

Brand Construction of Traditional Craft in Xinjiang from One Belt and One Road Perspective

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Abstract: Under the perspective of “one belt and one road”, the cultural exchanges between China and the countries along the line become more frequent, providing new historical opportunities and challenges for the development of traditional arts and crafts in Xinjiang. Based on the field survey, this paper elaborates the current situation of the low value and brand awareness of Xinjiang's traditional crafts, and explores the brand construction of Xinjiang's traditional crafts by referring to relevant brands at home and abroad and combining the local reality.

1. Introduction

Under the background of “one belt and one road”, Xinjiang should seize the opportunity to fully tap the local traditional cultural resources and continue to carry forward and play the important role of the ancient Silk Road. As a carrier of regional and ethnic cultures, Xinjiang traditional crafts are becoming more and more important to enhance the soft power of Chinese culture in international cultural and trade exchanges. In the new era, besides inheriting the core of ancient cultural spirit, Xinjiang traditional crafts need to combine new technology and materials, pay attention to the happiness of modern people, build an internationally influential brand, and promote cultural exchanges and economic cooperation among countries along the line.

2. The contemporary value of Xinjiang's traditional crafts

Traditional crafts are constantly improved and recreated in the course of history, and eventually become the symbol and symbol of national culture. Nowadays, standardization caused by large machine production is of far-reaching significance for protecting the diversity of human culture. At the same time, these local resources, which contain national culture, have become the most valuable material in contemporary international exchanges. As pointed out in the “outline of the national plan for cultural development and reform during the 13th five-year plan period”, we should vigorously develop foreign cultural trade and build a cooperative system of international cultural trade. With the help of the consumption of traditional crafts in Xinjiang, the spirit of local culture in Xinjiang can effectively spread, promote the economic development of ethnic areas, and realize the protection and inheritance of ethnic culture.

Under the background of industrialization and globalization, people are increasingly recognizing the value of traditional culture, and recognizing that traditional crafts are of great benefit to solving problems in modern life.

(a) The traditional crafts in Xinjiang are humanized, reflecting human feelings and uniqueness that cannot be given by industrial products. While enjoying the material satisfaction brought by industrial production, people are also suffering from a series of negative effects, such as the impact on traditional culture, the destruction of the ecological environment, the lack of integrity and so on. Begin to re-recognize the value of handicraft, return to the national culture, and seek peace of mind.

(b) Xinjiang's traditional crafts have distinct regional characteristics and aesthetic value. Its product shape, decoration, style and crafts are the material manifestation of traditional national culture, and become an important source of inspiration for modern arts and crafts scholars and designers. Through modern technology, it can be reasonably transformed into creative products that conform to modern aesthetics.

(c) Xinjiang's traditional handicraft has economic value. Professor Xu Ping pointed out that in a complete economic and cultural ecological environment, there is an inevitable complementary relationship between traditional handicrafts and large industrial production. This complementarity is not only an economic push or a product filling. The completeness of consumption was a complement of cultural vitality. Mechanization and urbanization have caused a large surplus of labor, and the use of local traditional craft resources to promote employment and economic growth may be an effective means. Japan's folk art movement, initiated by Liu Zongyue, not only assists the growth of the country's economic income, but also unites the people in spirit. In the era of material interests, the protection and development of culture needs to be promoted with the livelihood of ethnic minorities. Craftsmen who are employed and earn a living in the development of cultural industries will re-examine their cultural values, enhance cultural self-confidence, and take the initiative to protect national culture. With the frequent exchanges between countries in the new era, the traditional Xinjiang handicrafts are used to showcase China's Xinjiang culture, love Xinjiang culture, and promote the development of Xinjiang's cultural industry.

3. Current situation of traditional craft brands in Xinjiang

3.1. Low market share

Since the reform and opening up, market economy has developed rapidly and science and technology has made great progress, which has changed people's way of life and affected all aspects of clothing, food, housing and transportation. Xinjiang's traditional crafts have gradually been replaced by new products and materials with high quality and low price, and the local market has been lost. For example, uygur folk printing cloth is mainly used for interior decoration of traditional uygur houses like wall circumference, wall hanging, mattress and so on, which can cover the wall and beautify the space. With the improvement of living conditions and the emergence of modern interior decoration materials, it is on the verge of disappearance. Similarly, tap water replaced the function of "Abu Du" hand-washing pot; earthenware market was almost replaced by mass-produced porcelain and metal ware; traditional dyeing, weaving and embroidery were impacted by various automation machinery, etc.

