

Marketing Cultural Heritage: An Introduction

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**WIPO - Workshop on Intellectual Property
for Women Entrepreneurs from Indigenous Peoples and Local Communities**

Agenda

HIPAMS: Heritage-sensitive Intellectual Property and Marketing Strategies – An introduction

Brands from a marketing perspective

Heritage storytelling

What's your story?



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)



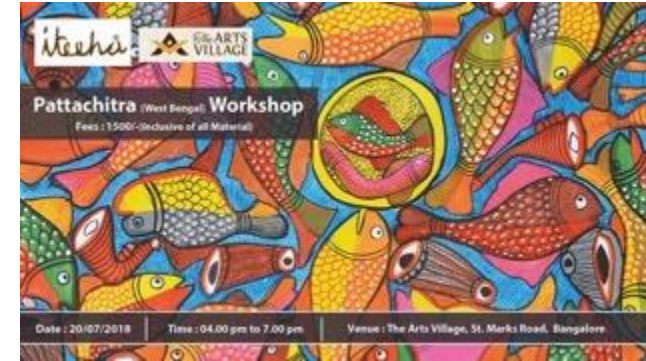
Two basic typologies of market offerings



Products



'Pot Maya' festival at Naya, a village of singing painters at West Midnapur, West Bengal



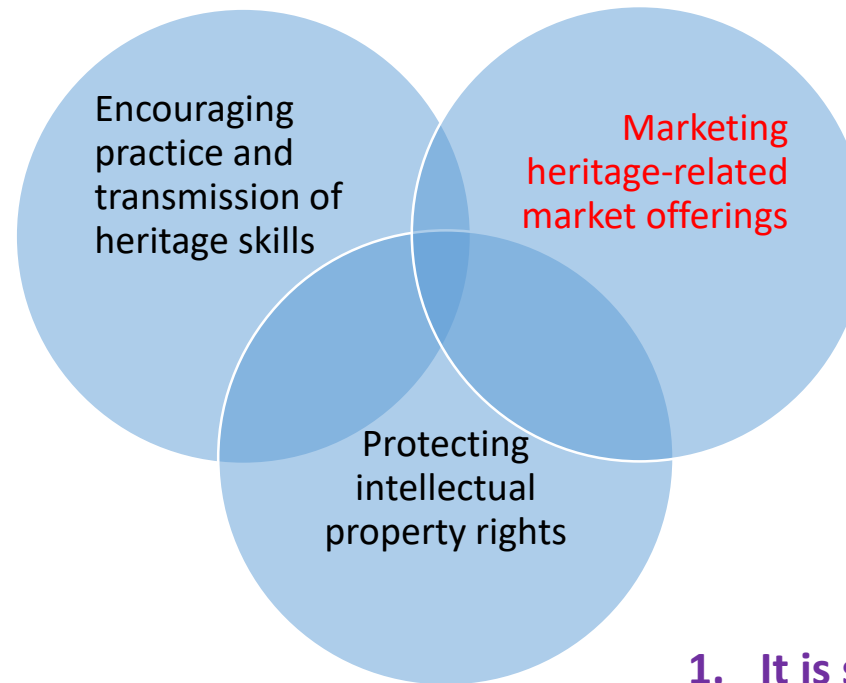
Experiences

Two levels of marketing: individual and collective



HIPAMS: integrating cultural heritage, IPR and marketing

1. Indigenous people and local communities need to make a living
2. Making and selling products/services/experience does not necessarily safeguard traditional knowledge and cultural expressions
3. Heritage safeguarding planning often fails to consider the market or is not based on the most advanced marketing skills



1. Most communities cannot afford marketing advice
2. Most marketing specialists are not heritage experts

1. It is sometimes difficult to apply conventional IPR to heritage-based market offerings
2. Sometimes, communities can't afford legal advice and the enforcements of IPRs

Marketing has a bad reputation, often associated to over-commercialization and exploitation of local communities and indigenous people by third-parties

Missed Opportunities	Commercial Valorisation	Over-commercialisation
<p><i>Ideological preclusions</i></p> <p><i>Insufficient time, investments, skills</i></p> <p><i>Fragmented efforts and investments</i></p>	<p><i>Balance between commercial and cultural considerations</i></p> <p><i>Traditional knowledge and cultural expressions are safeguarded and externally promoted.</i></p> <p><i>Local economic impacts are generated that benefit local communities</i></p>	<p><i>ICH meaning is diluted or distorted</i></p> <p><i>Cultural and/or economic misappropriation by third parties</i></p>

But also not enough marketing can be problematic

Too much marketing

[Source: Rinallo / AlpFoodway \(2017\)](https://www.alpine-space.eu/projects/alpfoodway/project-results/wp2_map_ich_commercial_valorisation_practices.pdf)

https://www.alpine-space.eu/projects/alpfoodway/project-results/wp2_map_ich_commercial_valorisation_practices.pdf

Integrating marketing and IPRs is also very important



Applicant Name

Chitrataru

Village: Naya,
GP: Maligram,
Block: Pingla, Paschim
Medinipur, West Bengal,
India,
Pincode: 721140.

