OVERVIEW

1. What is heritage-sensitive marketing?
2. The 4 Ps of marketing
3. Heritage storytelling
WHAT IS MARKETING?

Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large (American Marketing Association, 2013).

Marketing has created many useful tools, but it is based on an individualistic, competitive and masculine point of view (e.g., competitive war, market penetration). In this presentation, following attempts to decolonize it, we are proposing our ‘heritage-sensitive’ version of it.
MARKETING IS GOOD FOR BUSINESS, BUT IS IT GOOD FOR CULTURAL HERITAGE?

Commercialization can have negative effects on ICH, or the market can be a corrupting force. Some traditional practices have disappeared because of lack of awareness and interest - from customers but also from the practitioners themselves. While ‘too much’ commercialization can certainly result in negative effect, engaging with the market can actually contribute to heritage safeguarding and help transmit it to the next generation.
CULTURAL HERITAGE AND THE MARKET

RISKS
- Over-commercialization
- Under-commercialization
- Decontextualization
- Misappropriation

BENEFITS
- Decent work
- Livelihoods for artists
- Fair remuneration

MITIGATIONS
- How can your marketing make a difference?
THE COMMERCIALIZATION SPECTRUM

Non-commercialization

- ICH is secret, sacred or otherwise inappropriate for market use

Under-commercialization

- Practitioners and community wish to engage in the market but are not paid fair prices for their work, or do not generate enough sales

Heritage-sensitive commercialization

- ICH retains social meaning and value
- Community benefits equitably

Over-commercialization

- Loss of social meaning and value of ICH to the community
- Community does not benefit equitably

HIPAMS - INTEGRATING MARKETING WITH IP AND HERITAGE SAFEGUARDING

Heritage

Helping heritage skills to be practised and transmitted

Marketing

Learning about market needs
Promoting products or performances and events

IP rights

Using IP rights such as trademarks, geographical indications or copyright to support heritage safeguarding and marketing

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COMMUNITY EMPOWERMENT AT THE CORE OF HIPAMS

Heritage-sensitive marketing and IP strategies should not be imposed top-down by experts, governments, or NGOs. These can provide funding and expert inputs, but the communities should be the key decision-makers on what aspects of their traditional knowledge (if any) should be commercialized, in what forms, and how.

We found that awareness of one’s IP rights, reflection on the heritage skills, the improving of individual and collective reputation, and the development of successful market offerings that are appreciated by customers can be means through which individuals and communities can be empowered.
Two levels of marketing: individual and collective
Example: Collective promotion of the entire artist community: [www.bengalpatachitra.com](http://www.bengalpatachitra.com)

Example of individual promotion by Patachitra artist Sonali Chitrakar through her Facebook profile

STRENGTH IN NUMBERS: COOPERATE, COOPERATE, COOPERATE

No firm is an island. The market is not a zero-sum game where your profits can only be achieved through some other competitors’ losses.

It is important not to think of other heritage businesses as ‘competitors’, ‘rivals’, or worse ‘enemies to be defeated’, but rather as partner and members of the same community.

Informal cooperation, exchange of practices, sharing of ideas, and collective action through associations are important to raise awareness of the cultural heritage and create opportunities for all.

Marketing concepts such as branding, differentiation and segmentation can help you find a market space where your offering complement those of other heritage businesses.
THE 4PS OF MARKETING: PRODUCTS, PRICE, PLACE AND PROMOTION
TRADITIONAL KNOWLEDGE AT THE BASE OF MANY MARKET OFFERINGS

Main typologies of market offerings include:

- Products
- Services
- Tourist attractions, experiential showcases, museums
- Trainings (courses, workshops, schools)
- Festivals, cultural events, exhibitions
- Periodic marketplaces, trade fairs, bazaars, shops, galleries, shopping areas

In which category/ies does your business idea fall?
Heritage skills are at the base of many market offerings.

