. This approach could transform the production methods and industrial structures of traditional handicrafts, expand markets, and enhance benefits by partnering with other industries.

Branding

The concept of branding is widely discussed in academia and is typically defined as the distinctive characteristics given to a product or service by a company through names, symbols, designs, and other means. A brand is not just a product's identifier; it is also a critical tool for conveying value and establishing emotional connections with consumers through marketing activities (Kotler & Keller, 2016). Brand meaning is the core concept of a brand, encompassing knowledge, thoughts, and feelings of the consumers about the brand (Keller, 2020). In this connection, Parris and Guzmán (2023) emphasize that modern brands must integrate social responsibility, as brands are no longer merely commercial symbols but representations of values and social impact of a company.

Branding of traditional handicrafts is an important initiative to promote the development of cultural industries, and its value is reflected not only in the use and appreciation of the product itself, but also in its cultural connotation and inheritance (Gao, 2010). Products can be imitated, but brands are unique. China's traditional handicrafts are rich in variety, and the folk cultural resources of each region are unique and distinctive, featuring brand differentiation and development. Traditional handicrafts can effectively avoid homogeneous competition by shaping characteristic brands based on the cultures of different regions.

Brand positioning is a commercial decision about a brand in terms of a cultural orientation and distinct differences and is a prerequisite for building a brand image relevant to its target market. Brand positioning is closely related to market share, and it is the core of marketing, the extension and expansion of marketing, and the means to achieve market dominance (Zhu, 2013).

The core of brand positioning is constituted of Segmenting, Targeting and Positioning popularly referred to as STP (Kotler & Keller, 2016; Sun, 2019; Zhu, 2013; Chen & Sun, 2019). Their inter-relationship is represented in the following diagram (Fig. 2):

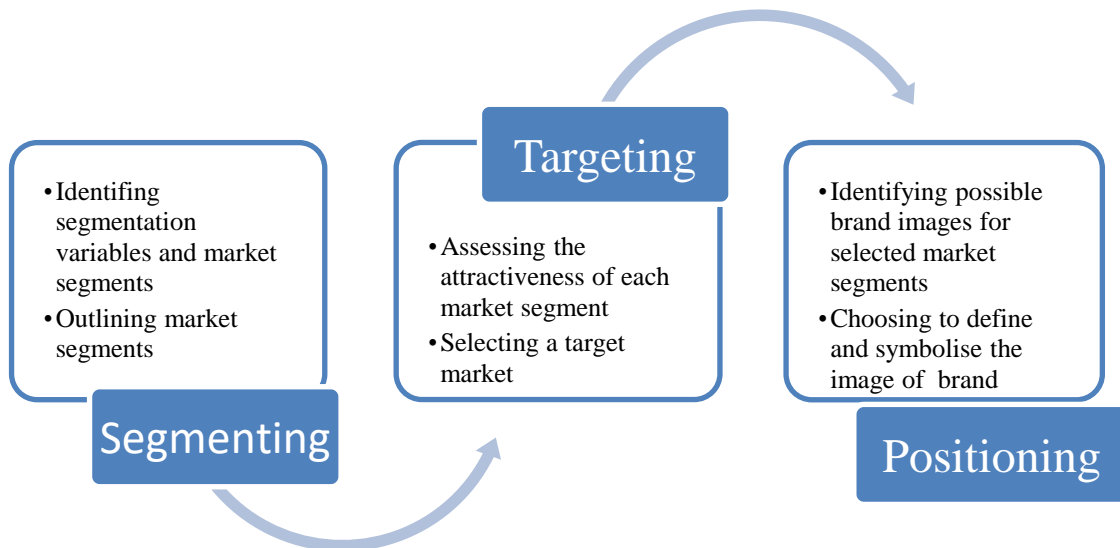


Fig. 2: Brand Positioning Process Map

Source: Zhu, 2013, p.19; Chen & Sun, 2019, p. 289

According to Chen & Sun (2019), the positioning of a brand can be built in three steps as follows.

- **Segmentation:**
The first step, market segmentation, divides the market into several different consumers groups and outlines the market segments according to the different needs of these buyers for the product or marketing mix. Kolb and Zhao (2018) suggest that when conducting market segmentation, information can be analysed by demographic characteristics, geographical areas, and psychographic characteristics. Market segmentation based on demographic characteristics and geographic regions is useful when designing marketing strategies, and market segmentation based on psychographic characteristics is effective when considering product development.
- **Targeting:**
The second step is to identify the target market and select one or more segments to enter. According to Zhu (2013), a company can choose the segment that is most advantageous and attractive to the company and its products, i.e. the target market, based on the results of market segmentation, according to its own situation and product specificity, combined with marketing objectives.
- **Positioning:**
The third step is to determine the specific positioning. According to Zhu (2013), a brand first needs to start with a behavioural survey of consumers to understand their life patterns and psychological aspects. Then the positioning strategy needs to consider how to shift product attributes to consumer benefits and find the brand benefit points that meet the needs of consumers. At this stage, it is necessary to find the market gap and refine the brand positioning according to the specific market segments that have been identified. It is also necessary to guide the target consumers in order to generate brand loyalty and to strengthen brand positioning according to the times and emerging trends.

Marketing Strategies

Marketing Strategies refer to systematic plans designed and implemented by companies to achieve their market objectives through the analysis of market environments and competitive conditions. Marketing strategies encompass various aspects such as product design, pricing, distribution, and promotion, aiming to meet the needs of target customers while enhancing the company's competitive advantage and market share (Wang & Zhang, 2023). Marketing strategies are not just about selling products but also emphasize establishing long-term relationships with customers by creating and delivering value (Kotler & Keller, 2016).

