



Aidelaisi Silk Designing Based Luopu Tourism Souvenir Marking

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Abstract

Background and Aims: In the international context of the combined development of intangible cultural heritage and tourism, the study mainly focuses on the marketing of Aidelaisi silk tourist souvenirs. Aidelaisi silk technique, an intangible cultural heritage technique of the Chinese Hui nationality, is a traditional textile binding and dyeing technique on the ancient Silk Road. Thus, the objectives of the research are to strengthen and improve the knowledge of Aidelaisi silk; to effectively market and promote traditional Uyghur Aidelaisi silk production techniques; to design tourist guides and Aidelaisi silk tourist souvenirs that are consistent with and reflect the unique tourist identity of Luopu. In this way, the protection and innovative development of traditional Aidelaisi silk skills can be promoted sustainably.

Methodology: This research adopts qualitative, field surveys and interviews, and other descriptive and interpretive research methods. The theoretical basis of this research includes the International Centre for the Study of the Preservation and Restoration of Cultural Properties (ICCROM), Australia's Prague Charter 1999, and Heritage Quality, among others.

Results: The promotion of Luopu Aidelaisi Silk's heritage gains momentum through strategic initiatives like expanding marketing channels and optimizing souvenir design. For coordination and promotion to be effective, a collaborative framework involving government agencies, academics, producers, and consumers is essential. Through the integration of digital technologies and the utilization of all-media platforms, Aidelaisi Silk's visibility has increased, leading to a greater level of recognition and increased participation in its conservation and development efforts.

Conclusion: The heritage of Luopu Aidelaisi silk is being elevated through deliberate actions like expanding marketing channels and improving souvenir designs. Working together with stakeholders and making use of digital tools is essential to raising awareness and encouraging involvement in its conservation and development.

Keywords: Aidelaisi Silk; Tourism Souvenir; Marketing

Introduction

With the vigorous implementation of the tourism development strategy, the number of Xinjiang tourists has skyrocketed. Due to the Aidelaisi silk's very national characteristics, it has become the symbol of the place of Xinjiang symbols and Xinjiang tourism. Aidelaisi (Uyghur: يەتلىس/Aidelaisi/Atlas) is a kind of garment fabric with solid national characteristics and unique patterns in Xinjiang. Aidelaisi is a Uyghur word that means tie-dyed silk fabric. It is commonly used by Uyghur





women to make dresses, headscarves, etc., and is the fabric used for festivals and wedding dresses. In 2007, Aidelaisi silk was successfully applied to China's national intangible cultural heritage in Luopu. Luopu County in Hetian City is an important birthplace of Aidelaisi silk. (Ihchina, 2008)

In the past decade, with the support of the Chinese government, Aidelaisi Silk has become a hot spot for combining local culture and tourism. In 2023, the number of domestic and foreign tourists in Xinjiang reached 265,440,300, an increase of 117.04% year on year, a new record high, and the total revenue from tourism increased by 226.93% yearly. (CHINA DAILY, 2024) Aidelaisi's history reflects the fusion of Chinese and Western cultures, which adds a sense of storytelling to tourist souvenirs and stimulates tourists' curiosity. The design of tourist souvenirs has enriched the variety of Aidelaisi silk fabrics, improved traditional skills, and expanded their influence. However, at the same time, tourism also leads to the loss of local independent innovation and the acquisition of traditional styles; while promoting the preservation, restoration, transmission, and development of cultural heritage, it can also lead to over-commodification. (Song, 2014)

This paper provides a critical analysis of the new challenges and opportunities for conserving Aidelaisi silk in the context of modern tourism and souvenir marketing. The paper also offers a comprehensive analysis of how tourism affects the conservation of intangible cultural heritage and the sustainability of traditional crafts.

Research Question

1. What are the knowledge gaps in the uses and practical applications of Aidelaisi silk?
2. How can marketing and promoting the traditional Uyghur skills of Aidelaisi silk production be effective?
3. What guidance is needed to design Aidelaisi silk tourism souvenirs that match and reflect Luopu's unique tourist identity?

Objectives

1. to strengthen and refine the knowledge of Aidelaisi silk.
2. Effectively market and promote traditional skills in producing Aidelaisi silk of Uyghur.
3. To develop a guideline for Aidelaisi silk tourist souvenirs that match and reflect Luopu's unique tourist identity.

Literature and Related Resources

1. Aidelaisi silk in Luopu

Aidelaisi silk is very popular among the Uyghur people, and silk fabrics are widely used in their daily lives. During the traditional festivals of Gurbang and Mezze and the Spring Festival, the Uyghur people wear clothes and garments made of Aidelaisi to express their festivities of the festivals. The Uyghur people also use Aidelaisi silk as gifts in their daily ceremonial interactions.

Luopu County is part of the Hetian region of the Xinjiang Uyghur Autonomous Region, located in the northern foothills of the Kunlun Mountains and on the edge of the Tarim Basin. (Luopu County Government





Website, 2022) Luopu County is not only a transport hub and a major silk distribution center on the ancient Silk Road but also one of the three major silk capitals of the Western Region. The silk trade in Hetian began in the 2nd-3rd century BC. It gradually flourished during the Wei (220-266 AD), Jin (265-420 AD), and North and South Dynasties (420-589 AD), and reached its peak during the Tang Dynasty. At that time, silk from Luopu County was shipped along the Southern Silk Road to Central Asia, the Middle East, and Mediterranean countries. (Luopu County Compilation Committee, 2002)

The main production areas of Xinjiang Aidelaisi silk are the Hetian area and the Kashi area, and the production place of "Aidelaisi" silk in the Hetian area is mainly in Jiya Township and Buya Township of Luopu County. Currently, in Jiya Township, Luopu County, there are 53 registered Aidelaisi silk production enterprises and cooperatives, and 10 large-scale households have been formed. Aidelaisi silk production of more than 2300 professional households, there is an Aidelaisi silk association, Aidelaisi silk looms have 3000 sets, the annual production of silk more than 400,000 pi, the output value of more than 100 million yuan, Aidelaisi silk professional households per capita income of 5000 yuan or so, for the 9,000 surplus labor to provide jobs (Aierken, 2022).