Market offerings can change based on market needs and target segments.
ROOTS AND FRUITS

This tool in the HIPAMS toolkit helps traditional artists to visualize the relationships between heritage products and services, such as handicrafts or performances, and the roots of the traditions they depend on.

Roots can include traditional skills, knowledge, materials and know-how, and the meaning and value they have for communities.

Fruits are the products and services that are linked to the tradition. Some are closer to the roots of the tradition, and others are further from it.

Not all of the ‘fruits’ need to be intended for sale. The tool can help communities to identify which aspects of traditions may be suitable for commercialization, and which are not.
Example:
Roots of Bengal Patachitra

Key skills include:
- Making scrolls out of paper pasted onto sari and making and using natural paint colours
- Knowing the old songs and stories
- Painting traditional styles
- Performing with scrolls
- Composing new songs and stories based on Patachitra heritage

←
Bengal Patachitra artist preparing paint with natural ingredients such as local flowers and fruits. Photo: banglanatak dot com, 2018. available at: https://www.bengalpatachitra.com/about/

→
Master artist and Guru Dukhushyam Chitrakar showing one of his scrolls, Naya village. Photo: Harriet Deacon 2018
Example: Fruits of Bengal Patachitra

Products closer to the roots:
- Traditional long scroll with singing
- Traditional square scroll
- Traditional tunes and lyrics

New products:
- Painted fabric
- Painted bamboo, terracotta, wood, glass, leather
- Painted kettle, umbrella, hand fan, mats
- Murals
- Pandals
- Books, graphic novels
- New kinds of performances, songs and themes
- New festival once a year
- Online trainings to interested parties

Above: Painted kettle from Naya village that refers to the traditional story of the fish wedding. Photo: Harriet Deacon 2019
Performance available at https://www.youtube.com/watch?v=IJZvJY6J4BY&t=13s

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CONSIDER HOW EACH ‘FRUIT’ RELATES TO THE ROOTS

<table>
<thead>
<tr>
<th>Survivals</th>
<th>Retro-innovations</th>
<th>Evolving traditional productions</th>
<th>Radically innovative products</th>
</tr>
</thead>
<tbody>
<tr>
<td>Products that, with little change or adaptation, are produced ‘as they were in the past’</td>
<td>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.</td>
<td>Product innovations respond to changing lifestyles, market needs, technical progress, regulations. Products are accepted by the community as part of their living heritage.</td>
<td>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.</td>
</tr>
</tbody>
</table>

## Linking products to market segments

<table>
<thead>
<tr>
<th>Customer group (market segment)</th>
<th>Products</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heritage-aware tourists from big cities</td>
<td>Product line 1 (traditional top of the line)</td>
</tr>
<tr>
<td>Price-aware tourists from big cities</td>
<td>Product line 2 (traditional middle-range)</td>
</tr>
<tr>
<td>Local consumers from nearby villages</td>
<td>Product line 3 (trendy products)</td>
</tr>
<tr>
<td>Price-sensitive tourists</td>
<td>Cheaper products in line 3, or none</td>
</tr>
</tbody>
</table>
Differences matter when positioning your offerings

It's good to be different
Different attributes appeal to different kinds of clients

- 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/lives
- … others?

Diego Rinallo
Example: Coconut oil can be promoted in very different ways to different product groups

Diego Rinallo
THIS IS THE OIL THAT CHANGES LIVES

OUR OIL IS HANDMADE WITHIN ONE HOUR OF OPENING THE COCONUT PLUS WE GIVE 100% OF THE PROFITS BACK TO THE VILLAGERS WHO MAKE THE OIL!

AND YOU MAKE THIS POSSIBLE.