3.2. Not high grade of craft

Handicrafts that have lost their traditional use function, partly lost in people's vision and partly become tourism products with local characteristics. However, the seasonality of tourism in Xinjiang is obvious. The off-season lasts for more than half a year, which makes it difficult for traditional craftsmen to rely on tourism income to make a living. Therefore, young people are reluctant to inherit these ancestral crafts. In addition, the inheritors who have mastered superb skills are old or old, and many valuable skills are about to or have been lost. In addition to the price shock of industrial products, in order to save costs, the phenomenon of material and process retreat to the second place is very common in traditional crafts. All these reasons lead to the difficulty in seeking the best products in Xinjiang handicraft market and low value of the craft.

3.3. Lack of product development

The market economy has brought about the idea of quick success and instant benefit. The official has no unified planning and macro vision. Some enterprises are blindly pursuing vested interests. In the process of product development, we can't dig deep into the cultural and artistic values contained in traditional handicrafts. Instead, we will follow the trend and abuse the national elements. The shape and function of the product are far from modern life, lacking innovation and vitality, and can not produce influential craft brand and market value.

3.4. Lack of brand awareness

(1) Many handicraft workshops, which have a history of more than 100 years, have not yet formed a brand, nor have they made any marks on their products. It is difficult for craftsmen who lack brand awareness to have overall planning for the workshop, which is not conducive to the

formation of style characteristics and the establishment of internal and external standards, and also gives up the additional benefits that the brand can bring. The intellectual property of artists is not protected, and innovative products are quickly copied and replicated.

(2) Existing packaging does not serve as a protection and promotion. As the main consumer group of traditional crafts, tourists need long-distance transportation and gifts for the purchase of crafts. And the Xinjiang characteristic crafts such as Aideles silk, Xinjiang woven blankets, and small flower hats are all packaged in ordinary, unmarked plastic bags, which are neither beautiful nor can they play an advertising role in circulation. In particular, the fragile products such as earthenware are only used in the interior of ordinary vest bags and old newspaper packages for shockproofing. When the quantity is purchased, they are packed in used cardboard boxes, and the protection of goods cannot be guaranteed. The earthenware is large and heavy. In the case of inconvenient carrying and easy to break by mail, many tourists will choose to give up or buy in small quantities.

Generally speaking, in addition to being impacted by new materials and technologies, the most important thing of Xinjiang's traditional crafts is that they do not change with the changes of modern life, and they do not start from the current life to create objects associated with them. In fact, the development of science, technology and culture promotes the inheritance of technology rather than vice versa. The history of handicraft development is the history of continuous innovation of materials and technology, which conforms to the development of the times.

4. Brand Construction of Traditional Crafts in Xinjiang

4.1. Brand planning

Current craft brands often pay too much attention to the uniqueness of their history and crafts, while ignoring the analysis and positioning of target markets, customers and resources, resulting in symbolization and convergence of products. The core values of the original ecological culture behind the traditional crafts in Xinjiang, such as ecology, filial piety, and blessing, should be dig deeper, and they should be connected with contemporary values to grasp the development direction of the brand from a macro perspective.

(1) Find the right values to guide design and production.

Yuanyuan believes that we should start from the current life and find the core value. His value of guiding Muji products to achieve the integration of internationalization and localization is empty and minimalism (no loss of luxury minimalism). Xinjiang's traditional crafts can also find a value concept and embark on the road of internationalization. Tulson Zunong, the inheritor of earthen pottery, insisted on not glazing in food utensils or only glazing outside. He believed that although glazing was colorful and relatively popular in the market, it contained metallic elements, which was not conducive to health. In order to make durable and healthy pottery, we insist on using Atushi's earth as raw material. He said that he did not refuse to change, but he wanted to inherit the value of health of pottery.

(2) Clear brand positioning

Segmentation of the market and consumer groups, according to their own advantages and market needs, clear the direction of future development of enterprises. Taking adlais as an example, we can take the research and development of adlais fabric as the main business content, specially provide custom fabrics for garment enterprises, and standardize the quality and standards of adlais in the market. Like Japan's MIKIMOTO brand, because of its strict pearl selection criteria of 10% qualified rate, it has become the favorite jewelry brand of Japanese royalty, even British royalty and nobility, which affects the whole pearl industry. It can also design adlais ready-made clothes, highlight the ability of clothing design, and make clothes that adapt to modern urbanization life and have national characteristics. The enterprise carries on the brand operation through the distinct management characteristic, achieves the production technology and the craft to the extreme, achieves others not to be able to achieve the degree, simultaneously realizes the industrialization process.