The traditional marketing model for Sanjiang's crafts is in a passive state, with the sale of products basically being customised by the customers themselves with the craftsmen, a model that is clearly not suited to the growing needs of the market. The marketing of new products needs to draw on modern marketing models to actively identify and explore opportunities.

Li (2018) illustrates the importance of marketing in four ways. The first is assisting a company to accurately attain market position and thus successfully enter the market. The second is enabling the company to expand sales, transforming market position into a business resource. The third is maximizing the effectiveness of the company's limited resources during its early stage. The fourth is reducing business risks and identifying new market opportunities.

The high-end markets for many of China's traditional handicraft products are not in the places of origin of the traditional handicrafts, but rather in major cities such as Beijing, Shanghai, Guangzhou, and Shenzhen, or cities with a strong cultural atmosphere such as Chengdu and Hangzhou, as well as in foreign markets. How to access these markets for Sanjiang Dong traditional handicraft products requires a marketing strategy that takes this into account. Many traditional handicrafts are now included on the protection list of China's intangible cultural heritage, and the marketing strategy for these creative products is a synthesis of cultural creativity and brand repackaging of this local cultural heritage, including product, price, themes, education, and delivery (Wang, 2018).

According to Meng (2013), cultural marketing integrates factors into the entire process of corporate marketing, enhancing the value of products and services, which is conducive to building core competitiveness and establishing a competitive advantage. The integration of cultural values enhances the connotative value of consumer products.

In the 1960s, McCarthy (1960) proposed that marketing consists of four elements, namely Product, Price, Place, and Promotion, referred to as the 4Ps. The 4P concept can promote marketing precision, coverage, integration, and optimization, and their applications in the marketing activities can help enterprises find business opportunities. Similarly, an American marketing scholar (Larterborn, 1990) recommended an integrated marketing and communication framework with consumer-centricity from the perspective of marketing philosophy and standards, which includes Customer, Cost, Convenient, and Communication. These four factors are known as the 4Cs. The 4C's marketing concept suggests that the development and sale of products should be consumer centered. Currently, 4P and 4C marketing strategies have become default guidelines for enterprises and marketing practices. Utilization of these theories should consider effective integration, complementary strengths, and market innovation (Zhao, 2019).

The development of new traditional handicraft products needs to start with business management concepts and institutional mechanisms. This approach includes conducting scientific analysis of market position and marketing strategy formulation by incorporating marketing concepts, creating brand awareness, and mastering and being flexible with techniques such as pricing, channels, and promotion. These strategies help achieve better results in product development and sales, which leads to greater social and economic benefits (Zhang, 2016).

Yang and Wu (2019) agree with the 4P theory and present their views on how to apply this theory in the field of crafts. First, the product strategy can be carried out in five aspects, (1) developing new products at multiple levels, (2) highlighting cultural advantages, (3) using innovative technology to improve production efficiency, (4) improving the packaging of

products to convey a rich cultural concept and, (5) strengthening publicity to create a brand effect. Second, when formulating a price strategy, one should not pay too much attention to costs. Prices should change according to market supply and demand, and craft manufacturers should strive to reduce production costs. Competitive prices position their products in the market, guided by consumer purchasing behaviors. Third, sales channel strategy can be carried out by broadening local sales and improving chain operations. Fourth, the promotion strategy should focus on three areas, (1) utilizing advertising and promotion to effectively communicate product information, (2) making full use of publicity through exhibitions and, (3) developing a shopping guide to maximize publicity.

According to Zhang (2020), the marketing strategy for cultural and creative products should focus on four domains. The first is to increase social synergy and encourage diversified participation. The second is to strengthen independent development while also supporting joint partnerships. The third is to create product clusters and enhance interactive experiences. The fourth is to market through multiple channels online and offline.

Conclusion

This research confirms that traditional Dong handicrafts, despite facing challenges from modernization, globalization, and technological advancements, can be revitalized through the strategic application of product development, branding and marketing frameworks. The study demonstrates that by leveraging regional characteristics, directional orientation, and cultural sensitivity, Dong handicrafts can successfully adapt to contemporary market demands without losing their cultural integrity.

The findings show that traditional Dong handicrafts can be successfully revitalized through a theoretical framework that integrates product development, craft branding, and modern marketing strategies. The research indicates that product development for traditional handicrafts should follow structured processes—ranging from concept generation to commercialization—while respecting the cultural uniqueness of each craft. Combining traditional techniques with innovative materials and modern design principles has been shown to improve the functionality and appeal of handicrafts, making them relevant to contemporary consumer lifestyles.

Branding is essential in distinguishing traditional Dong handicrafts from homogeneous competition. By leveraging the cultural and regional characteristics inherent in each craft, distinctive brands can be created, fostering market loyalty and expanding market share. The branding process, as outlined by the research, is driven by STP (Segmentation, Targeting, and Positioning), which helps identify specific market segments, target them effectively, and position the craft brands for maximum impact.

The marketing strategies, grounded in both 4P (Product, Price, Place, Promotion) and 4C (Customer, Cost, Convenience, Communication) models, demonstrate that a combination of modern digital marketing channels and traditional sales approaches can significantly enhance the market reach and economic benefits of Dong handicrafts. These strategies not only support local markets but also enable expansion into high-end urban and international markets, increasing both visibility and profitability.

In conclusion, the study confirms that a comprehensive approach, combining modern marketing methods, product innovation, and strategic branding, can ensure the cultural preservation and economic sustainability of traditional Dong handicrafts. The research underscores the importance of adapting to current market demands while maintaining the cultural integrity of these crafts, ensuring their continued relevance and success in a globalized market.

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