



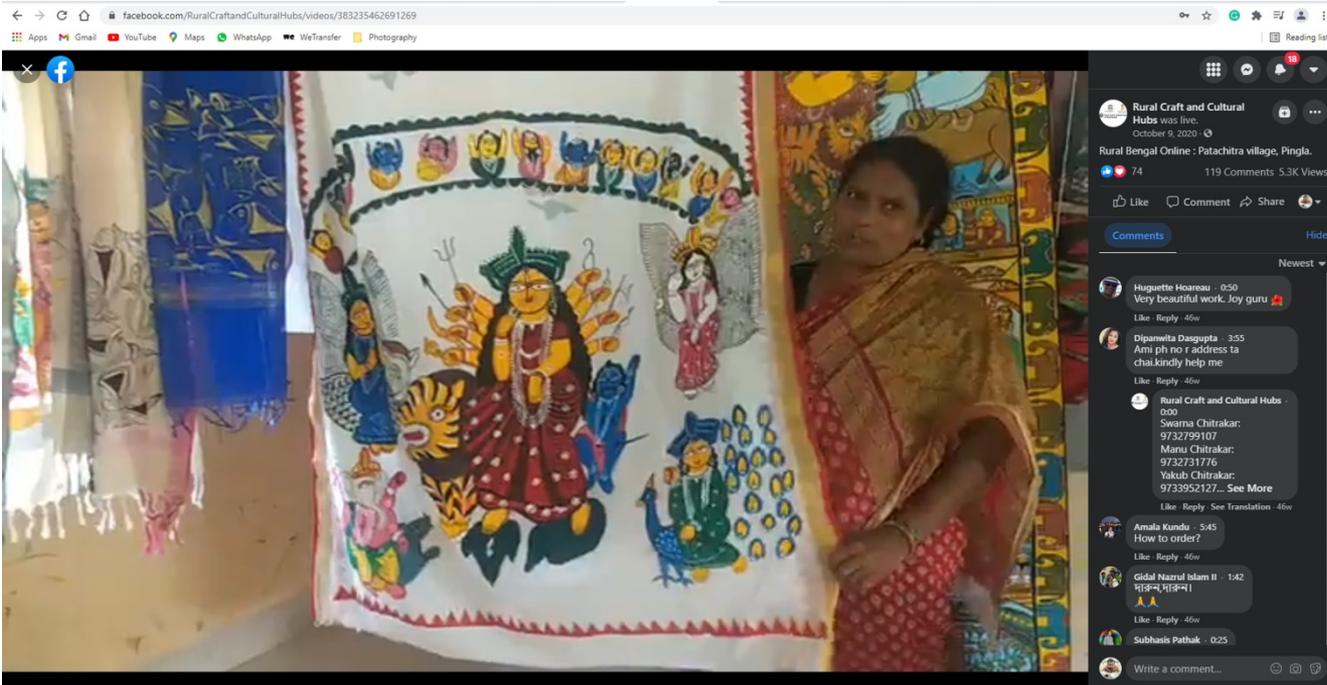
# E-Marketing & E-Protection Tools

## Digitalisation and Virtualisation of Crafts



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# New opportunities for traditional artists



After COVID-19, the shift to digital marketing accelerated. Online buyers tend to be younger, spending more in the mid to lower price range.

Internationally, there is growing appreciation for post-war and contemporary art, emerging artists and new genres, e.g. African American artists

# Think beyond the Product

Cash On Delivery | Shipped Worldwide

Register for Whatsapp Broadcasts

एक दाम की दुकान !! Fixed & Same Price No Matter Where You Buy

menu **itokri**

Search: chau mask

Folk Masks

Filter By

- Product Type
  - Folk Masks
- Crafts
  - Chau Masks
  - Hand Painted
  - Handmade
  - Paper Mache Craft
- Sellers
  - DHARMENDRA SUTRADHAR
- Price
  - Rs.0 - Rs.1000
  - Rs.1001 - Rs.1500
  - Rs.2001 - Rs.3000

Showing 5 Results for 'chau mask' in 18 ms

	
Mahishasur - Traditional West Bengal ... Rs. 850.00	Lord Ganesha - Traditional West Benga... Rs. 850.00
Select quantity <input type="text"/> <input type="button" value="Click here"/>	Select quantity <input type="text"/> <input type="button" value="Click here"/>
In Stock : 2	In Stock : 4
<input type="button" value="Add To Cart"/>	<input type="button" value="Add To Cart"/>

# Consider the orchard as well as the tree

- Heritage does not exist in a vacuum, and nor do communities. Context matters.
- Consider different traditions in the community, and how they relate to each other, and to the broader context.
- How might communities and their heritage be affected by selling related products, for example from one tradition and not another?
- Consider how traditions have been shared, how they have travelled and changed over time, like seeds spread from a tree. How is this sharing affected by changing contexts?