2. Tourism Souvenir

Tourism Souvenirs: In Chinese studies, tourism souvenirs are usually defined as items purchased or collected by tourists as souvenirs during tourism, which are usually items with regional characteristics and cultural symbols that can represent the tourism experience and the characteristic culture of the visited region. (Miao, 2004) In international literature, the definition of tourism souvenirs is similar to the former, generally described as items purchased or collected by tourists as souvenirs and memories of the destination, culture, and experience. (Smith, 2017) Identifiability of souvenirs: It is important first to identify the artifacts within the intangible cultural heritage (in particular, the masters and artisans responsible for producing, teaching, or supervising the production of these artifacts), especially if they are under threat. Techniques may need to be revived, and even traditional methods may require some innovative and creative touches, as well as modern technical support. New markets need to be identified, and artisans need to be aware of changing market tastes. (UNESCO, 2003)

Cultural and creative products of tourism: Cultural and creative products of tourism belong to a cultural and creative industry. It is different from ordinary tourism goods and normal cultural and creative products. There is no clear international definition for the concept of cultural and creative products in tourism. It can be understood as the integration of both cultural and creative products and tourism souvenirs. Therefore, cultural and creative tourism products refer to products with the characteristics and meanings of tourism souvenirs by adding the characteristic elements of the folklore of the tourism region and combining traditional crafts and styles. (Ren, 2020)

3. Intangible Cultural Heritage Tourism Marketing

Heritage tourism emerged globally in the 1980s and 1990s due to the Heritage Boom and has grown rapidly to become an economic mainstay in many countries and regions. (Timothy, 2014) In the 1990s, intangible cultural heritage conservation and tourism promotion were emphasized, research momentum was rapidly increased, and academic research on intangible tourism was deepened. (Ouyang, 2021) Internationally, the research object of intangible cultural heritage tourism mainly





focuses on stories and legends, festivals and celebrations, handicrafts, sports, and other aspects. The research content mainly focuses on tourism authenticity, commercialization, tourism motivation, tourism impact, and legal protection. (Miao, 2004) Related studies include the symbolic significance of traditional handicrafts, the coordination of traditional skills and product innovation, marketing strategies for tourism products, and the relationship between traditional skills and national identity. With the changing needs of the tourism market, proposals such as creative tourism of intangible cultural heritage and community participation have also received attention. (Ouyang, 2021)

Marketing is the identification and satisfaction of human and social needs in a manner consistent with organizational objectives. (Kotler, 1967) According to the American Marketing Association (AMA), marketing is the process of creating, delivering, and exchanging products, services, and their value to satisfy the needs of individuals and organizations in the customer, client, partner, and society. In the 1960s, Jerome McCarthy put forward the famous "4P's" marketing mix theory; this theory includes product, price, promotion, and channel. American scholar Robert F. Lauterborn proposed the 4C (Customer, Cost, Communication, Convenience) model in the 1990s. The model emphasized the important marketing elements, and later, some added 'opportunity' and 'market change' to form the 6C model. This model emphasizes that in marketing, it is important to focus not only on customer needs, cost, communication, and convenience but also on market opportunities and market change to better understand and satisfy customer needs and create greater value. (Kotler, 2015)

Summary: With the rapid development of information technology and the acceleration of globalization, marketing has entered the digital age. Emerging platforms such as the Internet and social media have brought unprecedented opportunities and challenges to marketing, and concepts such as personalized and data-driven marketing have begun to receive attention.

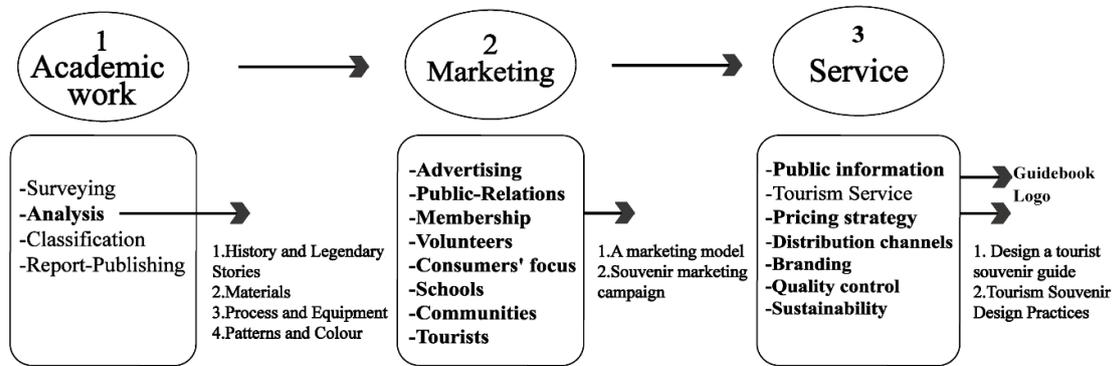
Through the benign interaction between the development of tourism souvenirs and the protection of non-heritage, the design and marketing of non-heritage souvenirs can effectively alleviate the dilemma of non-heritage inheritance and achieve the living protection of non-heritage. Through marketing to attract people's attention and strengthen the awareness of non-heritage protection. Therefore, marketing injects new vitality into traditional skills while contributing to the inheritance and sustainable development of NHs.

