



TRADITIONAL
CRAFTS & ARTS
UNION

-
Branding a
chinese traditional
crafts nonprofit
organization



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To my family,

*and who in different places and
different ways safeguarded
the traditional crafts and were
never thanked*

Craft
Creates
Life

用
双
手
记
忆
生
活

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Abstract

This study explored the brand building of the non-profit organization. The research objective of this paper is to analyze the processes and the method of brand building and try to change people's attitude of Chinese traditional crafts by branding the non-profit organization.

The most important thing of safeguarding the Chinese traditional craft is to solve the problem of lacking inheritors. According to market analysis and questionnaire, it is found that the job of the craftsman is not accepted by some Chinese people, therefore we brand the non-profit organization in order to brand the job. First, base on brand position to build the visual identity ; secondly, building the programmes strategies, the research showed that the majority know a little of traditional craft, because there are very few organizations and schools of traditional craft making, most people say they would like to try to learn the traditional crafts, but don't know how. So the education-based craft organization is not only the social need but also the market demand; thirdly, build the channels for education by network that makes more people participate in, and the brand can

influence more people's attitude.

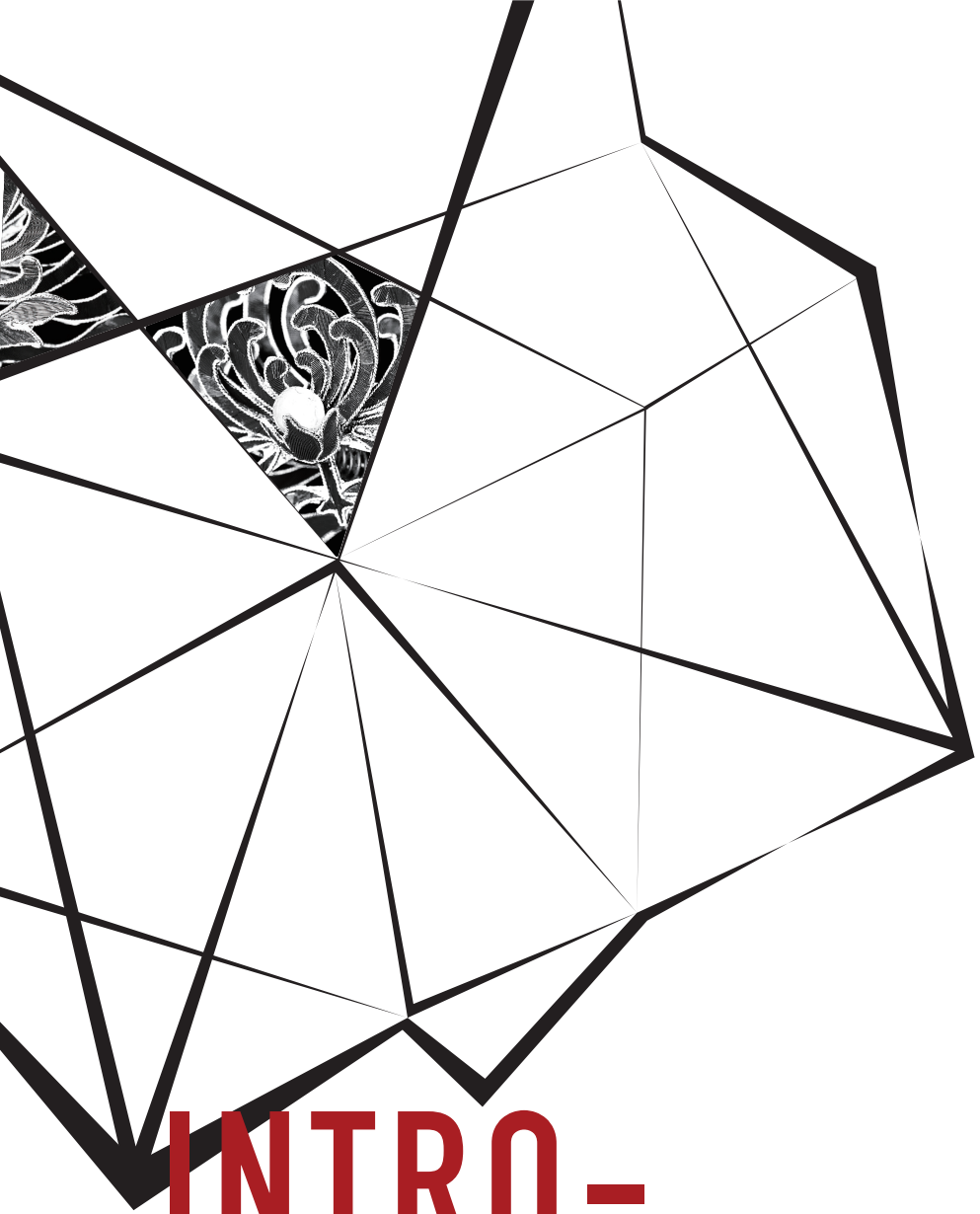
This study aims to build a real non-profit organization to safeguard Chinese traditional craft by theory and practice, and provide the findings as the reference basis for building and developing the brand of non-profit organization to assist more non-profit organizations.

.....ITALIANO.....

Questo studio si concentra sul tema brand building di una organizzazione no-profit. Lo scopo di questa ricerca è di analizzare i processi e il metodo del brand building e di cercar di cambiare la mentalità comune nei confronti dell'artigianato cinese.

Un problema fondamentale da prendere in considerazione è la mancanza di persone che siano disposte ad apprendere i fondamenti dell'artigianato tradizionale . Ricerche di mercato e questionari hanno dimostrato che il lavoro dell'artigiano non è accettato da buona parte della popolazione cinese. Il nostro brand crea lavoro, costruisce identità viva ,programma strategie,la ricerca ha dimostrato che molte persone hanno una qualche conoscenza dell'artigianato,ci sono poche scuole e organizzazioni capaci di divulgare e proporre questo argomento,ce comunque una curiosità generale e la maggior parte delle persone sarebbe ben disposta imparare e conoscere le basi di artigianato.non è quindi solo una necessità sociale ma è dettata dalla domanda di mercato.canali di propagazione e istruzione possono influenzare l'atteggiamento comune della popolazione.

Questo studio mira a costruire una vera e propria organizzazione no-profit per la salvaguardia di questo mestiere,sia teorica che pratica e ottenere risultati concreti per lo sviluppo e organizzazione del brand.



INTRO- DUCTION

RESEARCH BACKGROUND

1.CRISIS

The traditional Chinese handcraft have stood the test of time, but since 90s of last century, the wheels went into a corner, and the recession is so persistent that have never been before. Basically, there are two main crisis:

The first, some typical historical handcrafts are gradually withering away. Wang Shan, The Secretary-General of China Arts and Crafts Association, had led a survey of national art and craft industry in 2008, and they had got some accurate statistic. According to the report: there are 1865 Arts and Crafts companies nationwide; 28.74% of them live in a hard situation, namely 536; 13.57% of them on the verge of bankruptcy, namely 253; and 6.72%, namely 117 of them had already stopped production. 52.5% of all the 764 kinds of

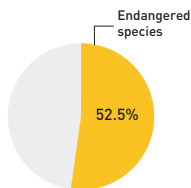


Fig.1
52.5% of all the 764 kinds of Chinese traditional crafts were struggling in 2008. 28 August 2012

traditional crafts were struggling. “There were originally 60 kinds of traditional handcraft in Beijing area, but now 43 of them have been lost or will have been lost.”, “The technics of worldwide famous ‘Lacquer carving’ ‘Jade carving’ ‘Cloisonne’ are losing, while the more regional ones such as Stone carving of Lugou Bridge was already an inimitable art. Here, over Beijing city, there is just one Lacquer carving factory is still working, but 12 out of 14 used produced types had been cut down, so there are just 2 of them are really surviving. However, some traditional handcrafted skill waned in China, but somehow came down in Japan. Well-known Taiwan ceramicist Tsai Hsiao-fang had been to Japan to go on his research of ancient porcelain making skills. It’s a can’t denied regret of Chinese culture.” Even special technics are like this, let alone the more ignored folk handcraft art, like Velvet flower, Patterned lantern, their situation is even worse.

The second, lack of practitioners, and aging problem serious. As many handicraft shop shut down in 90s, four to five hundreds traditional artificer had to seek another way out¹. From then on, less and less people would like to devote to this field, at last, these intangible heritage may have no successors. After that, numbers of experienced craftsmen were drained away, and it’s certainly damaged this industry. Nowadays, there are less than 30 artificers here in Beijing Lacquer carving factory. East Guangdong, southern China, as the cultural hearth of Chaozhou-Shantou, now is also difficultly moving on. With the economic and new industries have been growing, spinning—— one of traditional silk figure species, is dying out. In 2010, main production of spinning was concentrated in the Zaicheng workshop in Chenghai city, with just about 20 workers could do the job. According to the statistics, less than 10% of all the workers in a traditional handcrafted company are under 30. Here is the data of the age brackets from the 6 biggest handcrafted companies in

1. Data from The Bankruptcy of Beijing Crafts Factory Severely Hit The Cloisonne. 14 November 2004

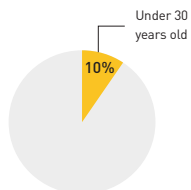


Fig.2
less than 10% of all the workers in a traditional handcrafted company are under 30.2008

Beijing area: workers in 35-50, in Beijing Palace Lantern factory is 77.6%, in Ivory Carving factory is 21%, in Traditional operatic costume factory is 89%, in Jade carving factory is 92.4%, in Enamel factory is 87.9%, and in the second Jade carving factory is 87.5%; while the over-50 crowd's data is, in Beijing Palace Lantern factory is 17.1%, in Ivory Carving factory is 79%, in Traditional operatic costume factory is 4.4%, in Jade carving factory is 0, in Enamel factory is 2.6%, and in the second Jade carving factory is 12.5%⁴. We can see, the aging problem in these industry is on the slide. As the olds are leaving their posts, but vast of them couldn't find an apprentice, and as a result, these traditional techniques are passing away.

2.THE CAUSES OF THE CRISIS

Times has changed, and the Chinese market economy has been developing.

Handwork as a historical industrial foundation already couldn't meet the requires of the growth of modern industry. Modern history of China is actually a history about transition of industrial foundation. As the tide is so surgent that didn't left enough time for the old traditions to shake down, and then they couldn't help stepping down from the stage. At the same time, vast of these companies didn't qualified as lacking necessary technics, but derived by interests, large numbers of counterfeit and shoddy products had been put into the market by these unqualified companies, "an eligible

1. The Traditional Crafts of Beijing Is in Danger of Disappearing. Market News. 15 August 2002

Lacquer carving tray should pass 7 processes, they take a whole year to make it”, but “it takes just one hour” to make a fake one with resin¹. With the cheap have been flooding the market, more and more people had been taken in as inexperienced customers often frequently can’t distinguish falseness, and they would more and more

The government has not provide sufficient protection.

Law of Intellectual Property of China is not perfect yet, some of the craftsman just hard to get their Property Right authenticated, and sometimes even they have got the certification, when their Property rights have been infringed, they also can’t find clear legal regulations which can handle their problem. Besides, China does not have well-established protection measures to protect the traditional craftsmen and the government cannot take all kinds of crafts into consideration as they have a great variety. Even the masters of them also cannot get enough support from the government, economic, for example. In Japan, grandmasters enjoy high reputation, been regarded as “national treasures”, the government will keep their great works, take care of their family, so they could just devote themselves to the art without any worries about the rear.

Society has been neglecting the traditional handcrafted art.

Among all the drivers, which have cornered the traditional handcraft, there is one more external reason which we should not forget — the neglect of society. China Youth News once had make a questionnaire surveys, and as a result, there are just 19.0% of all the 2840 interviewees used to buy the traditional handcrafts, and 58.0% of them said that traditional arts already more and more rare. 76.3% of the interviewees thought that the traditions dying out is because of people’s neglect, people do not recognize the importance of their own traditional cultures. After all, China

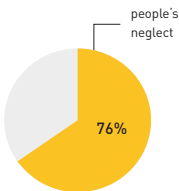


Fig.3 The main reason of disappearing of Chinese traditional crafts.2010

is a time-honored country, more than 5000 years history left too many should-be-protected precious that make the protection work arduous and formidable, just only the relevant practitioner is far always from enough, it need the whole country's attention. There are also some historical factors exist of the decline. Experienced senior New Year paper painter, Mr. Huo Qingshun sighed with emotion during the interviews²: current parents always want their children entered a famous university and found a well-paid job, this is the success which is defined by parents, and they did not treat a craftsman an honorable career. Of course, they did not, in the past, people saw a craftsman was in the "third class" — ancient traditional Chinese social kernel structure consisted of four classes: Scholars, peasants, folk artisan or workers and businessperson. Nowadays, however, businessperson is not in the lowest level for a long time, but some conservative people have still treated folk artisan as "trifler". On the other hand, as most of the modern Chinese accept west-style education, no wonder they are lack of traditional cultural literacy. With the rapid Reform and Opening, exotic cultural poured in China, people just have no time to consider the relationship between "tradition" and "modernization". Then comes the market economy time, everything is commercialized, traditions are no exception, people pay attention to the traditional arts just because the value, or the potential increase in value. In September 2012, People's Education Publishing House had published <Experimental Textbook of Chinese Traditional Cultural Education for Nationwide Middle and Primary School >, until now, it is also the only teaching material, which has completed instructional system.

2.
Hang Jian. Crafts Will Never Die
China Culture Daily. 27 April 2014

Lack of self-protection and promotion awareness

In China, traditional craftsmen usually do not have such a brand awareness and neither self-protection nor promotion awareness. Therefore, through numberless cases of patent

and intellectual property dispute, the most imperative is that complete the related legal system, and set up a modern brand awareness.

Form of succession

A traditional Chinese craftsman mainly delivery his skills by two ways³: father to son (for many skills, daughter cannot but only son can estate), master to apprentices (also only boys can be the apprentices). However, these traditions are face challenge, strike rules of successor-chosen keeps those skills from being widely applied. Once the bellwether falls, then no one can take his place. That is why the government should get involved in the promotion issue. Though specialized school helped a lot, not enough subjects to choose and cannot get a higher diplomat are still limiting the promotion

3.
Liu Xicheng, 2006

EMOTION & MOTIVATION

The word “Traditional” is closely related to Chinese traditions, and also means that runs in the family and has distinct Chinese characteristic. “Handicraft”, which means it made by hand with skills. The most important thing is not the handmade, but it is about the creativity and designs, it is a kind of art of concrete traditional Chinese philosophy. However, how about the current situation? Indeed, when something was tagged as “Made in China”, then people frequently think it is shoddy. These fake and inferior products influenced people’s opinion about the Chinese traditional crafts. It is hard for an artisan who want to survive in a disorderly market and because of some history reasons , work environment, their jobs are looked down, and people don't give enough respect for the ordinary craftsmen.

When people are complacent about the cultural heritage, the traditional culture and craftsmanship are gradually disappeared. With the increase of culture heritage, shouldn't we rethink ourselves what we can do?

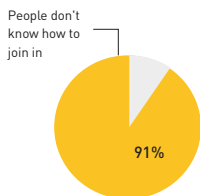


Fig.4
The percentage of the people who participated in crafts NPO,2010

The Chinese government campaigns to increase the supporting but its capacity is limited, so the Nonprofit Organization (NPO) should take correspondent responsibility. In the long run, with an increasing number of NPO and market economy, the craft NPO should enhance competitiveness with the brand like profit organizations. Nevertheless, the low level of the brand of Chinese craft NPO and the narrow communicative channels cannot attract the attention of public. In our investigation, 91% of people said that they do not know how to participate in craft NPO, some of them even do not know there is the crafts organization. More than half of them said that they are concerned the traditional crafts don't have the market in the future, so there will be necessity to brand the career of traditional crafts and give confidence.

Because of the narrow communication channels, craftsmen have lost many cooperative chances with manufacturers or designers, that hinders the traditional craft's survival in modern society. The craft NPO should use the convenience of modern science and technology to safeguard, such as the internet. The power of internet helps the brand building; it could obtain the greatest extent social resources, wider distribution, low costs.

Revitalization, this topic is not new; it always seems to be aimed the once proud things but crisis-ridden today. On some occasions, it has a pedantic suspicion, but it is significance whenever it is mentioned. The handicraft is the Eden in the machine and high-tech age, protecting the Pure Land is to protect the oasis of our heart, and the spirit and philosophy

of ancestors. Letting the traditional culture go away is like giving up faith. When a country loses its tradition, it also means that the country lose its soul. The country is truly powerful or not, that depends on the culture influence rather than the speed of building the skyscraper. China, a rapidly developing country in economy, it needs more to cultivate the good craftsmen that slow down China to wait its soul, people go back to tradition with their hands, stop rushing, and enjoy life.