Artist Dharmendra Sutradhar 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.
GUIDELINES FOR SETTING APPROPRIATE PRICES

1. Calculate costs of production, including a fair margin for artists’ time and skill
2. Find out what customers pay for a comparable product on average (market price)
3. Find all the ways the product is different from the comparable product.
4. Think of all the different market segments you identified. Place a financial value to those differences (add something for positive differences and subtract something for everything that is negative). You’ll realize that the perceived value of different client group will vary (some will be more sensitive than others to some differences).
5. Set a price that covers your costs and acceptable to each client group based on their willingness to pay. Justify your price by highlighting your differences with your promotion, packaging and interaction with customers.
Promotion has the goal to improve your reputation.

Your promotional strategy should be built around your differences and adapted to the specific market segments you target.

In marketing, we think of reputation in terms of brands.
Big companies invest a lot so that their clients are familiar with their name and logo and attach positive meanings to them.
A BRAND IS DIFFERENT FROM A LOGO OR A TRADE MARK

• A logo is a visual sign that is associated to a brand. In a sense, it is a graphic manifestation of it.

• A trade mark is an intellectual property right. By registering a trade mark, you can ensure that nobody else can use it in conjunction with the goods and services that you have registered it with.

• Once a brand legally exist as a trade-mark, you have to turn into a valuable asset. The value of a brand depends on how many people are aware of it, what they know about it, and if they evaluate it positively.
Brands are ‘empty vessels’ that need to be filled with meaning

Brands acquire meanings as they circulate in society. When they are created they are empty, they need to be filled with meaning. Who does that?

**Brands**, through product design, marketing communications, and other elements of the marketing mix (pricing, distribution)

**Consumers**, through individual, social, and community practices. As they interact with the product, consumers create stories that they share in real life and online.

**Other actors** (competitors, the media, popular culture, the art world, policy makers, NGOs, …)
Reputation refers to awareness of, knowledge about, and status given to the heritage, bearer community, and individual practitioners.

**Awareness**
- How well-known is the heritage in the market and society at large?

**Knowledge**
- What does the average potential customer know?
- Are there important aspects that are little understood or misunderstood?

**Evaluation**
- Is the overall reputation positive, neutral, negative?
<table>
<thead>
<tr>
<th>Reputation: three typical situations</th>
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</table>

<table>
<thead>
<tr>
<th>Low awareness</th>
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<tbody>
<tr>
<td>• Low risks of misappropriation in this stage.</td>
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</table>

<table>
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<tr>
<th>Superficial knowledge or unfavourable image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secret knowledge or incorrect information may have been distributed.</td>
</tr>
<tr>
<td>Misappropriation and misrepresentation may occur, as third parties want to exploit knowledge of the heritage (even if it is incorrect knowledge) to promote their goods.</td>
</tr>
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<tr>
<th>High awareness and favourable image</th>
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<tbody>
<tr>
<td>Risks of misappropriation and misrepresentation are relatively high, as third parties want to exploit knowledge of the heritage to promote their goods.</td>
</tr>
</tbody>
</table>
Collective reputation: an intangible resource available to all traditional businesses

Individual brands can re-inforce collective reputation
DIGITAL STORYTELLING

How do you get your message across?

How do you fill your brand with meaning?
HIPAMS PROMOTIONAL DIGITAL STORYTELLING TRAINING

Artist Feedback on HIPAMS Project by Rina Das Baulani

https://youtu.be/8yS83Ok2GnI

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STORYTELLING

Stories are a good way to promote yourself and let your audience discover the artists/producers behind your works of art and performances.

Well-told stories can create an emotional link with the audience. Can help educate the audience about your traditional knowledge and the way you contribute to it.

You can tell stories about many different things:
- Your cultural heritage
- Your brand history (and the history of people behind your brand)
- Your sources of inspiration
- Individual products/services/works of art/performances/…
- Your productive routine, your instruments, your training
- Your clients/fans
- Things that happen to you: participation to festivals or trade fairs, travels, meetings with other artists, personal facts (unless you want to keep them private)
- Your support of social causes (choose carefully, because not everyone supports the same causes)

Macher biye (wedding of fish)
Artist: Alekh Chitrakar
Photo: banglanatak dot com, 2018
NARRATIVE LABELS

Educational/promotional websites

http://www.sholacraft.com/
Naya village Pingla, West Bengal (India) has a total population of about 350 people. There are around 80 Patachitra artist families, also known as Patuas or Chitrakaras.