Conceptual Framework

Aidelaishi Silk Craft, as an Intangible Cultural Heritage, could extend part of the International Centre for the Study of the Preservation and Restoration of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) Heritage Quality Management Framework. The study aims to update and refine knowledge of Aidelaishi silk through research and interviews, including its history and legends, production processes and equipment, materials, graphics, and colors. Combined with the main forms of marketing, create relevant tourism product design models, practice Aidelaishi silk tourism product design, and effectively promote traditional Uyghur Aidelaishi silk production techniques; In terms of services, it mainly carries out the design of travel guides for public



information, targeting Aidelaisi silk tourism souvenirs that conform to and reflect the unique tourism identity of Luopu. The conceptual framework is presented below.



HQM: International Center for Cultural Heritage Conservation and Restoration (ICCROM) Heritage Quality Management

Figure 1: Researchers' Ideas and Theme Designs from HQM
 Cited: Researcher design

Methodology

The methods used in this research are mainly descriptive and explanatory. The researcher uses observation, surveys, interviews, and other methods to make objective records and factual descriptions of the phenomena, problems, and facts of Aidelaisi Silk in Luopu County. The researcher uses the methods of analysis, synthesis, and induction to provide further explanations of the phenomena and problems in the development of Aidelaisi silk. And related to the practice of tourism souvenir design of Aidelaisi silk to conduct exploratory research. These research methods are mainly from the perspective of souvenir suppliers, lack of in-depth research on travelers' tourism needs, and there is still more to be done to improve and deep understanding.

From 2019 to 2023, the researcher went to Urumqi International Grand Bazaar Souvenir Market, Xinjiang Autonomous Prefecture Museum, Hetian, Luopu, Tulufan, etc., several times. Respectively, to conduct interviews, research, and other work on the inheritors of Aidelaisi silk intangible cultural techniques, sellers, private cultural and tourism museums, handicraft workshops, staff of relevant cultural and tourism bureaus, and designers of tourism souvenirs; and secondly, to participate in the design of Aidelaisi silk tourism souvenirs as the main creator in Xinjiang Yun Bu Yao Cultural Communication Co.

Table 1 Interview Subjects and Interview Content

Purpose	Research methods	Population and number of study subjects	
To understand in detail the historical background,	Individual Interview: Recording, Audio	A total of 4 government officials in cultural management: one representative each from the	-Tourism Policy; -Current status of the market for Aidelaisi silk tourist souvenirs;



Purpose	Research methods	Population and number of study subjects	
cultural connotation, status, and problems of Aidelaisi Silk. To understand in detail the historical background, cultural connotation, current development and changes of Aidelaisi Silk, as well as the design and innovation of Aidelaisi Silk tourism products.	Recording, Photography	Hetian City Culture and Tourism Bureau, the Xinjiang Autonomous Prefecture Museum, the Culture and Tourism Administration, and Luopu	-Marketing methods; -Aidelaisi silk conservation and development vision, strategy;
	Telephone, Online Interview: Note-taking, Audio Recording, Photography	Representatives of inheritors, 3 (national inheritors, provincial inheritors): Tu Er Ai Li, Mai Su Mu· Ai Bai Du La, Aimer · Aili,	-The production process; -Materials, patterns, colors, etc; -Confirmation of the analysis of the information gathered; -Confirmation of the authenticity of the guidelines
	Individual Interview: Recording, Audio Recording, Photography	Craftsmen、marketers, 2: Kyrebinur · Kulban, Zaitong Guli Yiding	The Aidelaisi silk process; Materials, graphics, colors, symbolism; Sale of tourist souvenirs; etc.
	Individual Interview: Recording, Audio Recording, Photography	Liu Yahui (Xinjiang Yunbuyao Culture Co., Ltd., The founding of the Aidelaisi Brand), Costume Designer: Tang Guo	Scope of tourist souvenirs; Principles of tourist souvenir design; Brand management; etc.

Cited: Researcher designed

Result

1. Strengthen and improve the knowledge of Aidelaisi silk

Aidelaisi silk is the material carrier of national culture. (Zhang, 2009) Aidelaisi silk is an art form with a unique cultural tradition in Xinjiang. As a material carrier of national culture, the humanistic connotation of Aidelaisi silk is constantly improving and developing, so the following will strengthen and improve the knowledge of Aidelaisi silk through literature and field research from the background,



legend strand, technological process, material analysis, patterns and colors of classification and arrangement.

1.1 History and Legendary Stories



Figure 1: Yu-Tian and the silkworms

Figure 2: Hai Liman meets the "colored silk in the water"

Figure 3: Silk weavers and the beautiful pattern of field cricket in the water

Figure 4: The beautiful "Giliad" story

Cited: Researcher design, Chen Siqi after Manus

Historical background and legendary stories can enrich the storytelling of marketing against Luopu Aidelaisi silk. It helps the reader to understand its cultural value.

The historical origin of the Airedale has not been confirmed by historians. At present, it can only be assumed that the production period of Aidelaisi was around the end of the Yuan and the beginning of the Ming Dynasty in the 14th century. The introduction of the Aidelaisi weaving technique is associated with Uzbekistan and can be traced back to the 19th century. (Liu, 2010)



Aidelaishi silk has left many timeless and beautiful legends of its origin in history, and the most accepted legends at present are mainly four. The story of Yu-Tian and the silkworms; Hai Liman meets the "colored silk in the water"; silk weavers and the beautiful pattern of field cricket in the water; and the beautiful "Giliad" story. The researcher designed the illustrations of these four legends in a modern style to enhance the storytelling of Aidelaishi Silk so that tourists can visually appreciate the legends and stories of Aidelaishi Silk.

1.2 Material Analysis

Material analysis: T The main task of the material analysis in this study is to analyze the authenticity of the Aidelaishi silk production materials existing in the market to help Luopu’s tourism managers and tourists understand and identify the authenticity of the material more accurately. In Table 6-1, the researcher compiles materials attributed to Aidelaishi Silk on the market.