PART ONE

SAFEGUARD
TRADITIONAL CRAFTS
BY **BRAND OF NPO**





INSIGHT OF CHINESE TRADITIONAL CRAFTS

1. INTANGIBLE AND TANGIBLE

In May 1997 the State Council of China published "Regulation on Protection of Traditional Arts and Crafts"¹ it aims to protect Chinese traditional crafts, it states the definition of Chinese traditional arts and crafts: a long history over one hundred years, with distinctive national and local characteristics, excellent craftsmanship, complete technological process, nature material, the varieties and craftsmanship with a good reputation both at home and abroad. In a certain respect, it protects the famous crafts, but the definition "natural materials" leads people to think, it might not a traditional craft if it made of glass or some modern materials. And It's impossible to know all kind of traditional crafts to most people, whether people will think that it's not famous so it doesn't need the protection. The regulation

1.
Law Year Book of China. Law Year
Book of China Press. 1998. P 318

mainly for craftsmanship, it makes the Chinese traditional crafts in an isolated island, thus we need to understand the Chinese traditional crafts from the view of intangible culture heritage(ICH), ICH based on Culture Heritage, but it's a different conception from Culture Heritage. According to the definition of "convention for the safeguarding of intangible cultural heritage", "intangible culture heritage" or "immaterial culture heritage," means

"The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage."²

2.
Convention for the Safeguarding of
Intangible Cultural Heritage.

This ICH, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. In short words, ICH means the ancestral endangered skills and custom. The "Convention" is manifested inter alia in the following domains: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship.

Besides, "convention" states the "Living national treasure" or called "Living human treasure", for protecting the people or a group which is an expert in ICH while still alive. This plan aims to encourage the member countries that give the official recognition for "Living human treasure" to encourage these craftsmen impart the skills to next generation. According to these definitions, the Chinese traditional crafts is not just craftsmanship, but the whole traditional culture, the protective

range from craftsmanship to the craftsman the way to use, the service time, the using place, the vending place, the way to sell and so on.

Chinese traditional crafts as a part of intangible culture heritage have the characteristics of living state, invisibleness, inheritance, sociality, diversity. Living state is the core feature³, ICH isn't a "dead" culture, but a "living" culture. History is not static, ICH is not static also because it lives in history. Invisibleness is the essential features, it means ICH doesn't take up any specific physical space, all that exists, are changing, abstract, depend on people's minds and ideas. Sometimes "Intangible" may not be expressed by "tangible" only stay in people's mind, for example, "morality" of craftsman. Chinese have a saying: Fine products come from slow work. The Master will tell the apprentices, good skills with good moral can making good works. The handicrafts with temperature of the hands of craftsmen, so, learning the crafts, the Master let you learn the attitude first, not impetuous, in no hurry, cultivate your moral character with making crafts. This is an intangible rule stay in the mind of craftsmen⁴. These two characteristics are the most prominent feature, which are different from "tangible". While there is an essential difference between "intangible" and "tangible", they are separable. Because the ICH is an important part of culture heritage, it has nature and characteristics of culture heritage like historical value, artistic value, scientific value. Whether culture relics, artifacts, ancient buildings, stone carvings these tangible heritage or intangible heritage such as oral tradition, performing arts, events, traditional knowledge, craftsmanship, we can't simply divide to "intangible" or "tangible", anyone culture has both of them, try to understand just one of them is biased. The making process, the craftsmanship customs and the related cultural background of traditional crafts belong to 'intangible', the artifacts belong to 'tangible', human being through the tangible look, smell, touch, sound to express intangible thoughts, so both can not exist independently.

3.
Wang Wenzhang, 2006

4.
Mou Yanlin, Tan Hong, Liu Zhuang, 2010

2. THE VALUE OF CHINESE TRADITIONAL CRAFT

The value of Chinese traditional crafts which be reflected more is present existence, according to classification of ICH of Unesco, The value of Chinese traditional crafts mainly manifests in these aspects⁵:

5.
Hang Jian, Guo Qiuhui. 2006

Scientific value.

"Handcraft" doesn't mean no "science", no "technology". Instead, traditional crafts full of natural sciences and the knowledge of the universe. The comprehensive and abundant science of traditional crafts are gradually formed by the study, research, and practice of people. Records of Examination of Craftsman(Kao Gongji)--The first book about crafts also about design theory in China said:"Only gathers the proper time, the right place, the suitable material and the best skill four factors, then may for be good."⁶ This sentence said, in essence, the natural science laws," the time" means the changing seasons, the climate; "the place" means different geographical conditions; "the material" means that different natural qualities have their own beauty; "the skill" means the creative ability and technique. And the porcelain includes abundant chemical knowledge, the geometric figures of weaving skills, the kites includes the principles of the physical mechanics.

6.
Dai Wusan, 2003

Historical cultural value.

First, traditional craft as a part of history is "an echo of the past in the future, a reflex from the future on the past."⁷ Traditional crafts roots in living state culture, flows throughout the history of the past, the present, the future. Traditional crafts have had five thousand years history since the Stone Age, they are the historical development testimony,

7.
Victor Hugo <The Man Who Laughs>

8. Wu Xing is a fivefold conceptual scheme that many traditional Chinese fields used to explain a wide array of phenomena, from cosmic cycles to the interaction between traditional crafts. Generating interaction: Wood feeds Fire; Fire creates Earth; Earth bears Metal; Metal enriches Water; Water nourishes Wood. Overcoming interaction: Wood parts Earth; Earth dams Water; Water extinguishes Fire; Fire melts Metal; Metal chops Wood.

9. Five Emperors were a group of mythological rulers and deities from ancient China during the period circa 2852 BC to 2070 BC



Fish and child mean symbolize happiness, wealth and harvest



Twenty-Four Stories of Filial Piety symbolize filial respect

it is closely linked each different historical period.

The second, from the side of the spirit of the human. Traditional crafts has the social collective intelligence, the collective intelligence acts an important role in forming process of the way people act, lifestyle, thought patterns, and it has the distinct regional features, thus we could see the existence method, the attitude, the philosophy of life, the aesthetic of a nation, for example, the Chinese firing skills represent a natural philosophy view ---Five phases⁸. "The Book of Five Emperors"⁹ recorded that five phases, fire, wood, earth, water, metal, changing and breeding, interacting with each other, then created everything." Five phases is one of four important thoughts of Chinese traditional culture, the Chinese traditional family value, educational concept, eating habits profoundly affect the Chinese people's modern life for thousands of years, and expressive the national emotion which is the soul of traditional crafts. First the resource of inspiration of folk crafts comes from the needs of emotional expression, comes from the anticipation towards love, the concern of family, the passion of life, the respect for nature and so on. Young girls embroidery the Small bags to their sweethearts, the mothers make the tiger head imitation caps for their children, this kind of handcrafts show the womanly concern and intelligence. The graphics of traditional Papercut "fish and child", Chinese people put it to window in The Spring Festival, its story comes from the custom of eating meal of the lunar New Year's eve, domestic home should have a food namely complete fish, take annual and superabundant idea. An another example, the "Twenty-Four Stories of Filial Piety" are legendary stories about 24 filial sons and daughters in Chinese history. The decorative is used in carvings or traditional architectures, it not only glorifies the life, but also has the educational meaning. As detailed as patterns, or as huge as architectures, the traditional crafts reflect the implied beauty and the

unrestrained power of national emotion and Chinese people's spiritual world. At the same time, the traditional crafts are the potential influences to common people's value, aesthetic, emotional awareness, the pattern of behaviour, as small as eating behaviour, as big as national glory. Whether for the expression of morality or emotional pouring of life, the emotional elements of human value play the roles for people's spiritual needs to a large extent, as the Tang jialu said¹⁰, people exactly through the emotional expression and spiritual sustenance that evoke the best of humanity and human mind will not be indifferent, solitary, alienated.

The last, from the side of arts and literature. Arts and literature of Traditional craft sit bases on the intelligence of artistic imaginations and creation. Chinese puppet show and shadow puppetry have rich cultural connotations, like traditional crafts, literature and performing arts. The stories of the shows from folklore, legend, mythology, or classic literature. Also the lanterns, it with a long history, back before the years Western Han Dynasty, it's a comprehensive artistic form,blend of Papercut, sculpture, weaving and so on(206BC-AD5), and documented in "notes Xijing" in Fifth Century BC¹¹. Many pieces of literature based on the traditional crafts or described them. Dream of the Red Chamber describes that the hero always wear a golden necklace with dragons figure, there is a decoration with locker's sharp which means locked people's life and they will live longer .

Economic value.

Traditional crafts was a basic economic means for livelihoods, clothes, food, shelter and travel¹². Today, with the development of the economy, people gradually began to develop culture resource of traditional crafts. State companies, private firms, family-run workshops, self-employed, whatever the management types, the aim is to

10.
Wu Yiming.2012(6)



Chinese puppet show



Shadow puppetry

11.
Wei Hua. 2013(14)



Locker necklace

12.
Zhao Nong. 2003(3)



Thangka making

gain the commercial profits. Now a day, the national features and the regional features are the most valuable economic parts, especially the traditional crafts, such as costumes of Miao, the Thangka of Tibetan [Picture 6], they are not only having the artistic value but also the economic value.

When the traditional crafts are retained only as "tangible", the "intangible" part returns to invisibility, the "intangible" part becomes vague, it causes that different people have different perceptions of the intangible culture heritage. Safeguarding the Chinese traditional crafts means to protect the traditional culture, protect human intelligence and technical capabilities, also protect the value-conscious, idea on morals, aesthetic, spiritual needs of creators. This comprehensive intelligence is important to the social development and creation. Traditional crafts' inheritance concerns to national culture features. We based on the traditional culture which was created by Chinese people to build our modern society. Without traditional culture, we have no modern life, without traditional art, we have no modern art. More importantly though, handmade crafts is a Utopia, the artless attitude and value, the morality behind the traditional crafts could bring a fresh air in materialistic modern China. China become engaged in a consumerist frenzy, just like a starving child, people needs find the way through this period. And we are undergoing too fast the development of our era, what we need to do is convey a positive value for this country. Although the safeguarding can't change Chinese traditional crafts immediately, but a lot of people will see it.

THE BRAND OF NONPROFIT ORGANIZATION

1. THE BRIDGE BETWEEN TRADITIONAL CRAFTS AND SOCIETY

The definition of NPO

Non-profit Organizations (NPO) as the name implies, they are the organizations and groups that supply services not for profit. Hansmann¹ defined the Non-distribution Constraint organizations which are barred from distributing “net earnings” for individuals, according to US tax laws. He defines “net earnings” as “Earnings in excess of the amount needed to pay for services rendered to the organization.” Hansmann believed that the ‘No profit distribution’ is the essential of NPO, but NPO are not forbidden to earn the

1.
henry hansmann. 1980

profit, all profits are used for NPO's vision and mission.

2.
Lester.M.Salamon and Helmut K.
Anheier. 1997

According to the definition of Salamon and Anheier², The five key characters of NPO are:

1. Organised, institutionalised to some degree in terms of their organisational form or system of operation;
2. Private, institutionally separate from government;
3. Non-profit-distributing, not returning any profits generated to their owners or directors but ploughing them back into the basic mission of the agency;
4. Self-governing, equipped with their own internal apparatus for governance;
5. Voluntary, involving some meaningful degree of voluntary participation, either in the operation or management of the organisation's affairs.

3.
Xu Shijun. 1980

The domestic scholar Xu Shijun³ defined that the NPO is not-for-profit, even it has profits, its ultimate goal isn't seeking profits. NPO have a wide range and different types, their targets usually are issues of public concern and personal concern, such as art, charity, education, policies, religion, green issues... Situ Xianda⁴ said that NPO are formed by the basic elements:

4.
Situ Xianda. 1999

- 1.CLIENT, the people the NPO serve;
- 2.OPERATION, the progress of creating organization's value;
- 3.RESOURCES, all financial and material support;
4. PARTICIPANTS, people who participate in, include members and volunteers;
- 5.SERVICES, such as the services for the living of craftsmen, medical insurance...

The significance of establishing an NPO of traditional craft

NPO helps build a bridge to connect traditional crafts to the society.

NPO not only is the transference of information between traditional crafts and society, but also the strength in maintaining the craft industry market. The <Convention for The Safeguarding of the Intangible Cultural Heritage> emphasized: each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management. Craft NPO does indicated role of attracting and advocating society. As an organization opening to public, it provides public services and helps craftsmen and makes people get involved in protecting traditional crafts

NPO is beneficial to the traditional craft safeguarding.

NPO are also called The Third Sector. NPO, The First Sector-government and The Second Sector-enterprises formed the three powers and influence in social development. NPO could become a good complement for safeguarding traditional craft when there are market failures or government failure. According to the features of ICH, The safeguarding of traditional crafts is mainly divided into three measures: salvageable protection, productive protection and integrated conservation. Salvageable protection is fundamental, it protects the like the collection, recording, documentation, preservation, research under the scientific and reasonable operating system. To achieve the "living protection", we must do the salvageable protection work first and preserve the culture memes; Productive protection means, through the development, production, circulation, sales and market, etc. try to transform the resources of traditional crafts into

productive forces and products, make economic benefit, and promote relative industry to development; Integrated conservation is meant to protect the complete contents and forms of Chinese traditional crafts, including the inheritors and the environment⁵. NPO is a force to be reckoned with in these three measures. The safeguarding workload is heavy, it involves different aspects, so it needs the social supporting like NPO. Not only the NPO can help the academia to record, documentation, preservation, and research, but also provide the business opportunities and funding channels for craftsmen and transform the crafts economy, such as Fair Trade.

5.
Jin Yutong. 2013[1]

NPO has the functions of the society supervision, it advocate a kind of positive values.

Kotler and Andersen⁶ thinks that one of NPO's key characters is to influence the target audience: the client and participants, crafts NPO can influence the public's attitude with its value and mission also. Currently, the traditional craft market is flippancy, the supervise and criticism of NPO could advocate the positive social morality. The influence of NPO not only increases the public's attention to traditional crafts, but also has a subtle influence on public's values. China has come to a transitional period, so the public's attitude is gradually changing, NPO could be to guide the public to learn, to participate in, and through the important period together.

6.
Alan R Andreasen, Philip Kotler.2007

2.WHAT IS BRAND FOR NPO?

Before we analyse the NPO's brand, we need to know what is brand, and where is the brand formed. 'Brand' came from word 'brandr' in ancient northern Europe, it means 'sear' and used for distinguishing the cattle. This is the original meaning of 'brand'. The first time the craftsman put his name or a symbol on his works, the brand of modern sense was born. Throughout its history, the brand is no longer just a symbol.

According to the definition of The American Marketing Association proposed in 1960⁷, the brand is a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers. The legal term for brand is the trademark. A brand may identify one item, a family of items, or all items of that seller.

The Ogilvy&Mather defines the brand as a sinuous symbol, which is the general invisible idea of the characteristic, the name, the package, the price, the history and the credit of a brand. Ogilvy & Mather thinks the brand is formed by intangible part and tangible part. Tangible part includes VI, the advertisements, the price, the music, the competition and so on, the intangible part such as how do people approach the brand, use experience, feelings, ideas, attitude, needs⁸.

Ted Bates & Copany considers that the brand is formed by Brand DNA, Brand Attributes, Brand Benefits, Brand Values and Brand Personality. These five elements are not a parallel relationship, they are an inside-out round with Brand DNA at the core⁹.

The above views of definition are different, but you can find the commonplace after careful analysis: the brand isn't a single thing, it includes abstract part and concrete part, it's a

7.
Rao. 2004. p5

8.
K.L.Keller, Tony Apéria, Mats Georgson. 2008

9.
<http://www.brandingstrategyinsider.com/author/eschutz>

sum of the feelings, the people's understanding of the brand.

The brand of NPO of traditional craft, literally, there are 3 parts: brand, NPO, traditional craft, so the elements of brand need to be considered the non-profit, social responsibility, and the property of intangible culture heritage. Nathalie Kylander believes the definition of NPO is the same to profit-organization's, so the brand of NPO of traditional craft also includes abstract part and concrete part, abstract part is consisted by organization value, the vision, mission, goal, the culture, the psychology construction for consumers and organization's members (people's impressions of organization, formative concept relevant to brand in people's brain, such as brand personality, brand awareness)¹⁰, these elements are formed the brand positioning; concrete part consists by all thing you can see, touch, hear, taste, that is brand image, such as the name, the logo, the graphic design of the visual identity system. If the abstract part is the skeleton, the concrete part is the appearance, a more perfect combination of the two, the stronger the psychology construction, the higher the brand recognition.