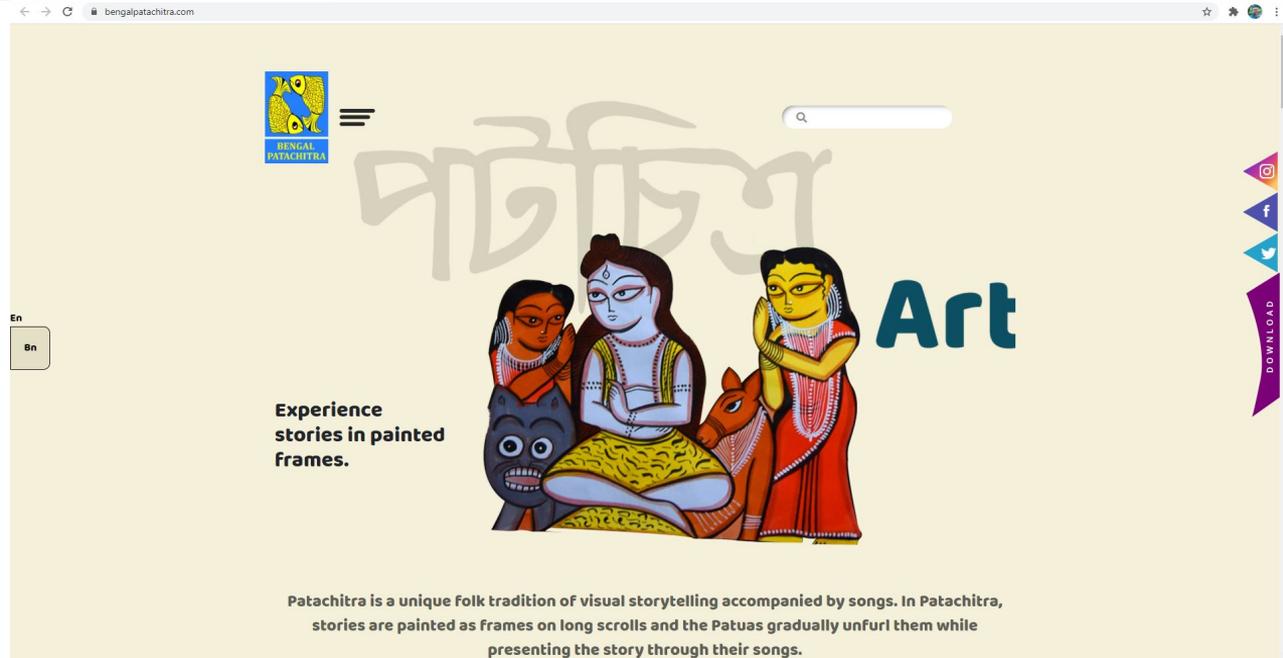


# Tell your story

When you promote your heritage business, highlight its cultural value and heritage nature. In this way, you will improve not only your own reputation, but also the reputation of the cultural heritage as a whole, benefitting future generations.

Tell your story – and that of your cultural heritage, online and every time you interact with potential clients.

Social media are changing the way people interact and communicate. Be there, to make your products relevant also for the younger generations.



Let's make an example with coconut oil.

See how the same product can be promoted in different manner



**ICH skills:**  
They can be  
at the base  
of many  
market offerings



**Market offerings:**  
they can change based on market needs and specific segments targeted

# Your products can be promoted differently – in some cases by focusing on ICH-related elements

Based on traditional knowledge and age-old wisdom

Made by indigenous people/people from local communities

Artisanal  
(not industrial)

Locally produced

Produced by women

Limited environmental impact

Contributes to biodiversity

Sustainable supply chain

Fair/ethical/changes lives

... others?

## Products sold as 'heritage' can have different kinds of relationships to the roots of the tradition. Consider how each product relates to the roots using this model:

### Survivals

- Products that, with little change or adaptation, are produced 'as they were in the past'.

### Retro-innovations

- Products made by re-creating and re-using traditional know-how and skills that were perhaps lost or forgotten
- Conscious attempt to make products today as they were done in the past.

### Evolving traditional productions

- Product innovations respond to changing lifestyles, market needs, technical progress, regulations.
- Products are accepted by the community as part of their living heritage.

### Radically innovative products

- Products made with new technologies to reduce production costs and increase volume.
- Some heritage skills may be lost.
- Some community members may not consider these products as part of their heritage.

# Listening to the client → innovation



Chau Mask maker Dharmendra Sutradhar.

Photo: Diego Rinaldo, 2019



Artist Dharmendra Sutradhar customer made these two masks representing Hindu God Lord Ganesh in his benevolent (left) and wrathful (right) aspects. The client didn't want plastic decorative items on it, and so the artist used lentils and rice grains. Thanks to the interaction with this client, the artist realized that there a niche market for masks that are more environmentally friendly. This actually represents a case of retro-innovation as in the past, before flashy decorative plastic items became available, masks were only decorated with natural elements.