Aidelaishi silk is made from raw silk, which has the characteristics of good elasticity, strong tension, luster, dyeability, lightness, and softness. Aidelaishi silk Craftsmanship is the dyeing process using the ancient tie-dye method, i.e., tie-dye on the warp yarn. This process starts with laying, color matching, and tie-dyeing the warp according to the pattern requirements, then dyeing, warping, and weaving the silk in layers. This type of dyeing results in a natural shift in the pattern of the yarns during the weaving process. The pattern then has a sparse but not chaotic effect, which not only enhances the layering of the pattern but also creates a pattern rich in variation.

With the progress of new industrial technologies, now semi-industrial or merchandised, the problem of fixing the color of hand dyes has been solved. At the same time, some problems and trends have emerged: the emergence of blends of textile raw materials, chemical fibers, and other relatively inexpensive materials. This has led to cheap Aidelaishi silk fabrics flooding the tourist souvenir market, affecting the tourist consumers' sense of bad experience with Aidelaishi silk. In addition, this research found that finding and collecting traditional handmade Aidelaishi silk fabrics has become a point of interest for some collectors.

Table 2 Data collection and comparative analyses of fabric materials for Aidelaishi silk

NO	Material	Size	Craftsmanship	Colouring Pigment	Price	Tactile/ Visual
1	Silk	450-500*6500-7000mm	Traditional/semi-traditional	Natural plants	1800-3200¥	Excellent
2	Silk + Cotton	450-500*6500-7000mm	Traditional/semi-traditional	Natural plants	800-1500¥	Excellent
3	Cotton	/	mechanical equipment	Chemical coloring matter	25-40¥/m	Good
4	Wool	450-500*6500-	Semi-traditional/mechanical	Chemical coloring matter	1800-3500¥	Excellent





NO	Material	Size	Craftsmanship	Colouring Pigment	Price	Tactile/ Visual
.		7000mm	equipment			
5	Simulated silk	/	mechanical equipment	Chemical coloring matter	20-40¥/m	Medium
6	Synthetic fiber	/	mechanical equipment	Chemical coloring matter	10-30¥/m	Poor

Cited: Researcher design

1.3 Production process and equipment of Aidelaisi Silk in Luopu

The modern production processes and equipment for Aidelaisi silk have undergone some changes compared to the oldest ones. By organizing the results of the research in a table, it helps to quickly understand and recognize these changes. Processes and equipment are also an important part of the cultural values of Aidelaisi silk.

Through field research and compilation of the book "*Hetian Silk*" about the process and equipment of Aidelaisi silk technology. At present, it has seven main processes. The most important process is the 3rd-5th process, and among them, tying and dyeing are the biggest features of Aidelaisi silk. These seven processes are ①Select cocoons; ②Reeling and doubling ③Binding; ④Dyeing; ⑤Patchwork pattern; ⑥Weaving; ⑦Modification. After field research, machine production was introduced at the weaving stage to increase output. At present, some of the processes are being gradually optimized and reduced to save production costs. Table 6-2 collects the process of the Aidelaisi Silk product in Luopu County, in which the researcher has collected the differences between the traditional and contemporary processes.

1.4 Colourful patterns and colors

Influenced by factors such as the regional environment, humanities, and customs, Xinjiang Aidelaisi Silk has formed a cultural art with Uyghur characteristics and high aesthetic value. The artistic characteristics of Aidelaisi silk patterns can be roughly divided into the variety of decorative themes, the artistry of decorative forms, and the richness of decorative colors.



Table 3 Traditional and Contemporary Aidelaisi Silk Process

Step	Process	Traditional Equipment and Tools	Modified Equipment and Tools	Remark
Step1: Select cocoons	Pupae are selected, drawn, and spun into thread, and now the raw silk is purchased directly for production.			A little bit
Step2: Reeling and doubling	The loom is a hand-cranked cart with a wooden frame and iron wheels. The modern parallel wire loom is an electrically powered machine.			Wooden frame to steel frame
Step3: Binding	Before tying the warp, the artisan draws the pattern and then does the tying. The artisan holds an aluminum ruler and a thin cotton thread tied to the warp threads and begins to draw dot marks with a pen.			Plastic film anti-dyeing is the main
		①Draft plan 	②Plastic film strapping for anti-dyeing	

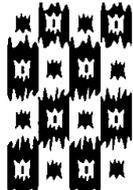
Step	Process	Traditional Equipment and Tools	Modified Equipment and Tools	Remark
Step4: Dyeing	<p>Material: natural dyes; Technique: tie-dye silk thread.</p> <p>Aidelaishi silk layers are more decadent.</p> <p>Generally, the part with less color is dyed first, then the color with the larger area. Each dyeing is only one color, and the previous color must be dried and the protective film removed before the second binding and dyeing of the second color. And so on.</p>	  <p>①Natural dye mixing ②Soaking thread in water ③Dyeing one colour ④Washing ⑤Colour fixing and washing ⑥Air drying</p>	 	Key features
Step5: Patchwork pattern	<p>Patchwork pattern, a finishing process, is made by removing corn coats or plastic film from a base of dyed silk thread. The silk thread is first unwound using two steel tubes and then placed</p>	 <p>Patchwork pattern</p> <p>Finish the pattern dyeing of the warp threads, the weft section is monochrome.</p>		Wooden frame to steel frame

Step	Process	Traditional Equipment and Tools	Modified Equipment and Tools	Remark
	on a wooden puzzle frame to create the patchwork pattern.			
Step6: Weaving	Comparatively more complex than other equipment, especially textile machines, they include components such as drop wires and pits, drawing-in devices, head frames, machine bodies, etc.	 Hand Looms	 Machine Looms (Electromagnetically devices increase weaving speed and output)	Handloom s focus on study and demonstrat ion
Step7: Modification	Final quality check			Quality control is mainly manual

Cited: Researcher design

Unique Artistic Patterns: The pattern of Aidelaisi silk is abstract and atmospheric in style, a typical traditional national pattern. Its decorative patterns are divided into several categories, such as botanical, geometric, and artifact patterns. The patterns originate from the Uygur people's appreciation and love for all kinds of life in the beautiful natural world, such as the Almond pattern, Pomegranate pattern, gourd pattern, flower pattern, pomegranate pattern, Pear pattern, Flower pattern, etc., with beautiful modeling and graceful lines. These are the cultural meanings behind the traditional pattern designs. Table 6-3 : The names and meanings of each pattern are collected and organized.