¹⁰.
Nathalie Kylanderr. 2014. p23

3. THE DIFFERENCE BETWEEN BRANDING NONPROFIT ORGANIZATION AND BRANDING PROFIT ORGANIZATION

The way to build a NPO's brand is much more complicated than a normal company. The effect of profit-organizations' brand is more directed, consumers express their recognition through buying products, profit-organizations just focus on the consumer's feeling. So, in order to get consumers recognition, profit-organizations first select target market, then shape the image, which means that brand position depends on market. NPO mainly use their services and programmes to catch consumer's eyes, they have to consider the opinions of donors, craftsmen, public, and consider the social mission. Besides, they need the partners to implement their mission, so their brand shall cover all relevant feedback¹¹. Some international companies left powerful, strong, greedy and snobbish impressions, but their position shall not be affected, such as McDonald, the food were proven to be a junk food, it left a bad impression, but it is still the one of the huge companies in the world. The high public scrutiny of NPO's brand means that they have more moral restraint, any bad impression can be fatal. Since the 'Guo Meimei incident' happened in June 2011, the donations of the ShenZheng Red Cross have fallen to almost zero, the donation of China Red Cross have dropped 97%. Besides, NPO should balance the public welfare and the commercialization, for example when organization helps craftsmen to sell their products, in one hand it has to ensure craftsmen's profit, in another hand it must not make people to think of commercial activity. Besides, Nathalie Kylander's research finding that internal of NPO are sensitive to the

11.
http://blog.sina.com.cn/s/blog_5e5d1d8901013jgx.html

Fig.6
Data comes from Yangcheng Evening News, 4 August 2011

The difference of between branding NPO and branding PO

NONPROFIT BRAND	PROFIT-ORGANIZATION BRAND
Value,mission	
Based on the need of the social, that not easy to be changed	change with market conditions
Goals	
Pursuit the achievement of mission,it's not for profit	for profit
Tasks	
Allocate and attract resources, lobby and convince others	make profit to sustain operations
Service objects	
People who can benefit from services, and general public	consumers, potential users
Consumers, potential users	
Usually they are intangible products, like services, programmes	includes intangible services and tangible products
Public scrutiny	
diversity consumers,high public scrutiny	The scrutiny comes from users
People who can influence decisions of brand	
people who can influence decisions of brand	consumers
the relationship between paying people and users	
in general situation, the paying people(resources providers) are not users	paying people are users
marketing concern	
the social services, the place,the organization's value and so on	organization itself, products and services
the way to change products	
diversification	Money
resources providers	
consumers, such as donors, partners, volunteers,narrow the gap between costs and income	profit and stakeholders
income	
in general the income unrelated to consumers	directly come from consumers

Fig.5
A Study of the Application of Triangular Marketing Strategies of Service Industry to Market Universities. A Case Study of National Sun Yat-Sen University,2007

word 'brand'. Some people concern that the brand is not in line with the principles; some think the brand is a means to avoid the members participative management, and others concern that the brand is for the management's vanity, not for the organization's demand¹².

12.
Nathalie Kylander & Christopher Stone. 2012

4. THE RELATIONSHIP BETWEEN ORGANIZATION'S BRAND AND PROGRAM'S BRAND

The organization's programmes are events, movements, services, the programme's brand to the organization just like the brand of product for the company. Programme's brand usually is built by organizations like The Girl Effect; it also can be proposed by someone and then becomes a movement, for example, the On Village One Product(OVOP) movement was advocated by the then-governor Morihiko Hiramatsu. Sometimes, programme's brand is far more famous than organization's brand, such as Project Hope--it is a Chinese public service project organized by the China Youth Development Foundation (CYDF) and the Communist Youth League(CYL) Central Committee. In 2012, 30% people know CYDF, up to 91.86% people know Project Hope¹³. We can't say that the CYDF isn't successful, actually the programmes' brand makes more people know CYDF, what is it, what did it do¹⁴. The founder of Project Hope-Xu Yong Guang said there are three steps of organization's brand development: first step, build brand of programmes, it's easier to start here; second step, let people know who did the programme, use programme's success to achieve organization's success,

13.
China Nonprofit Brand Report. 2015.
p33

14.
Gao Wenxing. 28 May 2014

organization can't have just brand of programmes; the third step, because of the success of organization's brand, people trust the programmes whatever the organization do.

At present, the pattern between the brand of the organization and the brand of programmes has changed from "multi-programmes brand" to "organization's brand plus the brand of programmes"¹⁵, that's the second step. The brand of programmes might derive more than one sub-programmes, for example, Hope Primary School is the sub-project under Project Hope. If the organization doesn't have a brand to guide, the brand of programmes might not be suitable for the organization's value, then people have different understandings of the organization's brand, and weaken the brand's competitiveness. The organization's brand has a wide range but still has a boundary.

15.
Gui Jiayou. 30 July 2010

THE IMPORTANCE OF BRAND

We might wonder, is there any connection between traditional craft organization and brand? Do the NPO need to brand? Actually products, services, people, or countries can be labeled brand. As an organization, an NPO, whether you want the brand, you have a brand. The brand is undoubtedly an important asset of NPO, NPO need branding as much as profit organization, Paul B. Firstenberg¹ believes that modern NPO have to be a mixture: the purpose of organization is a traditional charity organization; in the same time it should be a successful business organization. Only two values are interdependent in NPO that the NPO full of vitality. The cultural NPO in China increased from 25036 in 2012 to 27115 in 2013, the competition certainly looks tough, sometimes even the competitors are profit organizations. The Chinese NPO market is maturing day by day, the competition gradually becomes a competition of brand, so the branding is imperative for a traditional craft organization.

1.
Paul B. Firstenberg. 2003



Fig.6
Statistical Report of The
People's Republic of China
on The Development of
Social Services. 2014

Brands bring cohesion and capacity



Fig.7

Kevin Lane Keller .Strategic Brand Management: Building, Measuring, and Managing Brand Equity

For Chinese traditional craft NPO, the organization's members are all service providers, but, the consumers are not only the acceptors of services but also the services providers, like volunteers, partners and donors. The aim of all functions of the brand on consumers or members is to provide a competition advantage. The recognition function of the brand allows consumers to distinguish the organization from the competitors, then the brand exerts effect of guidance on consumers, they can find the way to participate the organization. When the consumers cannot contact the organization, they can only support the organization with positive impressions, the brand means that the organization can take more responsibility on consumers and members like women buy skincare products, they don't know the effect, so choose to believe the good brand and beautiful packaging. A good recognised organization is not only easy to get outside supporting, but also to reduce searching cost.

When organization try to build a partnership, to find donors, the brand provides a convenient channel that prompts people as soon as possible to participate in². Diane Fusilli (former communications director at Rockefeller Foundation) said:“A strong brand helps bring greater credibility and trust to a project quicker, and acts as a catalyst for people to want to come to the table.”³ The brand is helpful for sectionalizing the NPO market, discovering the market opportunities, ensuring the uniqueness of programmes and services, for example, the craftsmen’s services are different to general population, the general population can be divided into different types: students, white-collar workers, or the young and the old.

The brand speaks about what is this organization, what it do, why it do, this important information is the key to attracting the public’s attention, are the codes of conduct of organization members,and increases the organization’s capacity and cohesion. One reason of difficulties of Chinese traditional craft is because the social didn’t pay enough attention to it, Chinese people lack a sense of protection, low participation, and the organization is voluntary, so we need to build a good and strong brand, because according to the research of I-han Choung⁴, the brand personality and brand awareness have a direct and obvious effect on personal voluntary donation,he said that the brand can change people’s mind, it means that the brand increases the sense of pride, the passion, the satisfaction and the dedication attitude, changes the negative manner of Chinese traditional craft of general public.

2. Chen Zhenzhi, Lin Yuwen, Huang Qianyu. 2009(115)

3. Nathalie Kylander & Christopher Stone.2012

THE ROLE OF BRAND CYCLE

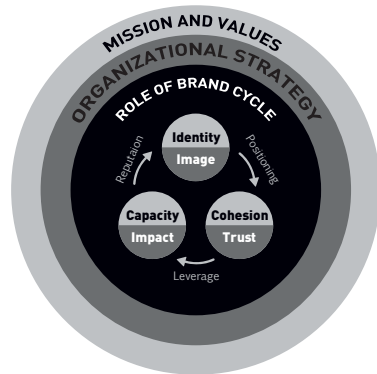


Fig.8
The Role of Brand in the Nonprofit Sector
Nathalie Kylande & Christopher Stone .2012

4. I-han Choung. 2008

The brand can be of help to achieve the organization's mission and social goals --safeguarding and revitalizing the Chinese traditional craft.

The brand of handicrafts is recognized by the western countries because they really do a good brand building work, in addition to the recognition of handmade. It is a mixed emotion for Chinese people of handmade, on the one hand if the craftsmen have excellent skills, people do recognize the handicrafts; on the another hand, because the work environment and most of them don't have higher education, in the Beijing jade factories only 3% of craftsmen have college degrees⁵, and the impression of "the factory of world", the people can't help but feel "cheap labor". Aiming at the above problem, more important than building traditional craft product's brand, is what the people change their opinion of the jobs and the way of living. The organizations help craftsmen to sell their products and increase their revenue, but that can't change the situation in the passive aspect. If we can't change radical people's attitude about this job, the problem of lacking inheritors is also unable change.

5.
Data comes from The Traditional Crafts of Beijing Is in Danger of Disappearing Market News 15 August 2002

According to the brand's functions, we know the strong brand could influence people's attitude⁶, and it enhance the brand related contents, that means the brand could increase the value of craftsmen, their jobs, products, the way of living. If traditional craft organization is admitted, trusted, respected, people will have confidence in Chinese traditional craft and this job, more and more people will engage in traditional craft. Meanwhile, we have might ask that can the job and lifestyle be branded? Actually products, services, people, or countries can be labeled brand. The jobs and lifestyle are about traditional culture, the culture can be branded. Tourism and city promoting are branding of culture, cultural museums are branding of culture, such as Chinatown History Museum. Groups of people with particular ways of life and attitudes

6.
Wally Olins.2008

7.
wally olins.2008

are branded⁷. Nine-to-five jobs, voyaging around the world, volunteers, craftsmen...every lifestyle has its own attitude and label: busy, free, leisure, peace, recuperation...These labels are brand.

Branding the craftsmanship and lifestyle, that helps craftsmen from passiveness to the initiative and adapts the modern context which people are familiar. To some extent, branding the craftsmanship and lifestyle will revive the traditional culture. A cherished cultural tradition influences people's behaviour, brings favorable atmosphere to social.

FRAMEWORK OF CRAFT ORGANIZATION'S BRAND

Because of the differences and the suspicion, Nathalie Kylander put forward the 'Brand IDEA' . The framework includes four principles⁸:

- Brand integrity means that the visual identity system consists to the brand image, brand position consists to external image;
- Democracy means that organization should trust the participants and social media, believe in people expressing and communicating the value well;
- Ethics presents the value and culture, whether the brand position or marketing promotion, the organization has to comply with the Ethics;
- Affinity means that the organization should be good at cooperating, be a participant, avoid attempting to lead.

⁸
Nathalie Kylanderr. 2014. p 65

The Brand IDEA will increase the internal synchrony and external trust, and increase the influence of Chinese traditional craft NPO. First, the organization needs the Brand integrity to determine the usable range of brand, the range could be wide, but should have a boundary. The craft organizations might derive some branches or programmes, they could make a adjustment to the brand-promotion strategies, but all inside the boundary, otherwise the the brand position and image are hard to be consistent. Second, Chinese craft organizations lack of communication, according to Democracy, the organizations could use the social media to increase the free communication space and fully mobilize the public. The third, the Ethics requires the organizations shall consider the characteristics of intangible cultural heritage, the protection principles. "People oriented" is the principle of essentiality, so safeguarding and training the craftsmen is the primary focus, and we should respect the mental, free mind of craftsmen and free mind. For example, the craft organizations should convey the pride as a craftsman, shouldn't advertise their sad conditions to gain sympathy. Furthermore, the organizations should respect their ethnic custom, religion, emotion, shouldn't impose the idea on them. The last, the craft organizations shouldn't try to lead other organizations or participants, the best way is to build a target together⁹, like poverty or helping to sell traditional crafts.

9.
<https://nonprofitquarterly.org/management/21854-nonprofit-branding-2013-what-has-changed.html>

PART TWO

-





CASE STUDIES
OF CRAFT
NPO BRAND

CASE STUDIES

Depending on the function of NPO's programs, we divided the programs into 7 types.



Membership

the people who joined the organization through an application process, registering, donation or subscribe magazine.



Exhibition

on site exhibitions (shop), online gallery, digital museum



Education

making crafts, lessons, lectures, books



Business

sales activities, business cooperation or facilitate cooperation



Supporting

supporting the organization, supported by the organization



Volunteer

volunteer works



Information

offering consultation services



INTERNATIONAL FOLK ART ALLIANCE

On side fair trade market



VISION AND MISSION

The IFAA mission is to celebrate and preserve living folk art traditions and create economic opportunities for and with folk artists worldwide. IFAA envisions a world that values the humanity of the handmade, honors timeless cultural traditions, and embraces dignified livelihoods for folk artists across the globe¹.



International Folk Art Alliance is a well know international organization in Santa Fe(Unite States), it born in the era with accelerating globalization for protecting culture diversity. The International Market Santa Fe was created in a small folk art exhibition of a ceramic shop of Santa Fe in 2003, up to now it's the largest folk art products market[Picture 7] with high quality in the world, the market formed the original organization. In 2013, a new name was established to better reflect the organization's expanded work-- the International Folk Art Alliance (IFAA.). It continues development, in 2013, its program expenses growth 18.1%, primary revenue growth 15%2. The IFAA's mission is to celebrate and preserve living folk

1. Mission see <http://www.folkartalliance.org/mission/>

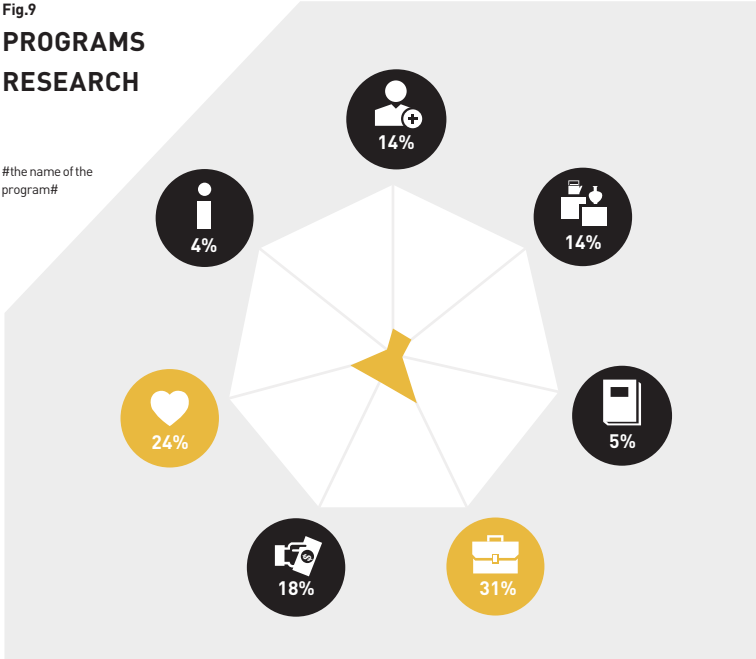


Picture.7 The international folk art market of Santa Fe

2. Data comes from John M. Eger. International Folk Art Alliance Nurtures Cultural. 23 June 2014

Fig.9
**PROGRAMS
 RESEARCH**

#the name of the
 program#



Membership: Artist Opportunities, for folk artists around the world

Exhibitions: #International folk art market online#, IFAA presented the exhibition in San Diego Museum, artists traveled to there to show their special skills and products.

Education: #Passport project# for children / #TRAINING# for folk artists OPPORTUNITY for artists to develop business, to build valuable new skills, tools, or long-term supporting and so on.

Business: #Santa Fe International Folk Art Markets# / #Dallas International Folk Art Markets# / food vendors in the market, cooperate with hotels and restaurants / shop online / books about folk art

Supporting: The revenue mainly comes from donation, government, business support. Donors could donate to IFAA or sponsor one folk artist.

Volunteers: Assistants work of artists, the preparatory work

Information: Provide the information



art traditions and create economic opportunities for and with folk artists worldwide. Shawn Ruggiero, Executive Director of IFAA says: "Our responsibility is to listen to the artists, and what they are telling us is that they need more opportunities to sell their work. So we are aggressively pursuing additional Markets..." so IFAA's brand position is to celebrate folk art, artists, with on side markets, it ensures 'repertoire of humanity', aims for keeping the world's cultural heritage alive and for helping the folk artists to sell their wares from all over the world, honors timeless cultural traditions. Its distinctive impressive programs are not easily copied by other organizations, this makes IFAA become the influential organization.

The market can either be the place to celebrate or the place for artists to sell their products. We could see the special from the word 'celebrate', 'celebrate' describes the festivals and events, IFAA celebrates the market selling as a festival: folk artists have been meeting annually in Santa Fe. When an event holds annually, that day gradually becomes a day the same as the existence of the festival. Even if people don't buy the product, the move of joining

the market which have reached IFAA's purpose. Holding a big market, gathering the artists from all over the world what are not easy for every organization, that secures its legacy in similar organizations. You can see from IFAA's organization research, almost all programs centered on the market. In the market, IFAA provides the stalls to food vendors, and the information of travel. Volunteer is the essential part in IFAA, because of the on side activity, there are many artists, a lot of tourists, the market involves lots work like pickup, translation, photograph, site layout, coordination... so just organization's members aren't not enough for a big market event. It strives for the support of society and the cooperation, for example, it cooperates with Museum of International Folk Art and invites University of New Mexico's Anderson School of Management to help its market strategies. There are many channels of donation on IFAA's website, the folk artists with smiling in the pictures of donation presents their independent spirit, all are positive.



Passaport Project

While IFAA doesn't focus on education, the programmes are interesting, Children attending the festival market can participate in a especial "Passport Project" which allows them to "interact with the all the artists, learn about the artist's country and receive that country's flag sticker for their "passports"[Picture 8]. Once they have "explored the world", they earn a colorful badge celebrating their travels." This not only gives young people the opportunity to learn about each country's culture but also helps them to better understand the "World Community".



CRAFTS COUNCIL

-
Internet is the way to disseminate and strengthen brand democracy and brand affinity



VISION AND MISSION

GOAL | To make the UK the best place to make, see, collect and learn about contemporary craft.

AIMS | To build a strong economy and infrastructure for contemporary craft. To increase and diversify the audience for contemporary craft.