# Who are your target customers?

Clients are all different.

**Think of the differences in your customers:**

- Gender, age, social class, geographical origin
- Personality, other characteristics
- Motivations to buy/not to buy your products

**Describe the characteristics of:**

- The 'best'/ideal customer groups (those you want to attract)
- The worst customer groups (those to be avoided)

# Matching customers to products: 3 steps

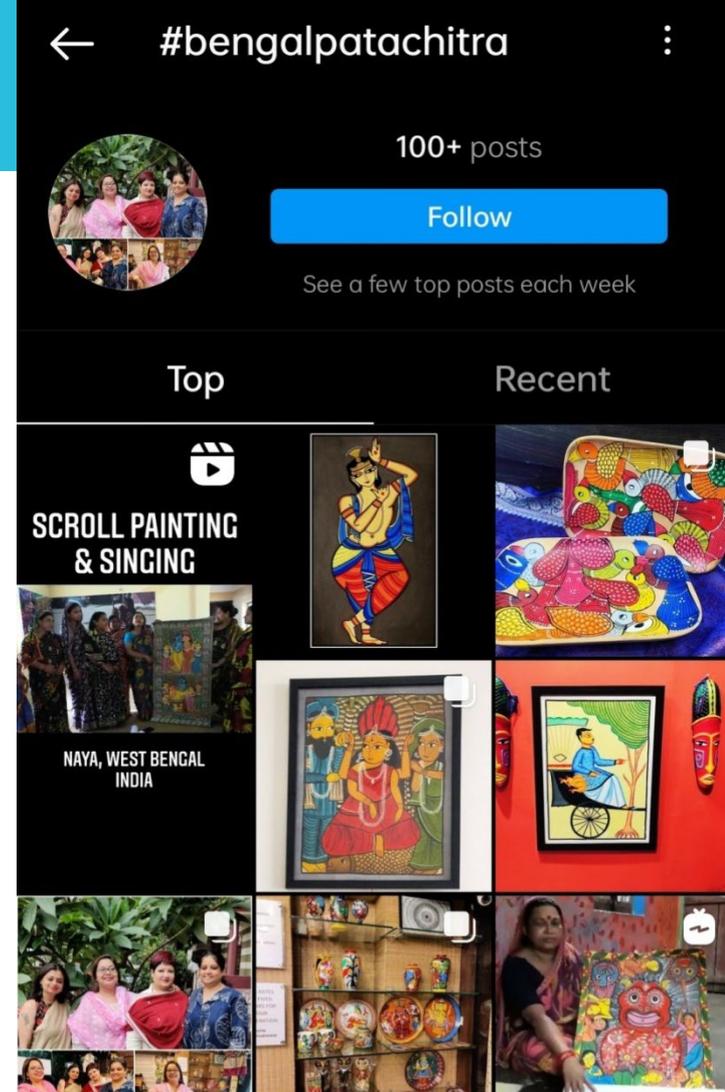
- 1** *Customers are all different and want different things. Explain the differences in current and potential customers, for example in terms of:*
  - *Origin (nationality, or from big cities or the countryside)*
  - *Gender, age, wealth, personality and lifestyle*
  - *What they know of the tradition and reasons why they buy/don't buy community products*
  - *Products/performances they are interested in and prices they are prepared to pay.*
- 2** *Based on the above reflection, identify:*
  - *The customer groups it is worth spending time and resources to attract*
  - *The customer groups who will not appreciate the heritage, or not be willing to pay an appropriate price for the products, so it is not worth spending time and money trying to attract them.*
- 3** *Match customer groups to products they might like to buy using the Heritage product/market matrix tool. An example is shown on the next slide. This tool can also show what customers who are not going to be targeted in marketing efforts.*