Table 4: Pattern Elements and Connotations of Aidelaisi Silk

Botanical pattern				Geometric pattern	
					
Flower pattern	Tree pattern	Pomegranate	Batam	Rhombus Pattern	Long stripes
The flower unfolds in the shape of two leaves with a stamen in the center. Expresses praise and appreciation for flowers.	Abstract line drawings of the outer edge of the tree's crown outline, then the interior is decorated with straight and curved lines of detail, delicate and dynamic.	The pomegranate, with its many seeds, symbolizes "many seeds, blessings" and the wish for a prosperous family.	Similar to the shape of a fetus in a pregnant woman's womb, the pattern is full of the worship of new life.	The lozenge pattern is the dominant pattern, widely used, and is presented in a two-part continuum.	Presented in a framed pattern. Simple, bold, and continuous.
Geometric pattern					Artifact motifs
					
Oval pattern	Square	Water Drops	Flame	Mountain	Jewellery Tattoos
It has a cohesive and rounded neutral beauty without losing the tension that radiates outwards.	Arrangement of regular distribution uniform, symmetrical, orderly, with the beauty of rhythm and rhyme.	The graphic is layered and recognizable, showing gratitude for water and saluting it.	The shape of the tattoo is simple and generic, a symbol of the respect for the sun.	It is sinuous, dynamic, and characterized by abstract undulations, like rolling mountains.	Gorgeous, dazzling, and over-the-top jewelry from the region of women's choice.
Artifact motifs					

Botanical pattern			Geometric pattern		
					
Angular pattern	Hand Washing Pot	Comb-shaped	Fringe-shaped	Feather shaped	Shuttle Pattern
Larger curves with geometric generalizations are a symbolic representation of the sacred vessel of procreation and reproduction.	Based on the image of real objects, it is the embodiment of halal cleanliness.	The pattern lines are fine and even, elegant and luxurious, standardized and organized.	Smooth lines and narrow patterns, usually auxiliary and transitional, with a strong sense of decoration.	Shaped like a peacock feather. The feather is believed to ward off evil spirits.	Inspired by a weaving shuttle. Shaped like a date palm with two pointed ends and a thick Centre.

Cited: Researcher design

Arrangement and Combination of Patterns: The orderly arrangement and combination of the same or different patterns is another important style of Aidelaisi. Some of these orderly combinations are arranged vertically from top to bottom, and some are arranged horizontally from left to right, all of which give people a real sense of the aesthetics of regularity and uniformity. The combination of several patterns adds to the richness of the pattern theme so that the Aidelaisi fabrics have the regularity of the geometric pattern without losing the variety of the content of the image. With the sparseness and density of the picture, coupled with the natural and special edges of the pattern created by the tie-dye process, the fabrics will present a varied sense of beauty in different folds. Table 6-4 shows that the patterns are arranged and combined to make Aidelaisi silk more unique.

Table 5 Arrangement and combination of Aidelaisi silk patterns

1		2		3	
Individual horizontal alignment		Vertical and horizontal alignment		Composite arrangement	
Scattered dots arranged horizontally	Continuous horizontal alignment	Vertical and horizontal sparse	Vertical and horizontal close	Comprehensive arrangement of sparsity	Composite arrangement

1 Individual horizontal alignment	2 Vertical and horizontal alignment	3 Composite arrangement
		
<p>According to the scattered or continuous horizontal arrangement, each row of patterns is the same; each column of patterns can have one or two different patterns interspersed so that the pattern layout is more rhythmic.</p>	<p>One or more patterns are arranged and distributed horizontally and in the warp direction. It makes the fabric vertically fine, sparse, and coherent, emphasizing the characteristics of the smooth and slender Aidelaisi silk.</p>	<p>Arrange by geometric structure. Geometric structure of a triangle, diamond, square, etc. This arrangement of pattern composition is generally more regular and suitable for many smaller patterns between the combination of patterns to avoid chaos and clutter.</p>

Cited: Researcher design

Gorgeous colors: The color of Aidelaisi's fabrics is very sumptuous and is often used in emerald green, blue, yellow, green, peach, purple red, orange, golden yellow, bright green, black, white, and other colors, forming a strong contrast to the monotonous environment of desert color. The local people's choice of color is given a richer, deeper totemic cultural connotation, for example, the love of red is the worship of the god of fire; the love of green has the meaning of plant worship; the preference for blue is the worship of the blue sky; the reverence for yellow comes from the worship of the earth as well as the fear of the desert; the reverence for black and white is the worship of the sky and the earth (day, night) as well as the necessities of life such as white sheep and white dairy products. (Rao, 2010) The cultural significance of this choice of color also forms the unique cultural connotation of the Airedale.

Dyes extracted from plant roots, stems, leaves, flowers, and husks (e.g. pomegranate peel, walnut peel, orchid grass, safflower, acacia flowers, acacia seeds, sandy bark (old rotting wood from mulberry or walnut trees) and minerals (e.g. research green, graphite or soft manganese ore). Table 6-5 shows the collation of the dye sources and the corresponding pattern colors of Aidelaisi silk.