To champion high quality contemporary craft practice nationally and internationally³



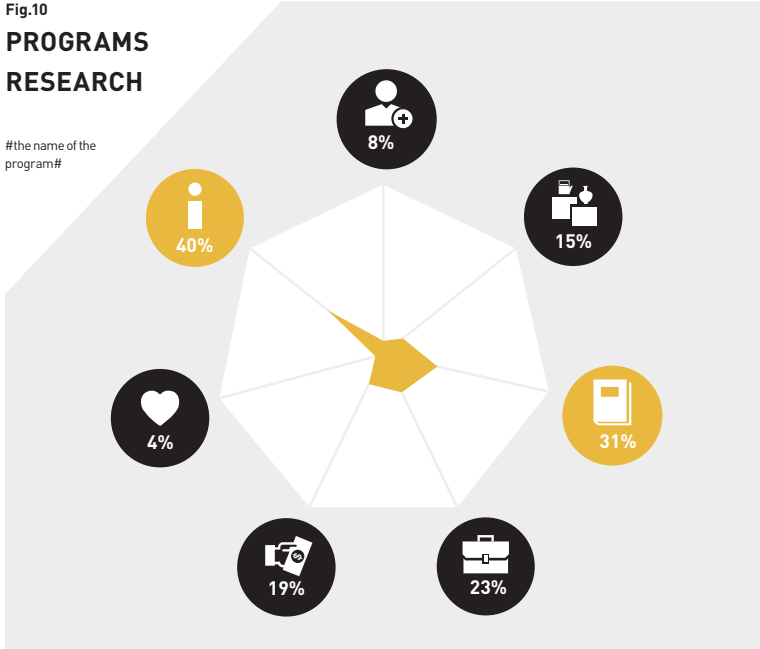
3. Mission see <http://www.craftscouncil.org.uk/about/mission/>

Crafts Council birthed in United Kingdom in 1971. To begin with, the organization was named Council of Industrial Design, after 1979, it was renamed the Craft Council. In 1991, the Crafts Council moved to London, and aimed to advise that the government needs to pay attention to artist craftsman and to develop their products. Crafts Council came through independent from Design Council, had moved to new place, had opened the library, shop, cafe bar, workshop, gallery, then closed most of them in order to increase regional activity via

Fig.10

**PROGRAMS
RESEARCH**

#the name of the program#



Membership: two ways become the member, registering for general public / another way is donation, through this way the members have some right. membership isn't the major programme

Exhibitions: #collection online# / #OnViewOnline#

Education: #Firing up# / #craft club# / #make: shift: do# / government policies, last technology, magazines, books for the person who want to learn

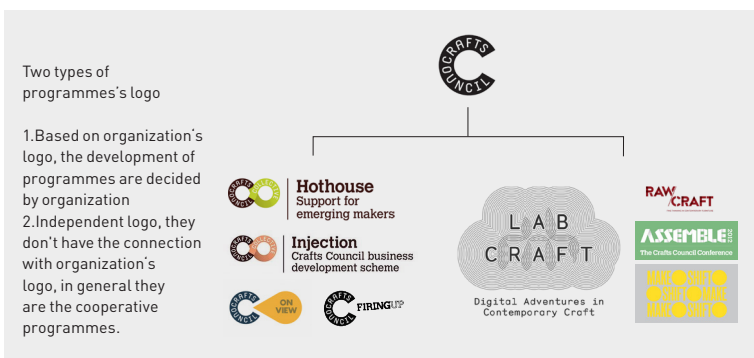
Business: #portfolio project# facilitating makers and manufacturers / the injection, enhance and develop business of craftsmen/ #the hothouse# it's for emerging makers/hire and loan the space and collection

Supporting: the donation project is named #Patron#, donation

helps the makers to develop their creation. Depending the amounts of donation, there are 3 levels, donors get different things in return, such as the tickets of exhibitions, the invitations of events; the second is Ruby Circle, donation for building, showcasing the collection. People become a member of Ruby Circle who have the right to participate the affairs of CC and UK craft / Individual donation for Hothouse programme, for giving a chance to young people to learning / the foundation and collaboration.

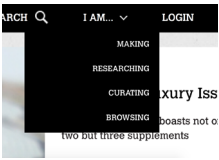
Volunteers: #craft club#

Information: provide informations of exhibitions, events, crafts



partnership working. The mission was also changed from “encouraging the creation and increase the interest of the public in the works of fine craftsmen and the accessibility of those works to the public in England and Wales” to “To make the UK the best place to make, see, collect and learn about contemporary craft.”

In times of the continuous development, Crafts Council realized that they should move their focus to cooperation with other organizations, schools, companies. In 2006, the



Craft Council's website offers lots of informations about crafts

Crafts Council decreased its on-site activity and closed the gallery, shop, education workshop and café. After examining its programmes carefully, we found that Crafts Council participates all activities as a middleman, offers information, facilitates the cooperation through website. Hankinson(2000) believed that the website is one of the tools of NPO brand establishment(Visual communicators, website, media coverage, slogan, charity shops, being professional, printed documents ect.), the network could spread the brand at a low cost or zero budget and increase the awareness of brand. The network is the integration of letters, voices, charts, pictures, Networking is highly interactive, personalized but tribalized, timely and global, so it makes people deeply involved in brand activities and participate the brand establishment with some practical tools of network(figure 1).

As a middleman, Crafts Council is responsible for connecting between other craft organizations, museum, schools, through their places to establish the projects for public education. Besides, it introduces business to makers, develops their partnership. As a middleman, Crafts Council could hold events in a flexible way, flexible time flexible places, and more people participate. Craft Council mainly has three ways of middleman:

- connecting and facilitating, but it doesn't have a role in next activity, such as the programme of Education-Firing up programme, it gets Higher Education Institution ceramics, local secondary schools, artists together and provide the making lessons for students. Another example in business, manufacturers or companies could find the cooperative makers through the programme-Portfolio Project. The curators could loan the suitable works and places of galleries and museums through Crafts Council;
- offering information about crafts, includes policy and latest technology. OnViewOnline, a online gallery, and collection online, magazine, the curators could search the collection on



Website of Craft Council

its website and magazine;

- cooperating and participating with other organizations, such as Craft Club (Knitters initiate the yarn skills to one person, this person initiates the skills to at least one person, and more people will learn yarn skills), actually the Craft Club is another organization, in this cooperation, they established more than 800 craft clubs. And Crafts Council cooperates with V&S, The RSA, the insitution of making in the programme-Make: Shift. Make: Shif is a programme of innovation craft workshop, it encourages all workshop, studio, factories of crafts open their door to the wider public, the public has the chances to see and discover and enjoy the new material, technique, digital making, like 3D printing. The reason Crafts Council built lots cooperative programmes of education, on one hand, because its value and mission "To increase and diversify the audience for contemporary craft, To build a strong economy and infrastructure for contemporary craft. To champion high quality contemporary craft practice nationally and internationally", on the other hand cooperation sets brand democracy and affinity.



The third way: on-site activity held by Craft Council and some galleries



CRAFT ONTARIO

-
Unify the mission and visual identity to strengthen the brand integrity



VISION

Our vision is for a world where craft is acknowledged as a source of enrichment in life and valued for its artistic, culture and economic merit.

MISSION

Being the leading advocating voice for craft makers in Ontario;
Maximizing craft makers' potential as artists and entrepreneurs;
Providing a forum for critical debate;

Enhancing the public's enjoyment of craft through education and access and providing opportunities to commission, lease and purchase objects⁴.

4. See more <https://craftontario.com/about/who-we-are.html>



figure 1

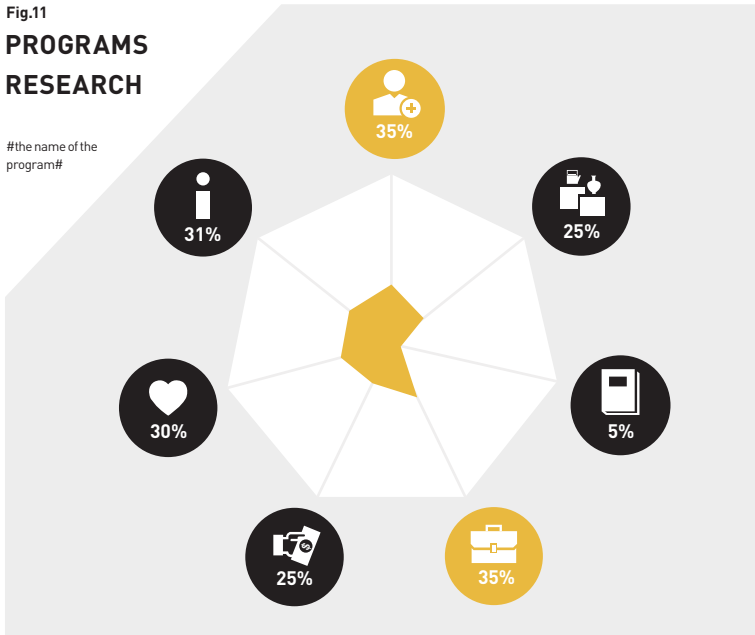
Craft Ontario is the one of the famous crafts charitable organization in Canada under the corporate name Ontario crafts council which was found in 1976 through the merger of the Canadian Guild of Crafts Ontario (established in 1931) and the Ontario Craft Foundation (established in 1966). It also known as the Ontario Crafts Council(OCC). The core thought of Crafts Ontario was to protect the handmade work from the industrialized world. Burton Kramer designed the knot logo in 1976 and the old former logo (figure 1).

designed by Debbie Adams of Adams+Associates Design Consultants, the knot logo on the left corner means united, connective and waving. Because the Canadian Handicrafts Guild opened a weaving school to train instructors to teach weaving. Crafts Ontario dedicated to promoting the recognition

Fig.11

PROGRAMS RESEARCH

#the name of the program#



Membership: service for craftspeople, such insurance and health examination.

Exhibitions: the creative practitioners, curators and designers make the exhibition's plans for the craftsmen who want to showcase their works / #Retail Craftshow# curators, designers and craftsmen select the works, and invite the buyers, galleries, customers / Crafts Ontario recommends the craftsmen to the hosts of exhibitions / #online gallery#

Education: #craft talk# is a sustainability conference,

Business: #Retail Craftshow# / #Craft Ontario shop# / magazine

Supporting: the organization is supported through earned revenues from membership, proceeds from the Craft Ontario Shop, magazine, advertising, There is also the government, individual, corporate, and as well as foundation financial support.

Volunteer: Volunteer Committee, it acts as ambassadors for the organization and helps the development of the organization. / supporting the work of professional Ontario craftspeople / volunteering the services at the shop, office and exhibitions, conferences.

Information: provide information of exhibitions, events, crafts through the website.



and appreciation of craft and craftspeople in Ontario and beyond. However a national organization with long history needs to develop, its position has to change over time. In our modern life, the crafts combine with hi-tech, a the definition of crafts and craftspeople is much broader than before. In 2014, the Crafts Ontario rebranded their identity for developing the organization and also renamed the OCC Gallery as the Crafts Ontario Gallery, the Guild Shop as the Crafts Ontario.

The organization's value is about connected, enable, champion and support, appreciate artists, promote and support craft by leading, exploring potential, providing opportunities. How can the new identity convert the organization's value and vision? The head of Ontario Craft said that they want to be the best leading and promoting organization of craft in Ontario, so they invited the designer to design a distinctive visual identity a dynamic identity to differentiate it from the other organizations. The new dynamic logo[figure 2] is around, it





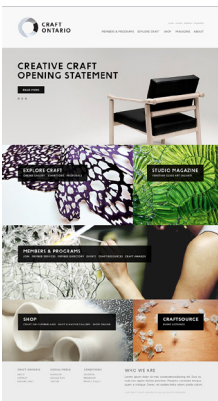


On-site shop

divides into two parts by 'C'; 'C' represents crafts, the pattern reflects different materials used in crafts. The little black part represents that the Ontario Craft open its door to every, listen to the public. The designer used five materials glass, textile, wood, metal, ceramic, as the fixed pattern, actually the pattern can be derived more. The fixed round of logo won't be dazzling, even with the changing pattern, and shows the modern textures of craft, shows the cutting-edge organization. The logo can be used either on its own, or grouped together for different situations. The new dynamic identity sends the image with an a unlimited creativity of the craft and our organization (figure 3), Enhances the public's enjoyment of the contemporary craft. Many art institutions, organizations and museums use this kind of VI, when people see the logo, they are to be able to figure out the meaning of creativity and art even don't know what is it, such as Curtis Institute of Music and Museum of Jazz.

5. Sherine Jayawickrama. December 2014

The organizations want to rebrand because they added new content or changed the development direction, the brands need new images to convey the change. Rebrand is also a chance to promote the popularity of the organizations⁵. "We have evolved our brand to more positively reflect who we are and what our members, stakeholders, and community believe about us," says Craft Ontario Executive Director, Emma Quin. "Our new positioning will allow us to continue to take a leading role in supporting the livelihood of makers in Ontario, while at the same time educating audiences about the powerful role that contemporary craft has to play in our current society and culture." Rebrand of Ontario Craft is a success, the new identity is quite consistent with the brand position. In the same time, its highlighted identity makes the Ontario Craft different from other organizations in Ontario, even the world, achieved its vision "Being the leading advocating voice for craft makers in Ontario".



Website of Craft Ontario



HEMSLOJDEN

-

Endue the organization's image with new identity



VISION

The vision is that Handicrafts should have a natural place in everyone's daily life.

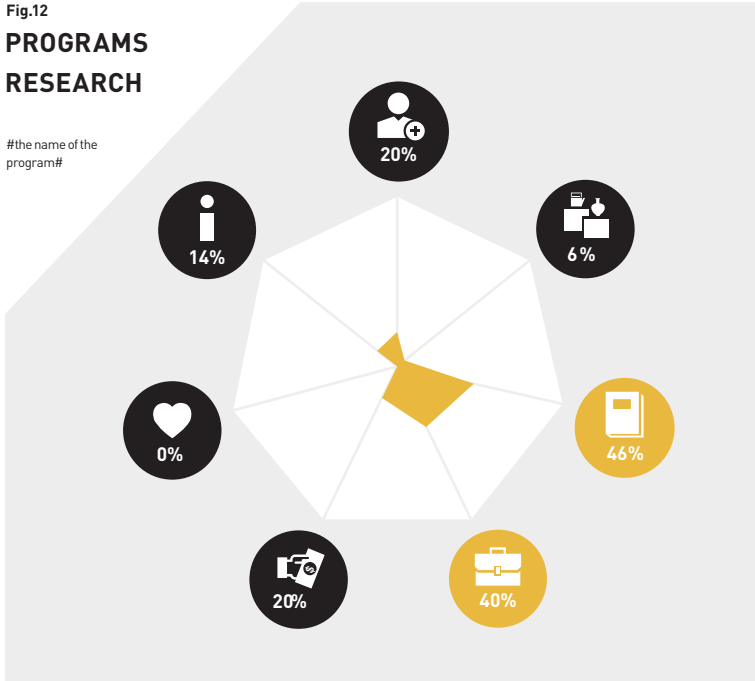


Hemslöjden is a Swedish craft organization, it was created some 100 years ago, as a protest against an increasingly industrialized society. Lilli Zickerman is the person who took the initiative to form a handicraft organization. In the beginning, it was a workshop for professional craftsmen and amateurs, in 1899, she founded the Association of Swedish handicraft. 'Hemslöjden is about the joy of handicrafts – the pleasure and pride of creating something with your own hands.' Although 100 years passed, the concept "making craft makes lives more interesting" was retained. Lilli said that the people who lived in a self-catering mixture of time had an invaluable knowledge of how objects you need to get to the tools, equipment and materials that work to create the best user objects.

Fig.12

**PROGRAMS
RESEARCH**

#the name of the program#



Membership: members have the right to attend and to speak in union meeting which held every two years / #RES MED HEMSLÖJDEN# a trip go to different parts of the world.

Exhibitions: shop/digital museum

Education: courses of smithery, sewing, weaving and woodcraft/ organize distance learning and short-term courses/#club-Slöjklubben# for little children/

Business: on-site shop#Svensk#/magazine

Supporting: Every year Hemslöjden out different #slöjdar# scholarships

Information: Provide the information

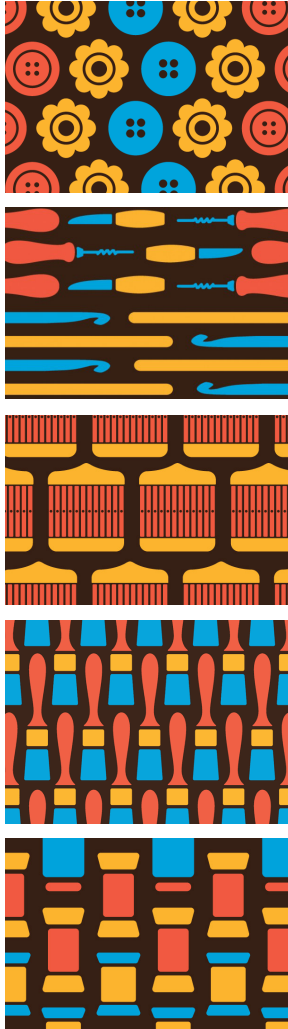


Hemslöjden

Hemslöjden is another example of rebrand, but the different from Ontario Craft is that Hemslöjden didn't change its value and mission, it wants to change its old image through new identity, because the visual identity is the direct way. The most important thing of a brand is to explain who am I, what can I do, but the old logo (figure 1) even can't convey the organization's concept, it seems serious. The new logo provides an example for some organizations which have a very long name, some organizations are concerned that if the logo



Pattern



is omitted the words, it can't explain the organizations. Hemslöjden (figure 2) proved that only one word is possible to explain, it used the symbol 'H' to convey the words which were omitted, and that makes people focus on the logo, easy to remember, easy to recognize. The 3D symbol 'H' comes from 'Hemslöjden', four bright colors and flat design graphic convey the happiness and fun, the graphic of yarn ball, the button, the shuttle, the ax, the brush... form different patterns and represent the creativity. A unifying visual identity of colors, graphic, typography, is the basic requirement of a strong brand, it affects the brand building on the side of information transmission, it shows the brand personality, and helps consumers to make decision according to their own situation. For example, Hemslöjden's VI is more pristine and childlike than Ontario Craft's VI, Hemslöjden emphasizes the interest of making crafts, Ontario Craft emphasizes the navigating innovation.