The Patachitra tradition they practice involves painting a story on a sari-backed paper scroll and then performing the story through songs called ‘pater gaan’.

The artists want to safeguard their heritage while expanding their market, supporting livelihoods.

Researchers worked with the community to help them develop heritage sensitive marketing and intellectual property strategies.
The diagnosis phase identified that many Patuas were not in charge of their own marketing.

Digital storytelling training helped artists telling their own stories, collectively and individually.

A website was established for collective marketing.
Swarna Chitrakar, an experienced artist who is already known for her expertise in painting on traditional themes as well as social issues, developed a 7-frame Patachitra and a song on COVID-19 to raise awareness about the health crisis and precautionary measures that should be taken. Swarna has represented the virus as a bright red monster in her scroll painting.

With the help of her daughter, she made a video of the Patachitra narration and sent it to her contacts via WhatsApp. Her contacts shared it on platforms like Facebook and Instagram and reached over a million people. It was also included on YouTube.

The scroll was also featured widely in the media, being covered in the Telegraph India and the Times of India for example.

It was included on the UNESCO website about responses to COVID-19 globally.

https://www.youtube.com/watch?v=IjZvJ6J4BY&t=13s
HERITAGE SENSITIVE MARKETING: QR CODES AND LABELS

Songs or ‘pater gaan’ were identified as one of the most important attributes of Bengal Patachitra as a storytelling tradition, differentiating it from other kinds of patachitra, but it was not reflected well in the products.

The project created specially designed packaging with QR codes and labels. This linked Patachitra products to songs recorded in artists’ online stories on the community website.

The increased emphasis on songs encouraged more young people to learn the songs.

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NEW PACKAGING

• Patachitra and Chau mask artists feel that the new packaging has added value to their products
• Around 72% of Patachitra artists and Chau mask-makers delivered their products using the new packaging
• The new innovative eco-friendly packaging is telling the stories of the artform, community and the recognition of the heritage (GI label)
• Artists have already supplied products using the packaging as these are easy to use and protect the products
• Customers are happy with the new packaging and some of them called the artists to share their satisfaction
Rights awareness

Many artists do not know what rights they have over their art, for example copyright that protects them against unauthorized copying of their work.

After training, artists created HIPAMS scrolls to educate other artists about their rights.

The project also developed an art code to promote fair treatment of artists.

Scroll explaining the geographical indication, created by Manaranjan (Manu) Chitrakar

Scroll explaining intellectual property rights of artists created by Swarna Chitrakar.

Treating Patachitra artists fairly: Code of Ethics and Practical Guidelines for galleries, event organisers, museums, publishers and the media

Scroll explaining intellectual property rights of artists created by Swarna Chitrakar.
VISITOR RIGHTS
AWARENESS AND MARKETING

Artists now do their own digital marketing, but they also ask visitors to help.

Festival notice encourages visitors to help raise awareness about Bengal Patachitra and Pingla, by using common hashtags. The notice also asks visitors to mention artists’ individual names, which helps to promote them and their work online.

POT Maya

Join us for the promotion of Bengal Patachitra.

While sharing POT Maya photos and videos on Facebook and Instagram etc. please mention Pingla and POT Maya. When sharing performance videos mention the name of the artist.

Please use hashtags:

#POTMaya #BengalPatachitra #Pingla

Notice to visitors at the PotMaya festival, held in Naya village, Pingla block.