Table 6 Aidelaisi silk dye source and corresponding color of patterns

Number	Name	Colour name	Number	Name	Colour name
	Pomegranate peel	Grass Green, Yellow	8	Saffron	Red
	Walnut Skin	Grass Green	9	Old mulberry tree	Khaki Yellow, Dark Red
	Bluegrass	Blue	10	Sultana	Brown, Tan
	Sophora blossom	Bright Yellow	11	The bark of an old tree	Dark brown
	Gardenia Fruit	Yellow	12	Graphite	Inked Carbon
	Mulberry Root	Apricot Yellow, Apricot Red	13	Soft Manganese Ore	Black
	Rubia cordifolia	Nude, Dark Earth Red	14	Mud Buried Stone	Olive, Cyan

Cited: Researcher design

2. Effectively market and promote traditional skills in producing Aidelaisi silk of Uyghur

Effective marketing and promotion of key ICH conservation and development skills through tourism souvenir design. The development of a 'Tourism Souvenir Design and Marketing Model' based on ICH conservation skills, by The Burra Charter: Cultural Significance (ICOMOS, 1998) and Headquarters Authority guidelines. It emphasizes that the production, design, and marketing of tourism souvenirs related to ICH cannot be separated from the specific social context, historical stories, environment, and people living in the area. One of the main connotations of tourism souvenirs is "symbols," which serve as a medium to reflect the history, politics, religious beliefs, customs, and habits of the society and even influence the society with its cultural presence.

2.1 A marketing model of Aidelaisi Silk tourist souvenirs for Luopu's tourists



Intangible Cultural Heritage Tourism Souvenir Design Marketing Model

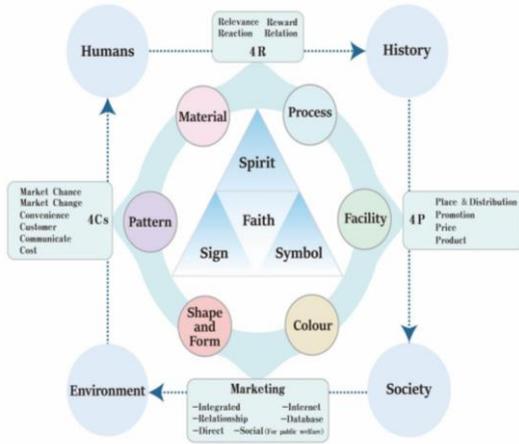


Figure 6-6: Intangible Cultural Heritage Tourism Souvenir Design Marketing Mode
 Cited: Researcher design

Combined with the Prague Charter, combined with the marketing methods and means phase, follow the law of development of people, history, society, and environment. Using non-heritage skills to make tourism souvenir innovation designs can keep the cultural value and spirit of Aidelaisi silk skills unchanged. It can innovate materials, processes, shapes, patterns, and colors while maintaining the same connotation. Tourism souvenirs achieve the promotion of Aidelaisi silk skills through marketing and sustainable development. The model in Figure 6-5 illustrates the promotional relationship between the three and reflects the important role of marketing as a generating "rotating" force for the protection and development of NRHM. Specific analyses:

A. Adhere to the core of intangible heritage is cultural value: the core cultural spirit of the intangible culture of Aidelaisi Silk is unshakable. Aidelaisi silk is one of the spiritual symbols of Xinjiang. Material, process, pattern, and color connotation.

B. Strengthen the form of non-legacy protection and innovation: Aidelaisi silk material, process, pattern and color, and other visual representations of the development of change and finishing.

C. The driving force behind the functioning of the NRM: Marketing can make tourists in Luopu aware of Aidelaisi Silk and take the initiative to protect and promote it through a professional approach. Marketing methods, including 4R (Relevance, Return, Reaction, Relationship); 4P (Place and Distribution, Promotion, Price, Product); 4C (Market Opportunity, Market Change, Market, Convenience, Customer, Communication, Cost); Marketing Approach (Integration, Internet, Relationship, Database, Direct and Social).

D. Maintaining the balance and stability of the NRM situation: achieving sustainable development in the context of continuous human, historical, social, and environmental development and change. Through this model, the Aidelaisi Silk Tourism Souvenir Design understands what can be changed and what needs to be maintained. In addition, the methods of selling relevant souvenirs are marked according to the marketing strategy.

2.2 Souvenir marketing campaign for tourists in Luopu

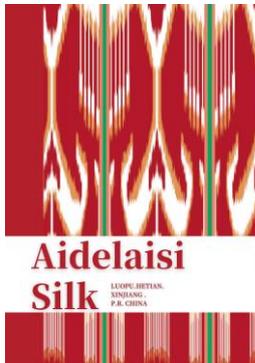


Figure 6-7: Aidelaisi silk promotional poster in Luopu
Cited: Researcher design

Souvenir marketing campaigns for tourists need to incorporate HQM in Luopu, Aidelaisi Silk Intangible Cultural Heritage souvenir marketing strategies covering advertising, public relations, membership, volunteers, consumer focus, schools, communities and tourists:

A. Advertising: Utilize various media channels such as travel magazines, online advertisements, and local tour guides to highlight the unique features of Aidelaisi Silk's intangible cultural heritage souvenirs. Advertisements can focus on the product's historical heritage and cultural significance to attract tourists' interest and curiosity. See Figure 6-7, Aidelaisi silk promotional poster.

B. Public Relations: Establish close connections with local tourism authorities, cultural institutions, and relevant media to enhance the recognition and visibility of Aidelaisi Silk's intangible cultural heritage souvenirs through press releases, sponsorship activities, and collaborative projects.