DESIGN&CRAFTS COUNCIL OF IRELAND

-
Expanding horizons and clarifying vision and mission, recalibrating strategy



VISION AND MISSION

Irish design and craft is recognised and valued worldwide for its excellence in craftsmanship, innovation and marketing.

Mission is to promote and stimulate the creative and commercial potential of Irish design and craft and to work in collaboration with strategic partners in the ongoing development and growth

of the sector⁶.



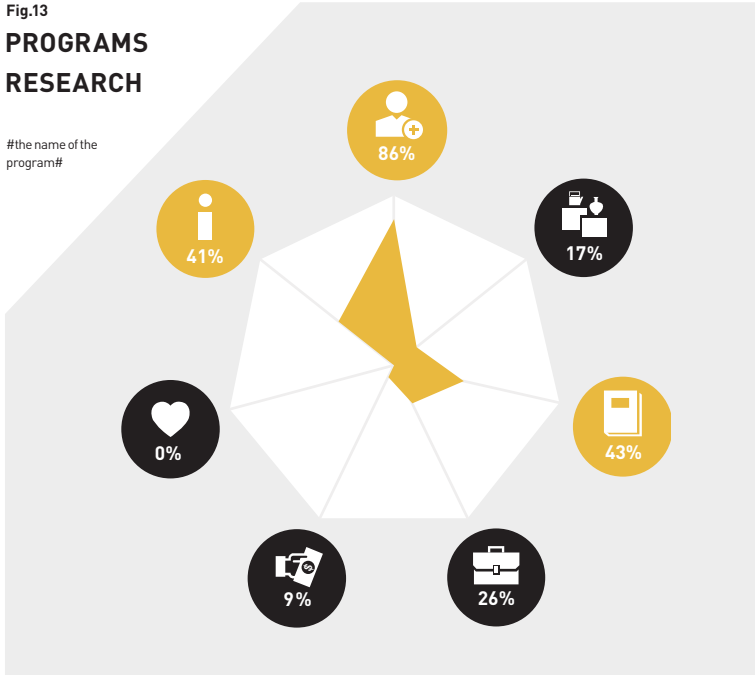
⁶.
See more <http://www.dccoi.ie/about/what-we-do>

Design & Crafts Council of Ireland (DCCol) was called Crafts Council of Ireland (CCol) before 2014. CCol was founded in 1971. In 2011, in the year of 40th anniversary, it carried out one-year long program of activities in partnership with Craft Northern Ireland. With the development of combination of design and crafts, CCol's activities had been changed from Making Craft to Design and innovation, such as 'Irish Design 2015' the programme convened by the organization, by encouraging investment in design and innovation. The

Fig.13

PROGRAMS RESEARCH

#the name of the program#



Membership: #future maker# the profile programs for designers and craftspeople, it helps the people who engage design and crafts to sell the products and develop their enterprise

Exhibitions: shop/#image gallery#/#national craft gallery#

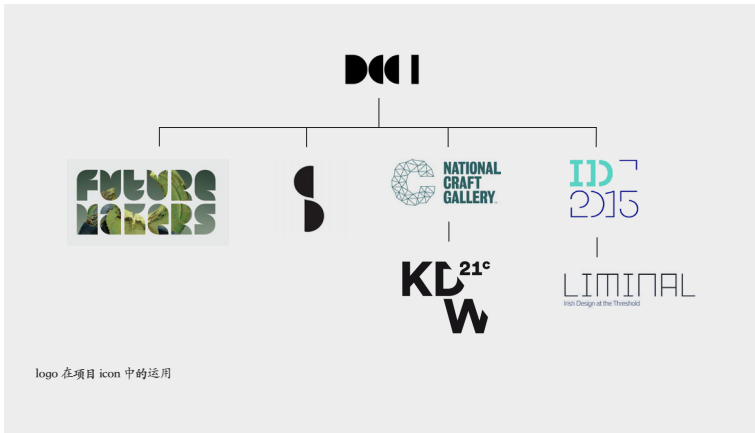
Education: It includes school's programs, workshops and talks for individuals, tours, schools and families. Organization provides different levels of education for different people, from the primary level to the very professional level in a specific field, the people freely choose the proper course to study for their area.

Business: online shop/cooperating with craftspeople,

retailers,shoppers,collectors and galleries,shape a cooperative relationship.

Supporting: awards:#future makers award#, #design award#, #innovation award# / the supporting of the organization are from partners, business, fund.

Information: provide information of exhibitions, events, crafts through the website.



organization decided the new name-Design & Crafts Council of Ireland(DCCol) since 2014. Now DCCol is the main economic NPO for design and craft in Ireland, currently has over 70 member organizations and over 3,000 registered clients on its website. The craft categories include textile, pottery, ceramics, jewelry, glass, woodworking, furniture.Craft and design also provide viable.

Karen Hennessy, Chief Executive of the Design & Crafts Council of Ireland said: "...which includes supporting and promoting Irish craft and product-related design enterprises in growing domestic and international sales. Our register of craft enterprises and membership organizations, as well

as our current programs already, include many elements of design so our new trading name allows us to keep current with the client base already in place. The change also reflects the intent of the organization to support our craft heritage while encouraging design innovation in everything our craftspeople do as makers. Overall, we believe our new trading name will be of benefit to our members and clients in recognizing the importance of design in everything they do." In Karen Hennessy's speech 'design' was mentioned many times, it means that they also adjusted the new vision and mission:

Since the new vision and mission have changed, a new visual identity is needed to represent its value. The old logo is around fingerprint, it is easy to remind people of crafts, handmade. Their new name--Design & Crafts Council Ireland is crystal clear pointed out that Design is also an important part in crafts, so they replaced the old one with a modern and simple logo. New logo doesn't show the nature and randomness of handmade like old fingerprint logo, but express a simple but thoughtful and modern design.

PART THREE

-





FOUND THE
CHINESE
TRADITIONAL
CRAFT NPO

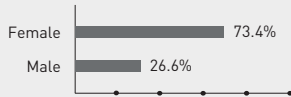
BRAND POSITION

1. QUESTIONNAIRE

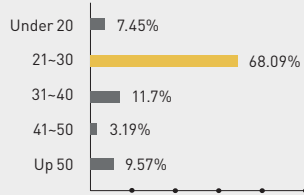
The craft organization offers the services for all craftsmen and general people, because the key to protecting the traditional crafts is protecting the craftsmen, then should cause the attention of the society. The craftsmen and general people can be divided into different types, for example, some of the craftsmen are famous, some are street craftsmen, some are in a distant place; if range in age, some of the general people are young, some are old, by profession, some are teachers, some are designers and so on, so we have to analyze their psychology and behavior and find the target population. Through an online survey of “The Chinese People’s Attitude of Traditional Crafts” I analyzed the different attitudes of different people, with this as the basis of brand position. Of 314 people who completed a questionnaire from April 2014-July 2014.

The Chinese Attitudes of Traditional Crafts

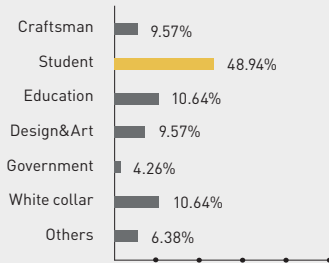
1. Gender



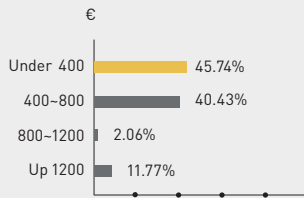
2. Age



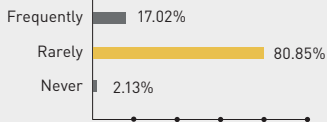
3. Occupation



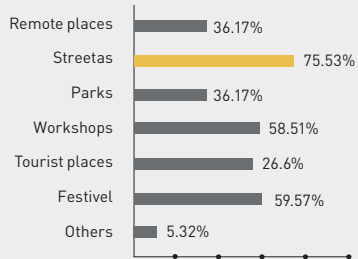
4. Income



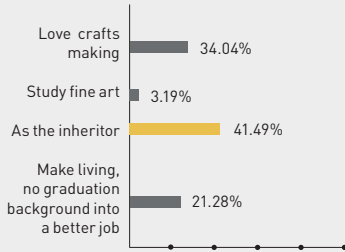
5. Do you frequently contact traditional crafts ?



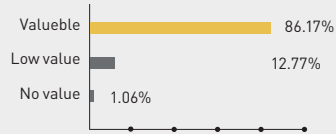
6. In what way did you contact craftsman before ?



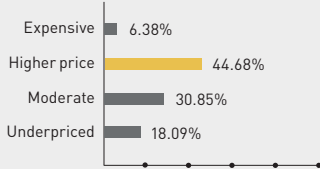
7. Why do the craftsmen take up the jobs ?



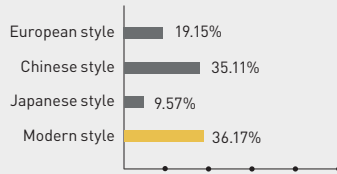
8. What do you think about the value of street folk crafts ?



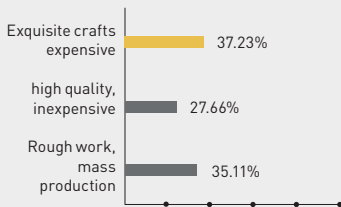
9. How do you think about the price ? For example a royal carpet takes about a year, the price is €2,300 ?



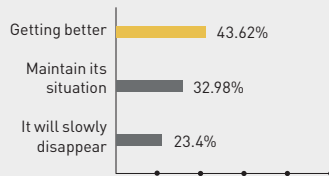
10. Which style of decoration do prefer for your house ?



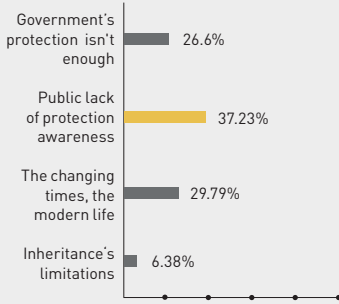
11. What's the general impression of chinese traditional crafts market to you ?



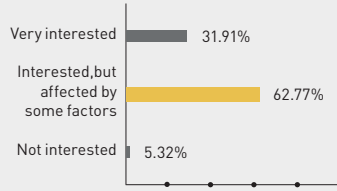
12. What's your position on the future of traditional crafts ?



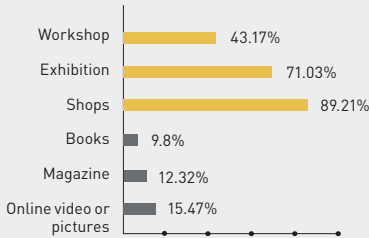
13.What do you think the main reason would be for lack of inheriting people ?



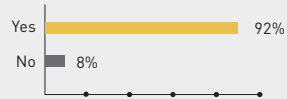
14.Are you interested in learning or making traditional crafts ?



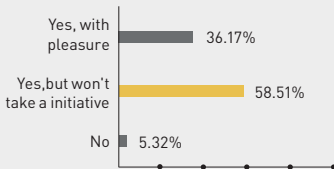
15.Which way do you prefer to contact traditional crafts ?



16. If you had a good experience of crafts making, would you recommend it to others?



17. Would you like to inherit a traditional craft ?



18.If your children want to make a career of traditional crafts, will you agree that ? Why?

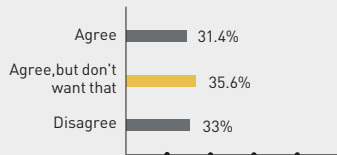


Fig.14

Questionnaire: The Chinese Attitudes of Traditional Crafts

2.TARGETED CONSUMERS



THE OLDER GENERATION OF CRAFTSMEN

According to the China crafts and arts national survey in 2006, there are 1787 craftsmen above the provincial level, 1422 craftsmen at the provincial level, 3025 senior craftsmen, they are famous in the industry but the general people don't know them well. They are middle to the old-aged and low level of awareness of the network, but they have strong protection awareness, actively participate in meetings, lectures, and workshop, join in the membership of influential organizations.

Some of the craftsmen have good skills, very high-quality works, but the channels of information sources are narrow, they haven't ever joined any organization, or they don't realize that their craft is intangible heritage, is a debt of humanity, most of them are not in the state protection list and they are scattered over in China, government has no time to attend so they have been easy to ignore, but they are the craftsmen which people is most familiar with in daily life. They run the workshops, shops or selling on the street, they are too busy making a living and join the organization, or they don't how to join it, and they don't even care the information of crafts. They are also middle old-aged, low levels of activity, the low willingness to spread information and a low level of awareness of the network.



THE NEW
GENERATION OF
CRAFTSMEN

There have been some new generation craftsmen because of the rise of creative culture industry, they are young, creative, work free, open mind, modern lifestyle, high activity, high willingness in work of mouth, know network well, and proud of to be a craftsman.



GENERAL PEOPLE
WITH POSITIVE AND
ACTIVE ATTITUDE

34%

The age gathers between 21 to 40, like the new generation craftsmen they are open mind, high activity, a high willingness in work of mouth, frequently contact the newspaper, magazine, network. They actively pursue every opportunity to contact and willing to volunteer their time, energy, capital, creativity. Most of them have a good educational background. A few people more than 50 years old who have retired, they learn and make the traditional crafts as a hobby, they've got some experience in traditional crafts, more important thing is that they have plenty of time to participate the organization.



GENERAL PEOPLE
WITH WAIT-AND-SEE
ATTITUDE

61%

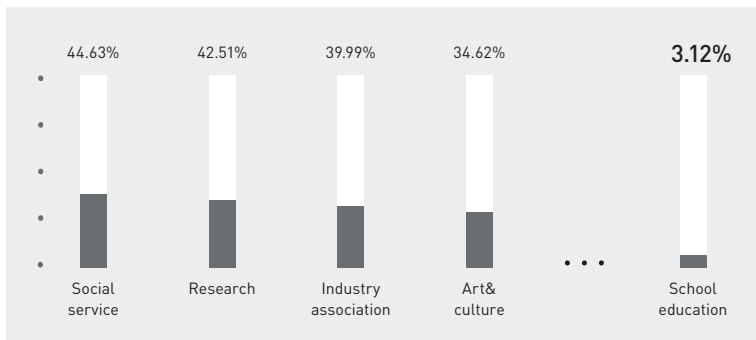
61% people expressed their interests for traditional crafts, but they don't actively contact. Students are in the majority among them. Young people are plastic, very motivated by newness, they are in the best period to do volunteer work, take up a hobby, but aren't financially competent yet. Most of them said that it rarely contact the traditional crafts in daily life or never contacted. They thought that traditional crafts are far from their life and people who take up the traditional craft works because they are inheritors.

The people with this attitude realized their negligence, but when they want to pay attention and learn it they can't find the way, or they gave up because of limited time, remote locations, limited funds. There is another reason to take a wait-and-see attitude, they think that safeguarding traditional craft is government's responsibility, so the craft organization not only to attract their attention to traditional craft, offer the convenient channel to contact, but also to convey to encourage and to boost them that protection is everyone's duty. There is a phenomenon, up to 95% people are glad to try crafts making, but face the question-Do you want your children to take up the traditional craft as a job, they hesitated. About 29% made clear that they don't want. Although there are 71% of people agree with it, but a half of them said they just respect children's choice, actually they would not like to see them do it. The reasons they don't support, 90% of them said lower-income, 10% said it don't have a good future. So it seems that the main reason they don't agree their children to take up the job is the low income.

3.SOCIAL NEEDS

The character of NPO decides that the craft organization offers the services for achieving social needs, to some degree, the brand position depends on current social needs and is not going to be easily changed. The reasons lead the disappearing of a traditional craft are incomplete safeguarding policies, times have changed, people's neglect, craftsmen's own problems. What the craft organization does is to change people's attitude, find the inheritors, build the business of craftsmen, and achieve the social needs.