(3) Forming a complete industrial chain

Xinjiang's traditional handicraft is basically family-style workshop, which is small in scale and has its own shortcomings. But if we can cooperate with each other and help each other to form adlais as mentioned above, the complete industrial chain of fabric, design and exhibition is also a brand building way that can be tried.

However, many craftsmen are not good at brand planning, so professional teams are needed to help them complete the brand building. There are two ways, cooperation between craftsmen and enterprises, enterprises use or order craftsmen's works for unified sales; or through marketing experts to help craftsmen manage brands. Such a brand can develop healthily.

4.2. Brand establishment and communication

(1) Small-scale enterprises need to build brand. Small and medium-sized enterprises (SMEs) in Japan are responsible for more than 70% of the employment of Japanese society and account for half of Japan's GDP. The traditional handicraft workshops in Xinjiang are not only the humanistic feelings that can not be replaced by modern machine production, but also the effective utilization of scattered labor resources in the process of urbanization transformation. However, in the fierce market competition, workshop can only carry out effective development planning, staff management, and establish an image, so as to make the enterprise go further.

(2) Good products need to rely on a good display platform to let the public know, agree and buy.

As a carrier of Xinjiang's characteristic culture, Xinjiang's traditional crafts can create display counters for Xinjiang handicrafts at airports, high-speed rail stations, museums, etc.; actively participate in cultural exhibitions and exchanges at home and abroad; reorganize shop's product display and indoor space such as the display platform, to give the public an in-depth understanding of Xinjiang, the opportunity to understand these products. These display platforms are also available for sale.

(3) The establishment and dissemination of brand inevitably need special packaging. Although it does not need to be gorgeous and complicated, in addition to beautifying functions, brand publicity, product description, after-sales service and other communication and protection functions should be satisfied. Appropriate packaging is not only the protection of consumers'rights and interests, but also conducive to the spread of brands and the establishment of brand image.

4.3. Integrate into modern life

Under the double pressures of external environment and internal factors, in order to adapt to the environment of market economy development, Xinjiang's traditional crafts must fully respect and play the role of market regulation. Starting from the needs of society and culture, we should constantly strengthen R&D innovation with mature techniques and modern means, and promote social benefits and economy. The high-quality products with unified economic benefits make the brand be perfectly interpreted through the beauty of design. French brand Hermes, with the rise of the automotive industry, the market of horsewear is gradually declining, and products are turned to suitcases, handbags and other leather products needed by the times. In the 1920s, zippers were introduced to combine with products. Continuously adapt to the technological revolution brought about by the times, adjust categories and styles, and become a famous luxury brand. Many facts have proved that inheriting tradition is different from following the old ways. Tradition must be endowed with new life in the present life. Only through continuous innovation can we connect the present with the past and inherit the tradition correctly. Hermes'success is to stand on the standpoint of modern consumers, re-examine the classics, and integrate the tradition of excellent raw materials and exquisite craftsmanship into new products.

4.4. Design education for future generations

Through the appreciation and production of handicrafts during childhood, we can intuitively experience the aesthetic value, cultural connotation and positive values of traditional crafts, and cultivate the ability of hand-eye coordination and creative imagination. The ancient and unique patterns and patterns of traditional handicrafts have their own meanings, full of love for life and

awe of nature. Let the children discover beauty from life in primary school and create the beauty of design deeply rooted in culture and life. Learning from Finnish design innovation, the government set special awards to encourage children in primary and secondary schools to visit the museum and designers to explain product design. Combining the design education of future generations with the active inheritance of traditional values, the national culture will continue to exist in the new era through design.

5. Conclusion

Xinjiang's traditional crafts are the crystallization of people's labor and wisdom, precious material and spiritual wealth, and the unity of history, present and future. Throughout the history of arts and crafts, the period of social stability and economic prosperity is an important period of technological innovation and prosperity, which is the law of history. Under the initiative of “one belt and one road”, we should seize the opportunity to make traditional handicrafts become a unique carrier of communication and cooperation and friendship between people of various countries along the route, build an influential national brand, and promote the flexible publicity and overall improvement of the image of the country and region. The construction of traditional craft brand in Xinjiang can only rely on profound cultural and historical accumulation, excellent craft quality, and meet the requirements of the times, so as to radiate new charm of the times.

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