C. Membership: Establish a membership system for intangible cultural heritage souvenirs, offering special discounts, customized services, or limited edition products to loyal customers to attract and retain their loyalty while strengthening brand loyalty through member interaction. Figure 6-8: The researcher designed a membership card for Aidelaisi Silk Tourism souvenir members.



Figure 6-8: Membership Card
Cited: Researcher design

D. Volunteers: Attracting volunteers interested in local culture and traditions to participate in spreading the stories and characteristics of Aidelaisi Silk's intangible heritage souvenirs.

E. Consumer focus: Listening to consumer needs and feedback, providing interactive experiences such as organizing intangible cultural heritage lectures and product experience activities, and using social media and customer surveys to understand consumer preferences and continuously improve products and services.

F. Schools: Collaborate with schools to promote intangible cultural heritage education, organize student visits, intangible heritage courses, or student design competitions to cultivate the awareness and interest of the younger generation in traditional culture.

G. Communities and Tourists: Collaborate with local communities to organize intangible cultural heritage festivals, providing heritage experiences and product displays to engage residents and tourists, deepening their understanding and awareness of Aidelaisi Silk's intangible cultural heritage souvenirs.

These marketing strategies can help Aidelaisi Silk better promote and sell its intangible cultural heritage tourist souvenirs while promoting the inheritance and protection of intangible cultural heritage.

3. To develop a guideline for Aidelaisi silk tourist souvenirs that match and reflect Luopu's unique tourist identity.

3.1 Design a tourist souvenir guide to promote the non-heritage skills of Aidelaisi Silk

This is the design of a tourism souvenir guide based on a marketing model. This guidebook is intended to provide detailed guidance on how to design, develop, and promote tourism souvenirs. The following contents and roles are included in this guidebook (Figure: 5)

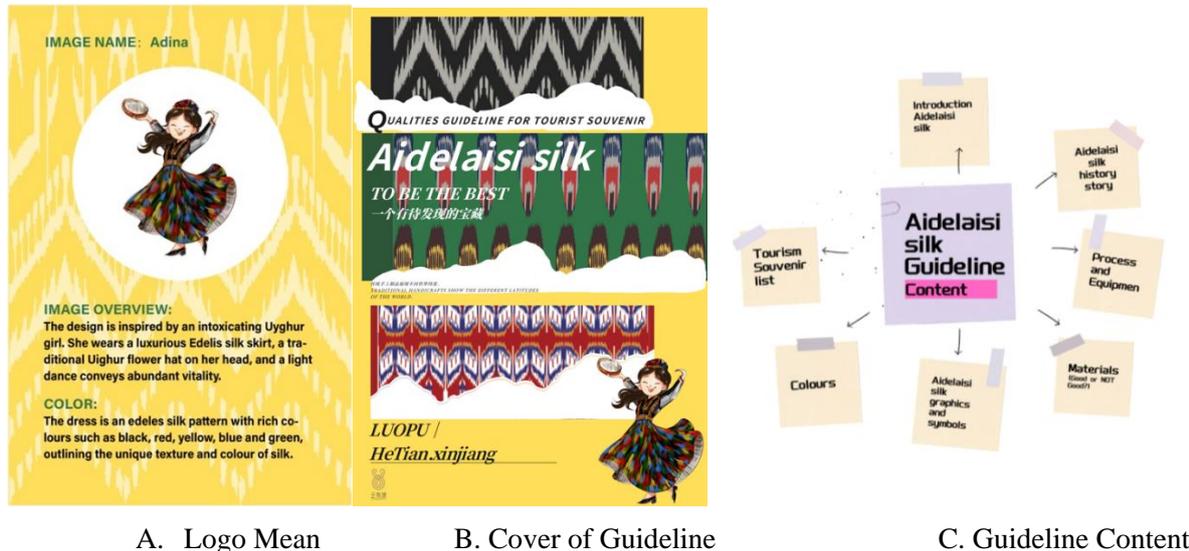


Figure 5: Aidelaisii Silk to be The Best book design and guideline content

Cited: Researcher design

1. General information about Aidelaisi Silk: An introduction: What is Aidelaisi Silk? What are its legends and stories? What are its specialties?
2. Related to Aidelaisi Silk tourism souvenir: Guidance on how to design attractive tourism souvenirs, including raw material selection and manufacturing processes, and how to choose? How to distinguish the good from the bad?
3. Pricing strategy: explains how to develop an appropriate pricing strategy based on costs, market positioning, and competitors.
4. Distribution channels: How to choose different distribution channels such as retail stores and online platforms and which tourist attraction gift shops to use.
5. Branding: Provides recommendations on relevant brands, including related IP design, marketing campaigns, and others.
6. Quality control: Highlighting the importance of ensuring the quality of tourism souvenirs, including quality standards, inspection procedures, and after-sales services.
7. Sustainability: Emphasizes production and supply chain management that meets environmental standards, as well as social responsibility considerations.

These elements will help readers understand how to design and promote competitive tourism souvenirs based on marketing models and maximize visitor satisfaction.

3.2 Tourism Souvenir Design Practices Reflecting the Non-Heritage Techniques of Aidelaisi Silk

Cultural heritage is a material and spiritual resource that expresses national connotations through the narrative of historical development and continues to play an important role in modern life. It is accessible to the public physically, intellectually, and/or emotionally through the good design of tourist souvenirs. The protection and preservation of the intangible attributes of Aidelaisi silk must be integrated with contemporary cultural and artistic expressions, in line with modern lifestyles, and through a wide range of design expressions to enable a wide range of tourists to understand and appreciate the significance of the heritage.