4.OVERALL MARKET



According to the survey of NPO research center of Qinghua university, social services NPO is in first place at 44.63%, followed by the research center, industry association, art and culture. The schools in the last place, only 3.12%, it means the school of crafts making is rare, the Chinese master of cloisonne Zhang Tonglu said that the good craftsmen of cloisonne are so rare, because there isn't the

Fig.15
The distribution of different activities of nonprofit organizations in China

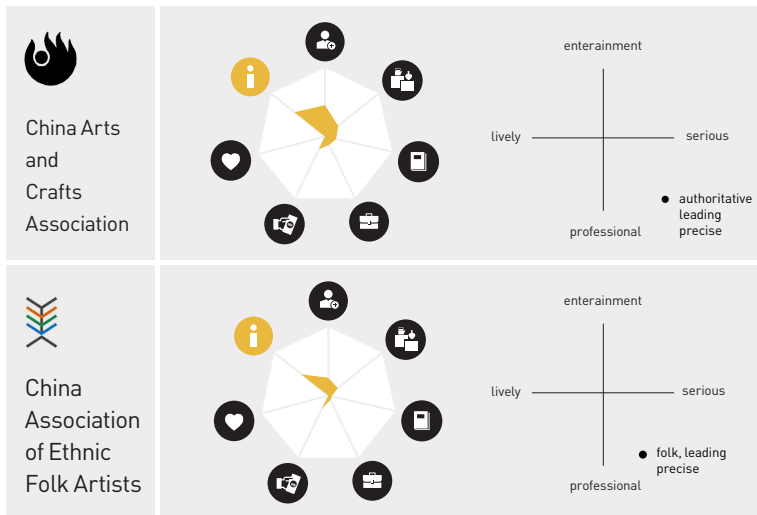
major of cloisonne in school, this is one of the problems of lacking inheritors.

How about the real demand of the market? Since 2005, China government has strengthened safeguarding policies, in 2012 government has clearly stated to develop the new culture industry, foster and push cultural industries to become a pillar of the national economy. The traditional crafts market start to develop, but the market lacks of skilled craftsmen, there are so many factories but few craftsmen. In Fujian province, a good skilled Root carving craftsman works for more than two factories. Above all, the education is both social need and market need.

5. BRAND DIFFERENTIATION

Organization tends to the Chinese market, so I selected and compared 6 famous Chinese craft organizations, they are the main competitors to the new craft organization.

Information based organization



The programs and activities of China Arts and Crafts Association and China Association of Ethnic Folk Artists are membership information and supporting based, because they are national associations and more conferences than other types of organizations. China Arts and Crafts Association is the most influential craft organization in China, it's close ties to the government. It focus on crafts industry and it has the power to plan and coordinate the crafts industry and participate actively in formulation

Fig.16

The programs research and brand personality of information based organizations in China: China Arts and Crafts Association, China Association of Ethnic Folk Artists.

of the public policy of traditional crafts, most members of the organization are famous and influential people in crafts and arts, so its brand personality are “authoritative, leading, precise”. This type of organization can represent all government-led associations.

China Arts and Crafts Association put more focus on “the communication between craftsmen and business development” brand emphasizes “cooperation, vitality, harmony, grace”.

Business based organization

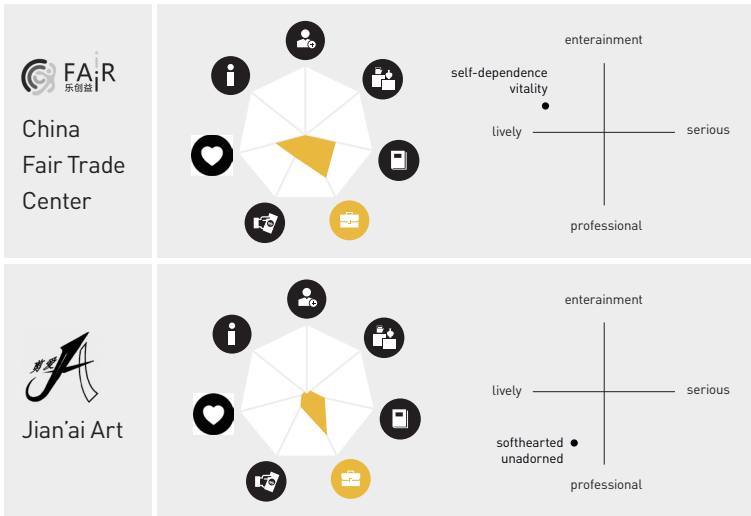
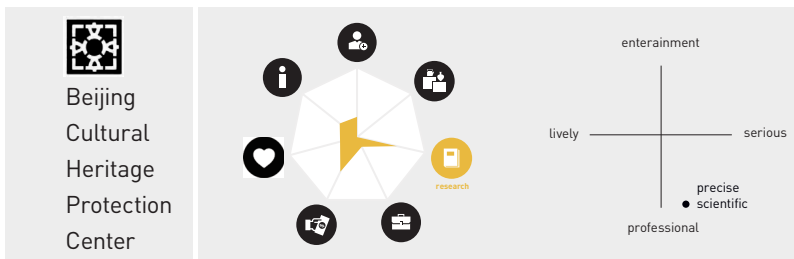


Fig.17
The programs research and brand personality of business based organizations in China: China Fair Trade Center; Jian'ai Art

There are some organization safeguard traditional crafts by selling products or offer the opportunities of the business, for example, Jian'ai Art and China Fair Trade Center(iFAIR). China Fair Trade Center focus on selling the traditional craft to fund hemophilia, this way kills two birds with one stone, it offers the business to craftsmen, at the same time it helps the patients. The brand personality is “warm, softhearted, unadorned”. iFAIR helps the craftsmen

to build their business in the cultural creative industry through fair trade. It is the organization with the largest number of volunteer programs, and iFAIR created events and programs to encourage the participation of young people, its brand personality are “independent, creative, young”.

Education based organization



Beijing Cultural Heritage Protection Center (CHP) focus on “safeguarding the culture heritage around us” by extensive and professional field research programmes and the knowledge spread, most of the people joined are researchers and scholars, its brand personality is “precise and scientific”.

Fig.18
The programs research and brand personality of education based organizations in China: Beijing Cultural Heritage Protection Center

Exhibition based organization

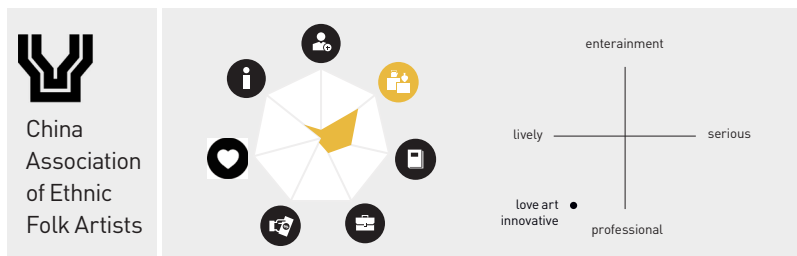


Fig.19

The programs research and brand personality of exhibition based organizations in China:China Association of Ethnic Folk Artists

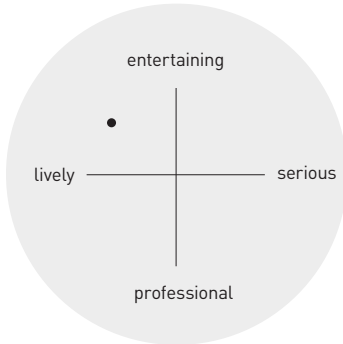
National Taiwan Craft Research and Development Institute, this kind of organization's programs are exhibitions-based, and it also has the workshops for general people. It wants to show people "the crafts in modern life" and improve people's lifestyle. The people who visit the center are children and young people, families, artists, designers, brand personality is "innovation, love life".

6.MAIN PROGRAMMES TYPES



People personally involved in traditional crafts making which is the best way to find the inheritors, but the results showed that the organizations of crafts learning are rare, so we could build a crafts learning-based organization. Only iFAIR and Beijing Cultural Heritage Protection Center have the volunteer programs. While not all organizations need the volunteers programs, but Craft organization should develop the volunteer programs like another kind of NPO. Volunteers are the perfect "Word of Mouth" group, they could make a great advantages for brand establishment. If an organization is education and volunteer based, it can be different than other craft organizations.

7. BRAND PERSONALITY



CREATIVE
ARTISTIC
FREE
HAPPY

The people who participate in, or brand user, their personalities have defined the brand personality. The main targeted consumers are craftsmen, the people who have interests in learning, the people who have a passion for volunteering. The consumers also include crafts shop operators, manufacturers, designers. The people who join in the organization are positive and glad to explore. And the people who love traditional crafts are tasteful, they love life, love beautiful things. Crafts makers or learners have a persistence spirit and the crafts making is a method of self-cultivation, is an adjustment for people's fast-paced lifestyle, so the makers enjoy the life; for young people, they pursue the crafts dream because they love free and choice.

From Beverly's investigation¹, she found the brand personality can foster the worship, so we could increase the people respect and protection awareness by brand personality. The Free happy love life makes people have a new feeling of traditional crafts, makes people think that participating the traditional crafts organization is a thing to be proud of.

Fig.20
Brand personality of organization trend to entertainment

1. Venable, Beverly T, M. Rose, Victoria D. Bush, and Faya W. Gilbert. 2005

8.VALUES,VISION AND MISSION



Fig.21

The mission depends on the Vision, the Vision depends on the Value. Mission 1,2,3 depend on the core value, Integration, Respect, Revitalization

“Respect” is for people to respect this vacation, worship the crafts and aesthetics. The prejudice results in Chinese people hesitating to take up the traditional crafts making, not only just because of the public's attitude, but also the craftsmen's own attitude. Traditional crafts making is a thing need to be respected, and all craftsmen should be respected not only the very famous craftsmen. All of them should take pride in their jobs. “revitalization” is not for refreshing the memory of traditional craft's glory days, but for refreshing the people's aesthetic and the pursuit of life quality, putting the traditional crafts back to

life with a new look. In Chinese, "Integration" also means "harmony", "connection", "combination". The concept of "integration" represents the traditional thought about the close relationship between human and nature. Harmony is the value of Chinese self-cultivation, There's a balance between everything, whether the relationship between elements, between the human and nature, between the human and objects, or between people. "Integration" throughout all vision and mission, and it's the code of conduct of members, for example, the equal relation of craftsmen, the natural law of traditional crafts making.

STRATEGIES OF PROGRAMS

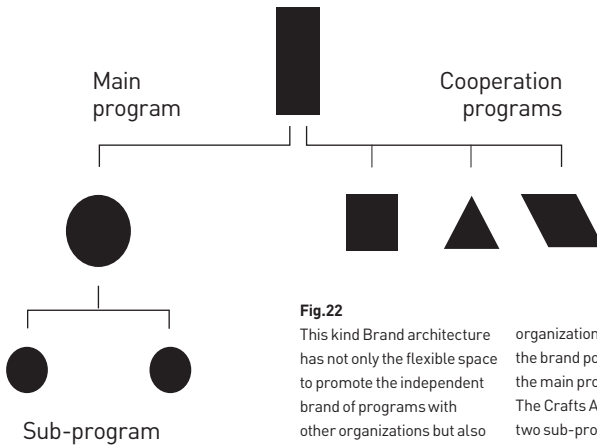


Fig.22

This kind Brand architecture has not only the flexible space to promote the independent brand of programs with other organizations but also highlights the organization's own brand, that is what a new

organization need. Depend on the brand position, I created the main program--Find The Crafts Around You, and two sub-programmes under the main program: Travel Learning and Crafts Recorder.

1.MAIN PROGRAM

-Find The Crafts Around You

Using SNS to mobilize public, to strengthen Brand Democracy and Brand Affinity

Find Crafts Around You combines Social Network Service(SNS) and map, people explore the suitable places of craftsmen, exhibitions, or workshops to see and learn in a convenient and interesting way.

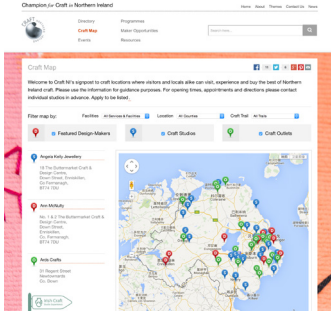
The concept idea comes from a hot video about street crafts on the internet, there are more than 710000 people shared and commented the video in only a few short days. When people have been amazed by the excellent craftsmanship on the internet, they don't know that the craftsmen are probably near them. So the organization wants to let people know that the traditional crafts aren't remote from their life.

Traditional crafts learning is about words and deeds, every move of craftsmen might be the key of making. Knowledge of theory can't replace the real contact, so if the programs are about education, the organization needs to offer the opportunities of real contact. The organization can provide its own places, like shop or workshop, but the on-site activity means fixed, only a few people have the chance to participate. The China Foundation of Poverty Alleviation's brand director Li Wenhen said that in recent years the Non-profit brand has changed from "spread by few people" to "spread by whole society"¹. The organization wants to

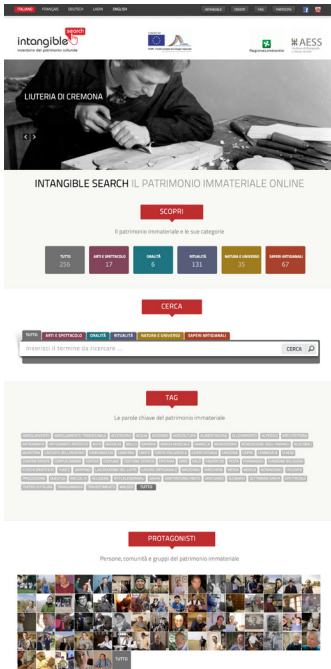
1. http://gongyi.china.com.cn/2014-05/22/content_6925643.htm
2. Danah Boyd; Ellison Nicole. 2008

drive more people to know and learn traditional crafts, so the on-site activity is not a proper way, in addition, the on-site activities are expensive, it's a burden on Non-profit organization. In this information era, The network

is the fastest and cheapest way to spread news, we can see from the case of Craft Council, so we could use the network to spread the information of craftsmen, the crafts making courses, the exhibitions, the crafts shops and so on. This program increases not only the opportunities of learning but also help craftsmen to built their business. Take the craft map of Craft Northern Ireland, for the instant, it provides the specific locations of Feature Design-Makers, workshops and Craft Shop in Northern Ireland. Another example, Intangiblesearch, you can search the traditional crafts with many ways. When people find out the information might want to contact the craftsman, then Social Network Service(SNS) can connect the craftsmen and the learners. SNS is a platform to build social networks or social relations among people who share interests, activities, backgrounds or real-life connections². SNS can go with any interests, the Soundcloud, Spotify on music; Vimeo, Youtube on video; Flickr, Instagram on photography; Italki on language learning. SNS offers people real-time communication, picture, and video sharing, and the news of traditional crafts spreads like the tree branches.



The CRAFT Map page of Craft Northern Ireland



Homepage of Intangible Search

2.Sub-PROGRAMS

-Travel Learning

Travel learning is a sub-programme under the program Find Crafts Around You, it's only for young people(18-30years old)who volunteer to learn traditional crafts in a place far away from home. The program offers the supporting and encourages young people to pursue crafts dream, increase their social experience and independence.

Travel represents a free spirit, that's what the young people like. According to the survey of Guang Zhou university, young people and students are more adventurous, 88% college students like travel, 22% prefer the ethnic customs, 21% prefer human heritage, more than half prefer the natural landscape.If we combine the experiencing the local culture and local crafts learning, it will attract the young people to study crafts.

Brand Affinity requires us to actively seek the cooperation opportunities. The cooperation not only promotes the program brand but also increase the fame of both sides. Travel learning is for young people's education, so the China Youth Development Foundation and the Nike Foundation are the good cooperation choices.

-Crafts Recorder

Document the traditional crafts

The program aims to safeguard and document the craft. The volunteers take the photos of the traditional craft and record the story of it. Based on the information gleaned, the organization will publish the books.

Donation

If possible, organization fund the volunteer to buy the crafts, then sell it on the online shop as a donation. The prices of crafts on the online shop are the fundamental prices, but people can select to pay more to buy the crafts and to donate organization. Crafts arouse the good feeling between people, there is a purpose whatever making or buying the crafts, to parents, to lover, to children, to friends, or to ourselves. Because of the stories of traditional crafts, the crafts become the meaningful gifts. This method solves the donor fatigue, people volunteer to buy and volunteer to donate, the urging mails, emails, messages make the problem more complicated. Each donation of online shop might not be a big count, but increase the number of donation, the Red Rooster's CEO Howard Adam Levy³ said that the NPO which could offer the small and emotional donation opportunities will be in a better position to relationship of donors. To reduce the reputational crisis, each count of a donation will show on the website, the organization regularly publish the use of funds.

3.
Keynote Address by Howard Adam
Levy.

3.COOPERATION PROGRAMS

The cooperation programs not only are education-based programs, but also business based and exhibition based programs. For example, Traditional Crafts & Arts Union could cooperate with the craft shops, galleries, and the shops of traditional culture to hold the small exhibitions, this kind of exhibitions are the shows and sale to combine of, and with a low cost for organization. The exhibitions not only help to sell the works of craftsmen but also sell the products of the shops.

The logo and icons of the programs depend on the programs' position and the purpose of cooperation organizations, they can be independent of the organization's brand, or can be connected to it. For example, the program of Design&crafts council of Ireland: ID2015(Irish Design 2015), it's independent of DCCoL, Showcase is another program of DCCoL which cooperated with Design&crafts council of Ireland, but we can see the visual connection between the logo of Showcase and the logo of DCCoL.



Logo of Design & Crafts Council Ireland



Logo of Irish Design 2015



Logo of Showcase

THE VISUAL IDENTITY SYSTEM

1.NAMING

Chinese	English
百工手藝	Traditional Crafts & Arts Union

According to the vision and mission of an organization, the name should highlight craftsmen and craftsmanship. "百工" is a way of Chinese prose to all sorts of craftsmen. Its origin is Kao Gongji (book of diverse crafts), the earliest existing on crafts in China, compiled towards the end of the Spring and Autumn Period (771BC-403BC). "百" literal meaning is 'Hundred', it here refers to 'All sorts'; 工 means craftsmen or skills, technology; "手藝" means craftsmanship, skills, "手" literal meaning is 'hand', "藝" is art.