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PROMOTION OF BENGAL PATACHITRA WITH THE HELP OF INFLUENCERS

Photo courtesy from left: Sreenanda Ganguli, Shamistha Guha Choudhury, Upahar Biswas

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GROUP DISCUSSION

Reflections on the case study and relevance to your own context

Q1: Any questions about the case study
Q2: In regard to collective marketing, what else can Chitrataru do besides creating the website?
Q3: Do you have any examples from your own experience of innovations (new kinds of fruits) that are consistent with your cultural heritage (roots)?
TIPS ON USING SOCIAL MEDIA

What social media to use?
How to use it?
SOCIAL MEDIA: WHERE TO BE PRESENT?

There are many social media platforms. Facebook, Instagram, and YouTube are some of the most widely used, but there are many others: TikTok, Pinterest, Twitter, DeviantArt, LinkedIn...

Each has specific characteristics and opportunities, and attract different audiences. Consider which social media the people you want to reach are active on, whether they are clients, fellow artists, or the general population.
FACEBOOK

It allows both personal profiles and pages. For your artist persona, you should consider a page.

Focus is on visual content - never post without a picture or video.

Easy link to other social media channels

Allows you to create photo albums of your art/performances and to caption photos and videos with important details

But:
- You need to post frequently (ideally, once a day) and interact with all comments and likes, and reply frequently to messages. This takes time.
- Low quality pictures/content can damage your reputation.

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INSTAGRAM

Very useful for visual content.
Allows you to upload pictures and short videos (3” to 15”).
With the right hashtags, you can be found.
You can benefit from user-generated content (if users tag you or use the right #)
Permits you to show ‘the making of’ artworks, not only the finished works.
Posts can be easily shared on Facebook.
Telephone friendly. Filters can make pics interesting.

But:
- You need to post frequently (multiple times a week) and interact daily. It requires the ability to make visually interesting pictures.
- User-generated content can be of poor quality
YOUTUBE

Video-based. Good for performers, but plenty of opportunities for visual artists and craftsmen as well (events, ‘the making of’, etc.).

You can organize videos in libraries and themed playlists.

Videos can be easily shared on Facebook.

No need for frequent posting.

But:

- Video editing skills are necessary to turn footage into high-quality videos.

- Distracting advertising

- Favors short videos (3-5’ duration). For longer videos, most viewers will not go to the end.

https://www.youtube.com/watch?v=RSzvR8Z6A5A

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CONSIDER ENCOURAGING USERS TO SHARE YOUR ONLINE CONTENT

Social media enables the sharing of online content. For example, public posts on Instagram can be easily shared as stories and links to Youtube videos, on Twitter or Facebook. These features can help artists to improve their reputation. Your posts will reach the contacts of the followers who share them. For example, if one client who has 1,000 Instagram followers shares a picture of your work, this will reach 1,000 new contacts.

You have copyright in your original social media content, but you can, and should, grant your social media audiences the right to share it. A simple way to do this is through Creative Commons licenses, which also allow you to set conditions on sharing. For example conditions can include:

- The requirement that you are attributed as the content creator;
- That you do not allow adaptations of your work to be shared;
- That you do not allow commercial uses of your work.

"Creative Commons" by Skley is licensed under CC BY-ND 2.0

More information about Creative Commons licenses here: https://creativecommons.org/

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CONSIDER ENCOURAGING USERS TO CREATE ONLINE CONTENT ABOUT YOU AND YOUR WORK

Users often post content about artists and their works and performances. For example, a client posts a picture of a painting that she has bought from you. She should not have done this without your permission because you own the copyright in the painting. But it can be difficult for you to enforce your rights.

So there is often a trade-off between promotion of you as an artist, and protection of your copyright.

To benefit from user-generated content about you and your work, you should try and ensure that:

- The user identifies you as the artist;
- The user tags you to your social media account(s).

This way you can use the circulation of user generated content about you and your work to further promote you and your work.
USER-GENERATED CONTENT: SETTING LIMITS AND GUIDELINES

User-generated content can contribute to promoting you as an artist, but in some cases it can damage your reputation. It is therefore important that you decide what kind of user-generated behavior you’d like to encourage, and what should be avoided.