Figure 6-10: Aidelaisi Silk Tourism Souvenir Design: Home Furnishings
Cited: Meng Chen & Researcher design (Yun buyao Brand Product)

In my research, I design or participate in the design with the main focus as follows: ①The main fabrics of the design of Aidelaisi souvenirs, from the handmade and semi-handmade fabrics in the Hetian area, to design high-end and mid-range tourist souvenirs, to fully ensure the original appearance of the souvenirs of the fabrics of non-heritage skills; with the price of tourism products in the same consideration of the levels of price. ②Expand the main types of souvenir design of Aidelaisi silk, and expand the attention to the image of Aidelaisi silk. The types of souvenirs

include daily necessities (women's bags, men's bags, traveling bags, cutlery, placemats, cups, etc.) Figure 6-10: Aidelaisi Silk Tourism Souvenir Design: Home Furnishings; clothing products (hair cards, brooches, hats, scarves, etc.); office supplies (diaries, folders, etc.); and furniture and decorative items (cushions, pillows, table lamps, etc.). Design of souvenirs: First, the small area of the use of raw materials of Aidelaisi and the addition of modern commonly used fabrics. In this way, to reduce the finished price of souvenirs, improve the wear resistance, waterproofing, and other functions of the material while directly reflecting the beauty of traditional materials of Aidelaisi silk; secondly, revise the design of existing traditional patterns with colors, so that the colors are more in line with the different aesthetics of modern tourists; Thirdly, to continuously promote the construction and promotion of the brand, and bring the souvenirs to participate in the national tourism souvenir competitions and various recommendation meetings; Fourthly, to promote Aidelaisi silk through handicraft activities for public welfare. Table 6-6 Aidelaisi silk souvenirs from the "Yun BuYao" brand.

Table 7 Tourism Souvenir Design List

Number	Product Name	Product Image	Product information	Price
MX0221 01	Metal trapezoidal small handbag Style: Handheld		fabric: Aidelaisi silk, polyester Lining: Polyester Specification: 210 * 75 * 190mm	¥ 380
MX0221 02	Saddle-capable crossbody waist bag Style: Crossbody / Waist Bag		fabric: Aidelaisi silk, polyester Lining: Polyester Specification: 210*70*180mm	¥ 380
MX0221 03	A bag that looks like a bucket of dumplings Style: Crossbody/ Handheld		fabric: Aidelaisi silk, polyester Lining: Polyester Specification: 290*140*210mm	¥ 380
MX0221 04	Square Satchel Style: Shoulder		fabric: Aidelaisi silk, polyester Lining: Polyester Specification: 330*50*400mm	¥ 480
MX0221 05	Aidelaisi silk pencil case Style: Handheld		fabric: Aidelaisi silk Lining: Polyester Specification: 200*345mm	¥ 68
MX0221 06	Aidelaisi book cover Style: hand ledger		Fabric: Aidelaisi silk Lining: Polyester Specification: 150*215mm	¥ 58
	iPad bag		Fabric: Aidelaisi silk Lining: Polyester	¥ 88



Number	Product Name	Product Image	Product information	Price
M MX0221 06M	Style: Storage bag		Specification: 280*200*10mm	

Cited: Researcher & Liu Yahui design (Yun Buyao Brand Product)

Discussion

After almost a decade of development, the traditional craft of Aidelaisi silk has been protected and developed by promoting tourist souvenirs in Luopu. Therefore, through the design and marketing of tourism souvenirs, expanding more marketing channels, and driving the development and promotion of local Aidelaisi silk skills, more people understand Luopu Aidelaisi silk and actively participate in the Aidelaisi silk protection, inheritance, and development. First, to optimize the design and coordination of non-heritage tourism souvenirs. The work should establish relevant institutions to coordinate the links between government cultural and tourism departments, heritage managers, scholars and experts, souvenir producers and designers, and souvenir consumers. Second, to expand sales channels and sales methods. For the sale of the brand of Aidelaisi silk, not only is the emphasis on the design of the sales shop, consider and coordinate the differentiation of relevant brands of souvenirs. All-round use of digital technology, all-media technology, etc., to increase the exposure rate of Aidelaisi Silk.

Recommendation

1. Put Design and Marketing First: To raise awareness and appreciation of Luopu Aidelaisi silk, give top priority to the design and marketing of tourist souvenirs. Create aesthetically pleasing mementos that capture the spirit of the trade.
2. Extend Marketing Channels: To reach more people and boost interaction, extend your marketing channels. Promote Aidelaisi silk heritage through a variety of platforms, including traditional marketing techniques and digital media.
3. Encourage Skill Development: To maintain the continuity and caliber of craftsmanship, encourage the growth and promotion of indigenous Aidelaisi silk skills. Spend money on workshops and training courses to develop skills and knowledge in the making of silk.
4. Create Mechanisms for Coordination: Establish committees or organizations to help government agencies, heritage managers, academics, producers, designers, and consumers coordinate with each other. Assure efficient cooperation to preserve, pass down, and advance Aidelaisi silk.
5. Diversify Sales Channels: Increase the number of sales channels and strategies available to increase customer accessibility to Aidelaisi silk products. Think about how souvenir brands can differentiate themselves to appeal to different consumer demographics and tastes.





6. Use Digital and All-Media Technologies: To boost Aidelaisi Silk's exposure and visibility, make use of digital technology and all media platforms. To reach a wider audience, implement comprehensive marketing strategies that make use of social media, online platforms, and other digital tools.

Key informants

The researcher is a Key expert who was identified not only in Luopu County but also in other parts of Xinjiang, and data was collected on various aspects of the process, the connotations of the graphic set, the colors, and sales and problems.

This section focuses on exploring the components of the management process and content of Aidelaisi Silk, starting with these aspects of the research and organizing the information collected. Including 1) Cultural heritage management, 2) Cycle of Development Process, 3) Common living culture, 4) public participation, four components to improve the management system of Aidelaisi Silk traditional skills.

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