2.SLOGAN

Craft Creates Life

In the view of Shiono Yonematsu, people can get the appreciation of natural lifestyle and beautiful things, we want people feel that the craft making is a lifestyle, is the spirit of enjoyment, is a kind of aesthetic and artistic quality with the act, is a method of self-cultivation. Craft making can be a lifestyle for modern people, like painting, gym, drinking coffee. "Craft Creates Life" makes people feel that craft is an essential part of our life, we make crafts for a better lifestyle.

3.LOGOTYPE

-Cases

The logo is a simple way to recognize the organization, it means that a logo derives meaning from the quality of the thing it symbolizes, not the other way around. A logo is rarely a description of a business. So we see the logo and we can tell which industry the company is, for example, finance, estate industry, and electronics industry use the heavy typography, children's products use the rounded and cartoon-style typography, the craft organizations also have their own characters which are different with other organizations. Although the organization targeting on China's medium, the Chinese is the main language

of the logo, but the English as an international language is essential also, so the logo needs to combine two languages. Two languages causes some problems: Should we emphasize the Chinese or English. How to make a connection between two languages, how to organize the letters of a long name. For solving these problems, I summarize six types of art organizations and five common types of the logo with two languages.

Combine two languages

Acronyms english

The logo is english abbreviation, typegraphy is native language. This kind of logo is commonly seen in a organization with a long name, such as Japan Jewels craft Institution.



combine two language in one typeface

It is common to see in shops and products, but lower recognition



the font itself is the logo

the letters are designed, it's applicable to various companies, shops



two visions

logo is graph, the logotype has two visions, native language and english



logo+two languages

graph is the logo, is a very common type



Logo of art Organization

Around



Graph+logotype



The name is the logo



Acronyms english



First letter is the logo



Crafts Council

dynamic logo



National Music Centre



National Music Centre



National Music Centre



National Music Centre



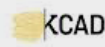
National Music Centre



National Music Centre



KCAD

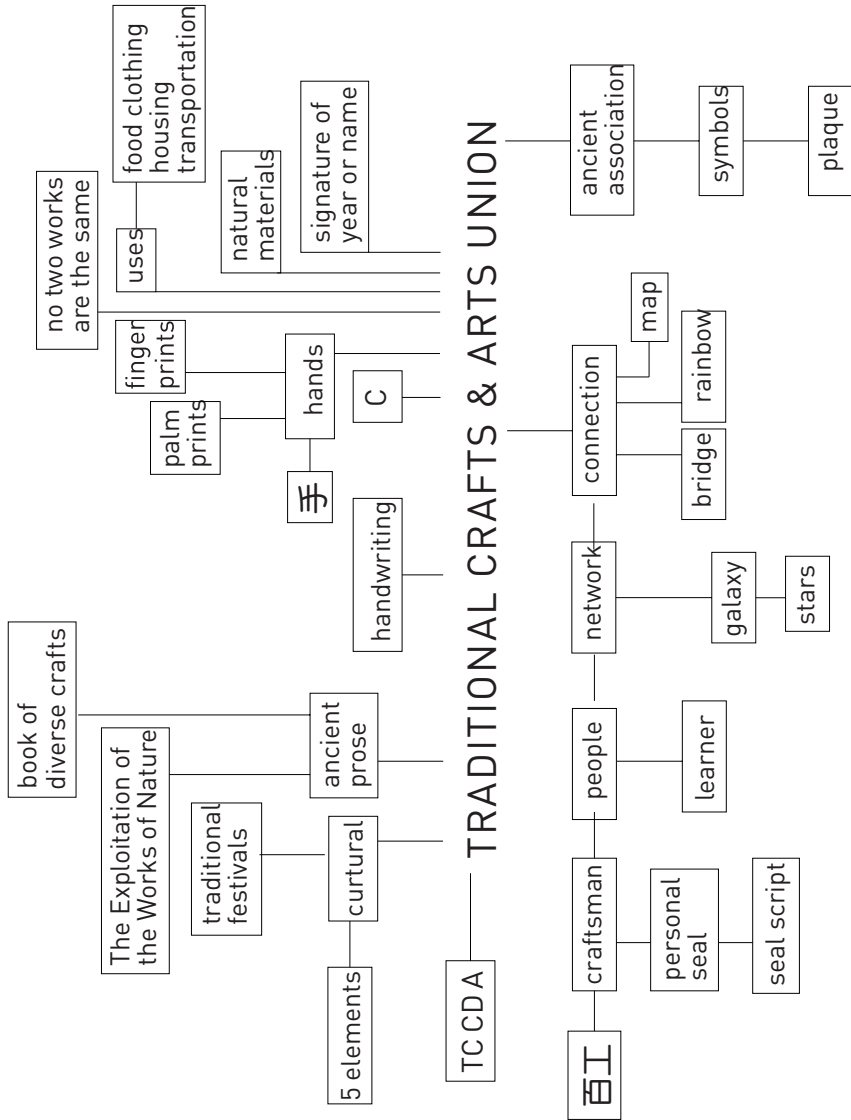


KCAD



KCAD

Fig.23
Logo brainstorm of
Traditional Crafts & Arts
Union



Logo concept

hands (手)
+
seal script



百工手藝發展中心

Craftsmen (百工)
+
traditional
window decoration



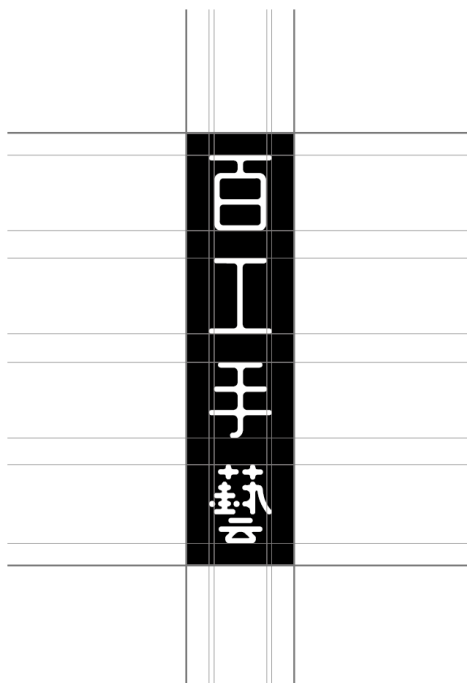
Signature of year
+
personal seal



Ancient layout
+
personal seal



Final logo



English logotype

MISO
ABCDEFGHIJKL
NOPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz123
4567890!@#*&
/()=+-"%.,:;

4.DYNAMIC IDENTITY OF WU XING

From static-logo to dynamic identity is a design trend for culture¹, for example, the logo of Jazz Museum and Craft Ontario. Flexible dynamic identity expression the cultural connotation better than static logo, because the logo use the transformation as the supporting graphics, it emphasize and repeat numerous times, and then form a series of identity, the whole image is ever-changing but always in a same style, that makes the brand image's communication more plentiful, more powerful of the expression of feelings, and makes the intangible things like cultural intangible heritage more stereo, vivid.From Visual aesthetics, the dynamic identity is a rich, tension and multi-dimensional identification image, it would bring the stronger fresh feeling and long term memory.

1. Fracesco.E.Guida.14 June 2014

Fig.24
These five kinds of substances are of the relationships of generation and restriction and are in constant motion and change

WU XING, also known as the Five Elements, Five Phases, the Five Agents, the Five Movements, Five Processes, and the Five Steps/Stages, The system of five phases was used for describing interactions and relationships between phenomena.including seemingly disparate fields such as traditional Chinese medicine and Chinese traditional crafts making



process. In the field of crafts making, 5 elements are wood(plants), fire, earth(soil), metal, water.

WU XING has two significances, the first, for making process, the WU XING means 5 Processes, the generating and overcoming stand for the chemical or physical change. The changing forms of the handicrafts. For example making porcelain is the process of fire and earth. The second, Materials. Metal stands for metalwork, like iron, gold; wood stands for woodwork; the water stands for fabric; fire stands for porcelain pottery, glass; earth stands for rocks, like jade, gem.

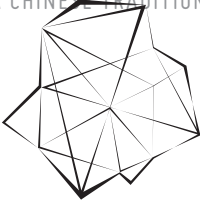
It points out five keys to making the crafts: right time, right place, good material, excellent craftsmanship. The five phases of Chinese traditional crafts represents a thought of balance of everything being harmony. All these thoughts embody the design philosophy of "whole", "harmony", "unity of nature and man". The design based on the natural objective law, it's creative activities through the actions of combining the purposive of human and natural law. Thus, if we apply the design philosophy of Chinese traditional crafts to design practices, we can make the good design, and the nation form its own distinctive design view.

The concept of Wu Xing and traditional craft are traditional culture, but it doesn't mean that we have to make the graphics very traditional. We want to convey a concept, learning traditional skills and views is to create the new theory and products. Wu Xing is a metaphysical view with natural mysteries. In addition, because of the brand personality, so I used the tradition of thought to create a modern and dynamic identity.

Graphic of Five elements



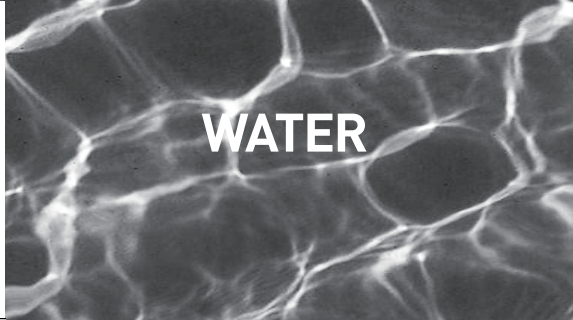
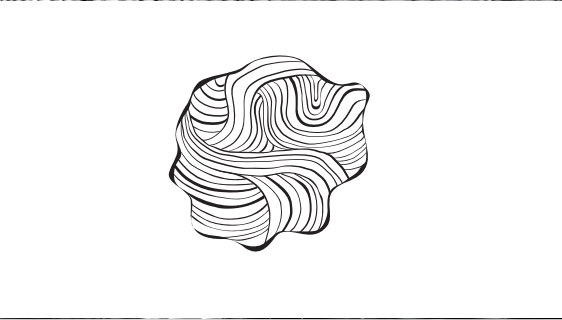
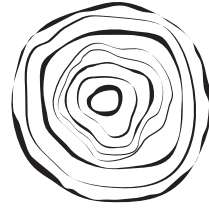
Sketche of five elements



METAL



WOOD



WATER

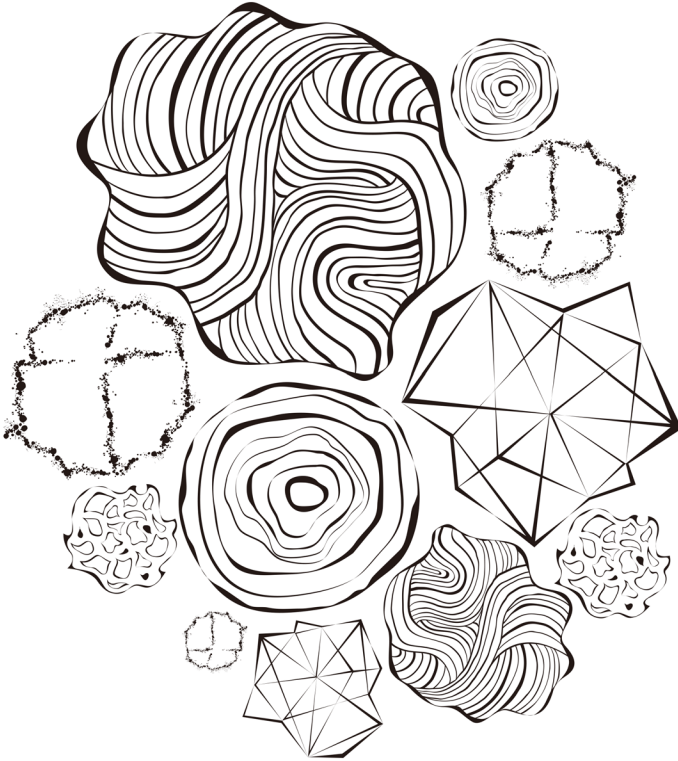


EARTH



FIRE

Pattern



The Different Variation of Identity

Primary identity



According to the different characters of five elements, I designed five graphic which represent “Metal” “Wood” “Water” “Fire” “Earth” as the supporting graphics, and blurring the line between logo and supporting graphics, we don't need to emphasize the master-subordinate relationship and functional layers of logo and supporting graphics, or the colors of the logo, the thing more important is to form a brand image in people's mind, this isn't just a logo, a graphic or a color. The graphics of Wu Xing are not the background images or decorations, they show a flexible

adaptive capacity and a strong tensional advantage, they could be changed and used in different forms but always maintain a visual consistency. The identity of Wu Xing has a primary identity and a small identity, it could be used independently or could be integrated, and make people feel the creativity of the organization. If the logo design is the soul of the visual identity system, the supporting graphics are the skeletal structure, they are the way and method to deeply represent the visual identity system.

Other changes



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UNION



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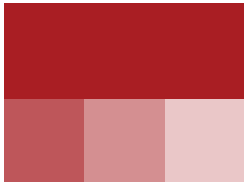

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TRADITIONAL
CRAFTS & ARTS
UNION

Colors

These simple looking colors hide a profound culture. First, the colors originate from nature, in ancient time people took the paint of crafts from nature. Gamboge, vermilion, ink black all are ancient paints which have a history more than thousands years. Gamboge comes from the plant, vermilion and ink black come from mineral. The second, based on an idea of five elements, there are first main five colors, including black, red, yellow. The last, Chinese people like red and yellow since ancient time, red is positive, represents “the sky” “the haven”, yellow is negative, represents “the earth”¹.

		
CMYK 0 28 78 0	CMYK 8 93 78 33	CMYK 100 97 44 93
RGB 250 195 36	RGB 169 30 35	RGB 0 0 09
PANTONE 136 CP	PANTONE 7628 CP	PANTONE Black 6 CP



Gamboge



Vermilion

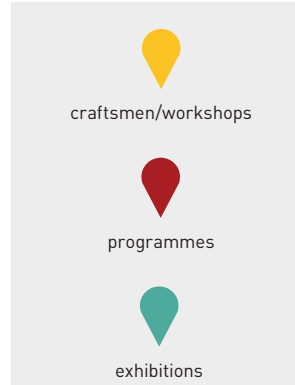


Ink Black



5.LOGO AND ICONS OF PROGRAMS

Logo of main program



Icons of sub-programs



The mark icon is for main programs Find the crafts around you. According to different contents, we divided the information into three types, the yellow represents craftsmen and workshops, the blue represents the exhibitions, the red represents organization's programs. The suitcase and the camera which represent the sub-programmes Travel Learning and Crafts Recorder.

6.TOUCHPOINT

Office

-

File holder

Envelope

LetterA4

Business card

ID card

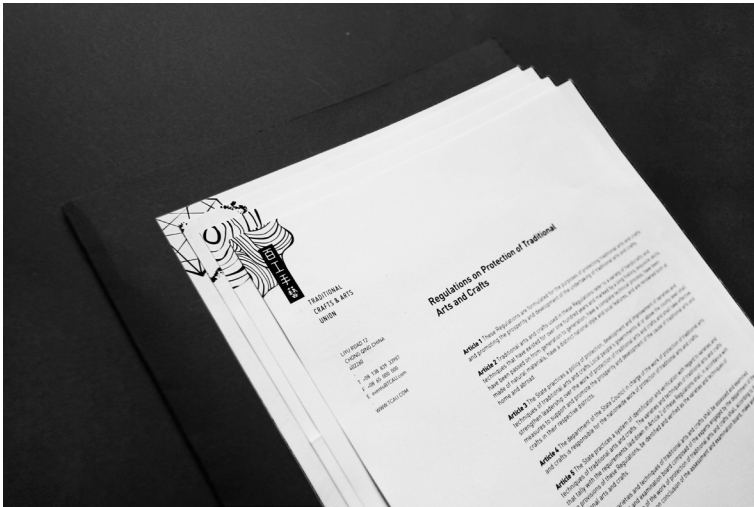
Pencil

Seal

CD

Notebook

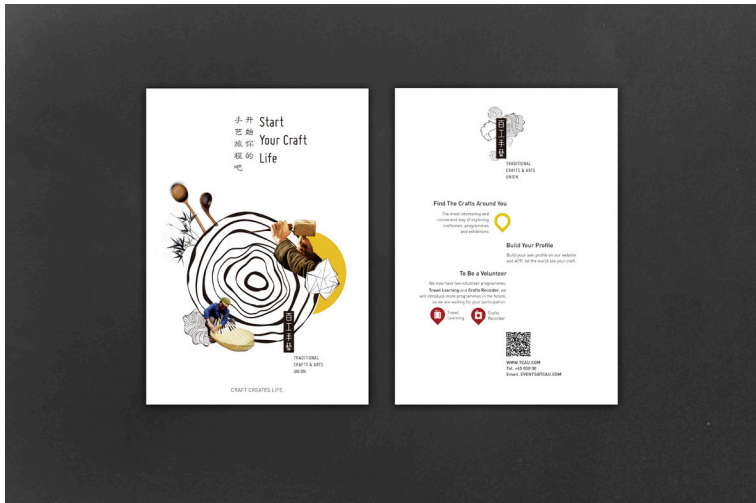






Promotion of Traditional Crafts & Arts Union

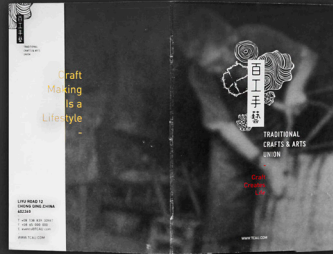
1. Flyers



2.Postcards



2. Brochure







3.Two posters of organization



Chinese Vision



English Vision

Promotion of The Cooperation Program



2. On side exhibition



05
RARE TEA BAR



TEAPOT SHOW
29 JUN - 27 JUN 2015

100% LOCAL
100% HANDMADE

100% LOCAL
100% HANDMADE

THE
SOUND OF
DA

FIRE AND EARTH.