During interaction with audiences you can make clear:

- Whether it is ok or not to take pictures or record videos with smartphones;
- What kind of pictures or videos it is ok to take (e.g., no close-ups of artistic work);
- If you would like to review content to formally authorize it (which is not always possible);
- Whether it is ok to post on social media, but only if they tag you and/or clearly identify you as the author, artist, or performer;
- That you do not allow commercial uses of your work, unless you are duly compensated.

All these details might be difficult to mention during a face-to-face interaction. Consider using printed material or signs.

Sometimes, limits and guidelines can be decided by representative organisations, which can communicate them on behalf of member artists, for example through ethical codes.
As part of digital storytelling strategies, artists can share their traditional knowledge and personal know-how for promotional reasons.

For example, artists can show videos of themselves painting a scroll using their heritage skills. This can be a good example of promotional digital storytelling.

By looking at posts of this kind, audiences can learn the heritage skill style and could make similar works of art.

From a legal perspective, once this happens there is no remedy. This knowledge and skill is in the public domain.

When creating online content for social media, make sure that you do not give away secret information that you do not want to share with the general public.

This also extends to information you share during face-to-face interactions, festivals, promotional events and trade fairs. With smartphones, people can easily take pictures of your work and record what you say and how you work.

Remain vigilant and avoid showing and telling things that you do not want to share. Clearly specify what third parties can and cannot do with the content they generate.

"shh" by greevy101 is licensed under CC BY 2.0
CONVERSATIONS, NOT MONOLOGUES!

Engagement with the audience is desirable: by engaging in conversations with your social media audiences, you can remain relevant to them, have opportunities to further share your message, and learn about your audiences’ opinions.

Simple ways to measure the level of engagement are:

- **Likes and shares.** Most social media platforms give users the possibility to like and/or share content they like to their friends and contacts. Some of your posts might pass unnoticed, while others might be liked and even shared by many of your followers. By learning about what works and what does not, over time you will be able to design better online content.

- **Comments.** Most social media platforms give users the possibility to make comments. You can like and respond to comments.

- **Increase in followers/contacts.** It is a good idea to keep an eye on the number of new followers that you gain every month, week or even day. The larger your audience, the better.

"Day 5 of #Sketch50 @sketch_50 Two People Talking" by Sharon Drummond is licensed under CC BY-NC-SA 2.0

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MAKE A SOCIAL MEDIA PLAN

A weekly, monthly, or even annual social media plan will help you to establish a constant social media presence and avoid neglecting your profile(s) when you are too busy with work and family.

A social media plan will help you to decide what and when to post.

What to post:
- Pictures, videos, plain-text updates, and links to websites;
- Original content requires time and creative effort, but it can be coherent with your digital storytelling strategy and help to show aspects of your work and artist persona. This content is your intellectual property;
- Third-party content that you reshare is not your intellectual property and can only be shared with permission. It requires less time and creative effort but can still contribute to projecting a favorable image and animating your social media profile when you do not have time to create original content.

When to post:
- Depending on social media algorithms and online audience behaviors, there are different times of the day and days of the week where posts are said to receive more exposure and engagement.
- Online, you'll find information about these ever-changing ‘best times’. Some social media platforms, such as Instagram, will also tell you when your followers are most active.
Slides from the HIPAMS India toolkit are marked hipams.org / hipamsindia.org. This toolkit was created by HIPAMS India and is licensed under a CC-BY license.
CELEBRATING LOCAL STEWARDSHIP IN A GLOBAL MARKET: COMMUNITY HERITAGE, INTELLECTUAL PROPERTY PROTECTION AND SUSTAINABLE DEVELOPMENT IN INDIA

Working with three communities in West Bengal, India, to help them make sustainable livelihoods from their heritage crafts and performances

https://youtu.be/lUD19C1nbyQ

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