# Heritage product/market matrix: example

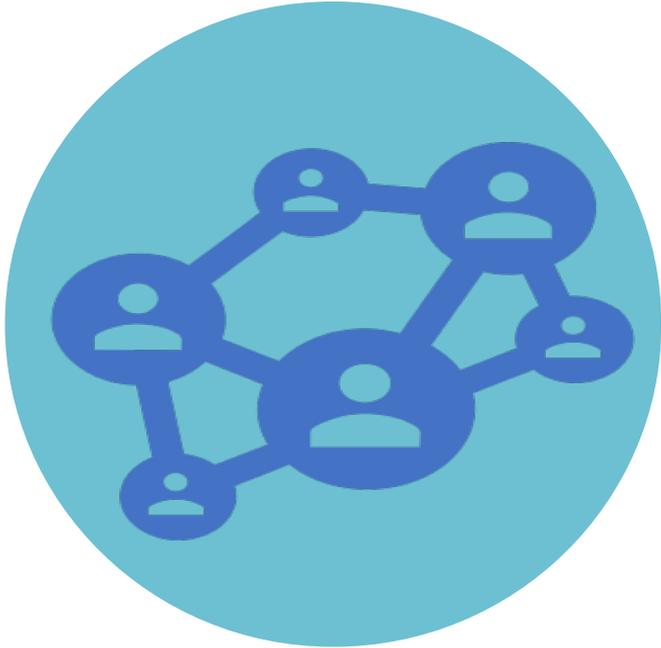
Customer group (market segment)	Products
<b>Heritage-aware tourists from big cities</b>  They want 'authentic' products. Have some background knowledge of our traditions. Mostly women over 45 years. Represent a limited part of the market.	<b>Product line 1 (traditional top of the line)</b>  Products that are hand-made by a master practitioner using traditional aesthetics (near to the roots). Higher price. Limited quantities (more time consuming to make, and demand is limited). Can be made as 'show-off' pieces for promotional reasons.
<b>Price-aware tourists from big cities</b>  They want something that has a link to the local tradition but are not prepared to pay the price for a masterpiece. Have limited knowledge of our art form. Are interested in the product aesthetics rather than its cultural heritage. Both genders, all age groups. Represent a large part of the market.	<b>Product line 2 (traditional middle-range)</b>  Hand-made but with labour-saving techniques. Can also be made by junior practitioners/apprentices with reduced skill repertoire. Competitive price but higher profit margin; made in large quantities as they represent the bulk of sales. Traditional motifs with variations in style to satisfy need for variety and personal tastes.
<b>Local consumers from nearby villages</b>  They want products that remind them of their roots but with innovative elements. They want something different from what their parents might like. Both genders, 20 to 40 years old. Do not have the means to pay as much as tourists. They represent a smaller but significant part of the overall market.	<b>Product line 3 (trendy products)</b>  Traditional elements are re-interpreted in line with contemporary tastes and needs. Can be made by younger practitioners who understand the taste of their age group and are developing heritage skills. May be sold at a reasonable price with simpler packaging, perhaps at local shops.
<b>Price-sensitive tourists</b>  They just want cheap souvenirs. Small part of the market, if they are visiting Naya for other purposes.	These customers may be just as happy to buy look-alike industrial products at low prices, so they will not be a target of marketing efforts. However, they may be interested in the cheaper products in Product line 3.

# Reputation Analysis

- Qualitative interviews to clients, distributors, other stakeholders
- Analysis of traditional media (e.g., news search)
- Google search
- Keyword search on social media (FaceBook, Instagram, etc.)



# Strategies for E-Promotion



Plan your distribution network beyond direct sales. Consider online sales – individually or through cooperation with other heritage businesses.

Promotion will benefit all areas of your business: it will increase the price clients will be willing to pay for your offerings and will put you in a stronger position when you negotiate with distributors.

# Steps of E-Marketing

- Understand awareness and knowledge of the heritage in the market and possible misappropriation and misrepresentation.
- Use customer interviews, market surveys, google or social media searches.

## Research on current reputation

## Capacity building

- Empower artists through technical, promotional and legal/IPR training to do their own promotional marketing
- Select specific social media platforms for this (e.g., Facebook, Instagram, Etsy) based on target audiences' media consumption habits.

- Artists use online and real-life interactions with customers and audiences to generate favorable content linking back to the practitioners.
- Community remains vigilant to how they are represented, makes corrections where needed and discusses lessons from audience reactions to products and stories.

## Encouragement of user-generated stories

## Encouragement of both individual and collective storytelling

- Artists pursue both individual and collective heritage promotion so these two levels build on each other.

# Heritage-sensitive Marketing: A Balancing Act



QR Codes connect to websites  
with information

# Heritage-sensitive marketing approaches

**Communities can adopt heritage-sensitive marketing approaches to maximize synergies with heritage safeguarding.**

Possible approaches might include:

1. Set fair prices that respect the dignity of artists' work and the cultural value of their products
2. Invest time, money and effort to develop marketing skills, so artists can take charge of their own marketing
3. Adopt heritage-sensitive collective and individual marketing approaches, working together to sustain heritage and livelihoods
4. Ensure artists know about their intellectual property rights, integrating protection and promotion of their work
5. Innovate in a heritage-resonant manner, i.e. using some traditional skills, materials and meanings
6. Communicate the value and meaning of the heritage, e.g. through storytelling and packaging
7. Educate the taste of consumers and influencers to understand the value of the heritage to communities
8. Cooperate with galleries, film-makers, researchers, media, tourism businesses, and distributors to promote the meaning and value of the heritage and the products or services associated with it

# Thank You



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