TEAPOT SHOW

百工手藝 + 

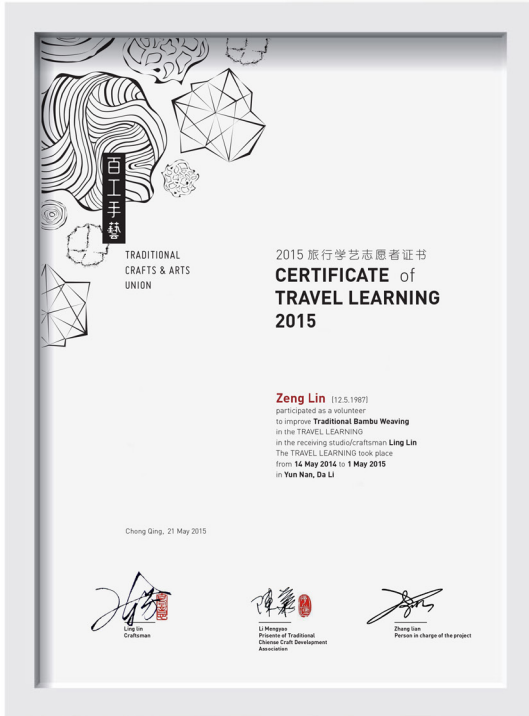
RARE TEA BAR
+
GALLERY

Volunteer

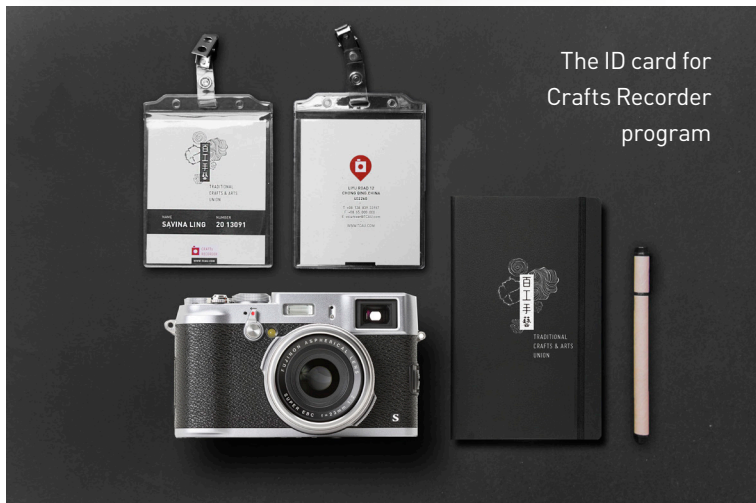
-

- T-shirt
- ID card
- Notebook
- Canvas bag
- Pins





The Certificate for Travel Learning program



The ID card for Crafts Recorder program

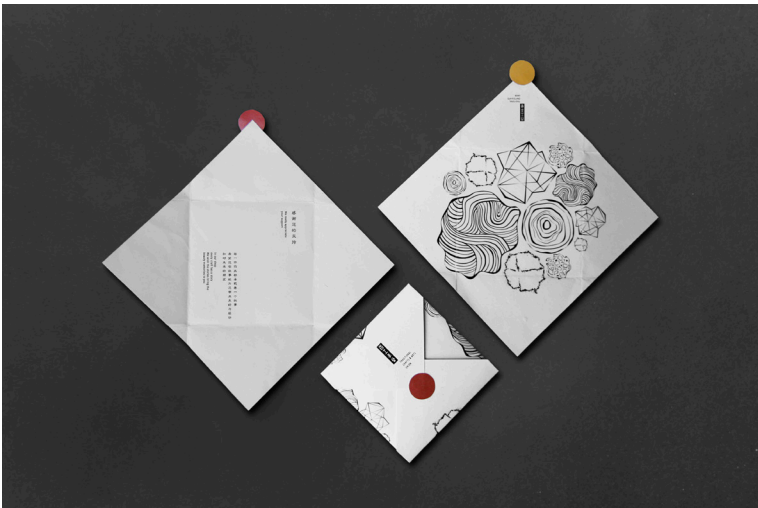
Charity shop

-

Tags with crafts

Thanks letter







TRADITIONAL
CRAFTS & ARTS
UNION

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CHONG QING CHINA
400001

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WWW.TCAU.COM

Regulations on Protection of Traditional Arts and Crafts

Article 1 These Regulations are formulated for the purposes of protecting traditional arts and crafts and promoting the prosperity and development of the undertaking of traditional arts and crafts.

Article 2 Traditional arts and crafts used in these Regulations refer to a variety of handicrafts and techniques that have existed for over one hundred years and marked by a long history, exquisite skills, have been passed on from generation to generation, have a complete technical process, have been made of natural materials, have a distinct national style and local features, and are renowned both at home and abroad.

Article 3 The State practices a policy of protection, development and improvement of varieties and techniques of traditional arts and crafts. Local people's governments at or above the county level shall strengthen leadership over the work of protection of traditional arts and crafts and shall take effective measures to support and promote the prosperity and development of the cause of traditional arts and crafts in their respective districts.

Article 4 The department of the State Council in charge of the work of protection of traditional arts and crafts is responsible for the nationwide work of protection of traditional arts and crafts.

Article 5 The State practices a system of identification and verification with regard to varieties and techniques of traditional arts and crafts. The varieties and techniques of traditional arts and crafts that tally with the requirements laid down in Article 2 of these Regulations shall, in accordance with the provisions of these Regulations, be identified and verified as the varieties and techniques of traditional arts and crafts.

Article 6 The varieties and techniques of traditional arts and crafts shall be assessed and examined by the assessment and examination board composed of the experts engaged by the department of the State Council in charge of the work of protection of traditional arts and crafts shall, according to the assessment and examination conclusion of the assessment and examination board, make and publicize an identification.

06/16/2015



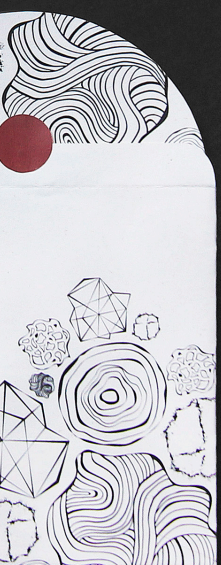
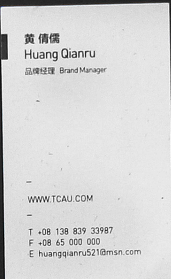
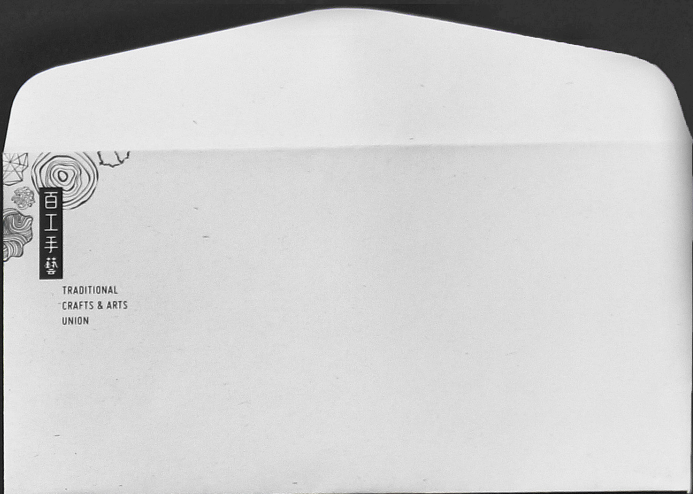
President of Traditional
Crafts & Arts Union



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UNION



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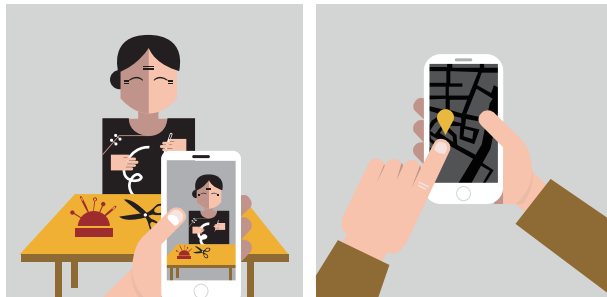
Website and App



How does the website work

- Mark the craftsmen on map.

The specific locations of craftsmen can be marked by organization, workshop, craftsmen their own, and the public. Whenever and wherever the people find the interesting traditional crafts, they can take the photo or



video then post it on the web, share it on craftsman's profile, and all people include the manufacturers, retailers can browse craftsman's information. If the craftsmen never marked in the website, people could help them to do it. This kind of exploring way aims to inspire people's activity, you may not interested in traditional crafts, but you are still able to mark a craftsman and offer the information of craftsmen to other people.

- Find the places and events you like.

Except the map organization's website also provides the Profile for craftsmen. Craftsmen or organization put CV of craftsmen on profile and indicate the events they offer.



There are mainly 3 types of events, Exhibitions and performances. The selling and making of street craftsmen are the performance, such as Blown Sugar. Organization can invite the craftsmen to perform in some places. The vivid performances excite people's

curiosity, suitable for first contact, families, or the people interested in crafts but have no time.

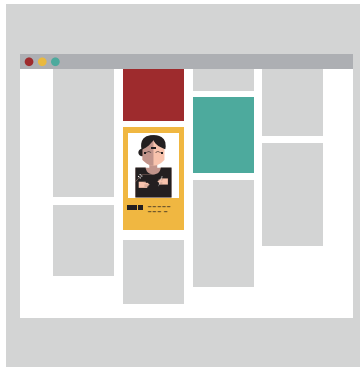
Traditional crafts courses. Craftsmen or workshops provide the places and teach people crafts skills. The courses can be easy or professional, free or charged fees, the learning cycle can be long or short, it all depend on craftsmen. If the course is professional and long cycle, the learners can apply the financial support of the organization. When the learners finish the professional courses, the organization will help them to build their business.

Volunteer programs. Organization offers the Travel Learning program for young people and convene people

who like photography and crafts to join Crafts Recorder program. At the same time, the organization can collaborate with other organizations, companies, workshops, craftsmen and create new volunteer programs.

- Profiles

Some websites of organizations have the Profile pages for craftsmen, the Profiles have built by organizations, but our Profile set up for all craftsmen, and the number of craftsmen is immeasurable, if every craftsman has a profile page, it going to be a huge information effort. So we



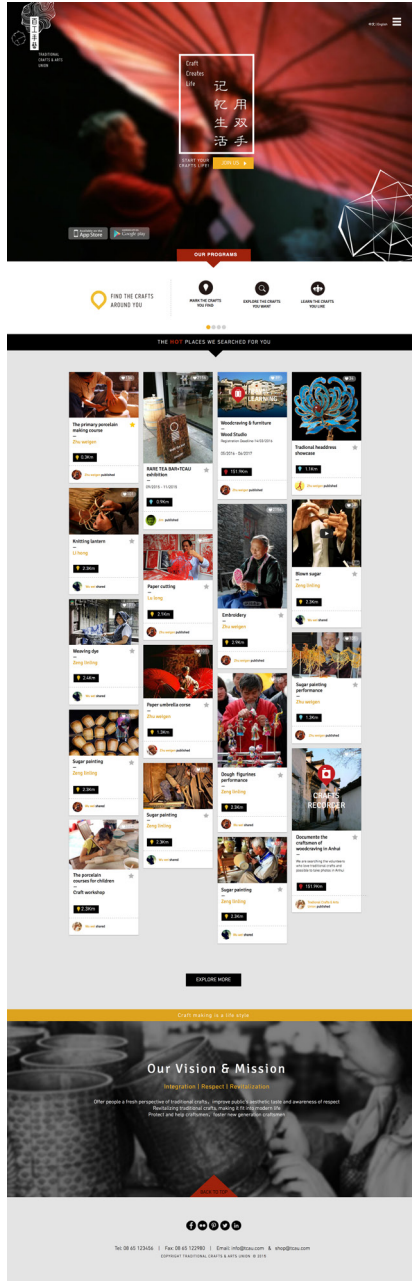
let craftsmen built their own profile, and the profile's information can be perfected by all people, for example, people share the photos and videos on profile pages of craftsmen. This shows the Brand

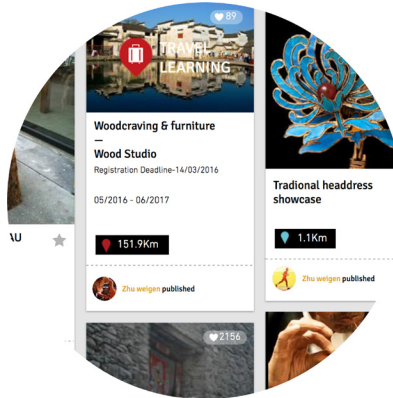
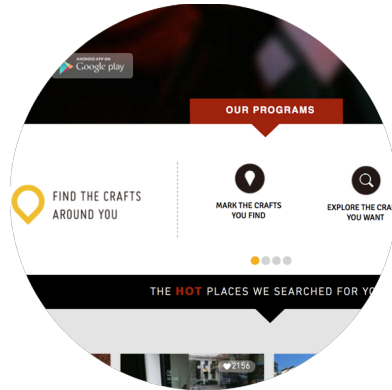
Democracy, because the organization trusts people can help it to build a better Profiles. To some degree, the Profile helps the craftsmen to sell their works, and built their business, because they can put the photos of works on the web, or the links of online shops, and the manufacturers and designers can search the co-operated craftsmen.

Our mission aims to offer the traditional crafts education for everybody, and everyone has the chance to be a craftsman, and all people can share the making experiences, so whatever you are craftsman or general people can sign up the profile.

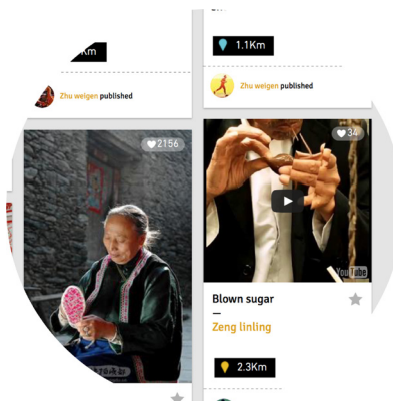
- Authenticated craftsmen user

The craftsmen and workshops can apply the authenticated user with the organization, after the application success, they have to offer the free courses to the public for some time. This seeks to reassure the population by assuring the security, and increase the educational chances of people.





You can see how far are the places, and the basic information of the courses, events and the craftsmen. If you are interested in the course, you can add it to favorite, click Like, share it to your friends or post it on your Facebook Twitter and so on.



You also can make a video of craftsmen then mark and post it on our website.

**CON-
CLUDING**

THE FUTURE OF CRAFT ORGANIZATION

Integrate resources to strengthen Brand Affinity

Build the platform for different people through the programmes or projects, then appeal and attract more people, more partners, more resources to participate in the platform, and benefit more people, that is the key to developing the craft organization. The private organizations like TCAU usually lack funds, people, and capacity, so they need more outside power to improve the brand. NPOs have credibility and the experiences of non-profit programmes, the companies have the financial and management advantage, so the NPO and companies are very complementary, their collaboration shall benefit both sides and get more resources, more attention. While we actively seek the cooperation opportunities, we

must select the suitable organizations or companies, for example, the programme aims to help poor craftsmen, organization should cooperate with Poverty Relief Fund; if it aims to foster the next-generation, it could cooperate with Youth Development Foundation; if it aims to innovate the traditional crafts, it could try the crossover cooperation with various fields.

Safeguard traditional crafts as a national movement

Non-profit programs need the public to participate in, this is the value of the public benefit. From the perspective of safeguarding traditional crafts, arouse the whole people and participate in which is the best way to increase people's protection awareness. The safeguarding can't do without the media spread, whatever the new media or traditional media both could improve the credibility and reputation, and build a broader platform for public.

An icon of society

Establishing the brand is just the first step, how to keep people's participation interesting is the difficult problem in the future. When the program become a national movement, it doesn't mean that the organization could leave

the program alone. Some famous programmes was the tremendous successes in the beginning, but gradually be forgotten, such as Hope Project, although it's still famous, but as the similar programmes appear, its competitiveness has far less than before. If Hope Project wants to get a new achievement, it has to build a sub-programmes under the Hope Project. If the sub-programmes being successful, it doesn't mean that people will pay more attention to Hope Project. As the products of companies, the programs have a lifecycle, but we can't stop the services like profit organization stop producing outdated products. So we need to make the craft organization's brand become an icon like the WWF, Red Cross. At that moment, the meaning of the icon is not just an organization's brand, but a spirit, the spirit deeply into people mind and drive the development of traditional crafts.

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