Chitrataru was formed by Patuas of Naya village in 2007, who came together to revive their unique tradition of Patachitra and Pater Gaan.



Brand from a legal vs. marketing perspective: Same object, different expertises



Both IPR lawyers and marketing specialists agree that successful brands have economic value



How much do you think people would pay for this white, cotton t-shirt?

Both IPR lawyers and marketing specialists agree that successful brands have economic value

And for this?



From a marketing perspective, brands have cultural meaning

Brands acquire meanings as they circulate in society.

New brands, just introduced in the market, have a name, trademarked logo and specific design features – but the brand doesn't exist yet culturally.

Names, logos, and design features are the material markers of brands, but because the brand doesn't have a story yet, these markers are 'empty'. They are devoid of meaning.





The meaning of established brands

- Established brands have names (McDonalds, IBM), logos (the Nike's swoosh) and distinctive product designs (e.g., Harley's engine sound).
- These markers have been filled with consumer experiences, advertising, with films and sporting events that used the brand as a prop, with magazines and newspapers articles that evaluated the brand, with conversations with friends and colleagues that mentioned the brand.
- Over time, ideas about the product accumulate and 'fill up' the brand markers with meaning.

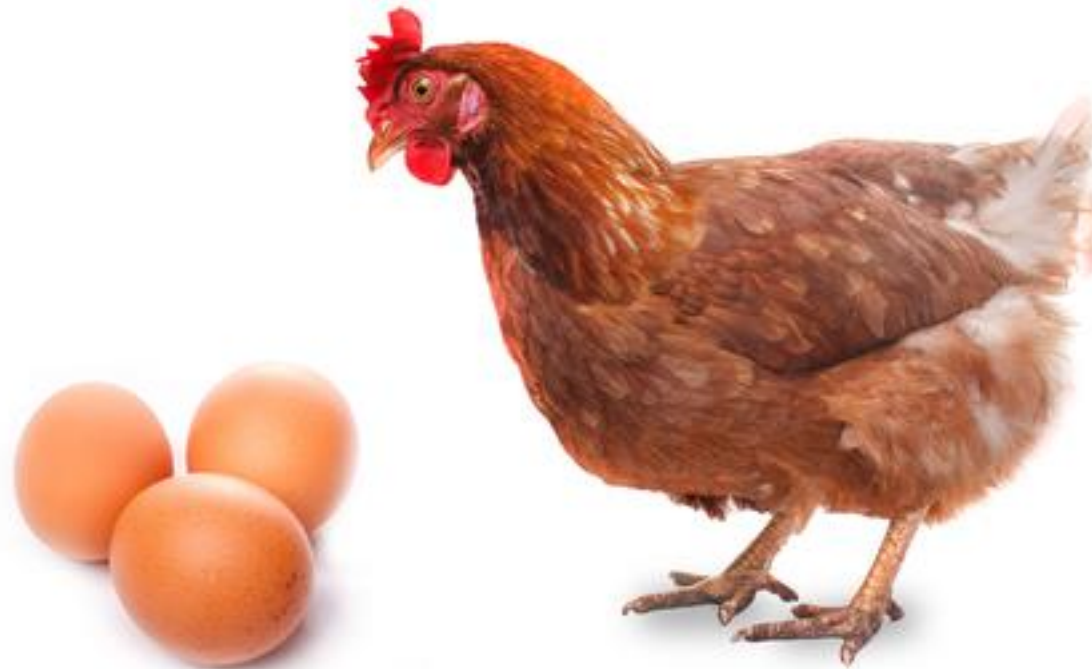
Brand meaning: Who creates it?

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, ...)

Back to the IPR/Brand connection. What comes first, cultural meaning or its legal recognition?



Individual brands: typically registered first, and then filled with meaning as they circulate in society



Geographical indications: Can be obtained only if a reputation already exists





Now think of your project, and the broader context of the traditional knowledge and cultural expressions it refers to.

Do a simple search on google and social media to understand what external audiences might know about your communities/people and their traditional knowledge/cultural expressions.

Think of the stories that you could tell to engage potential consumers to buy your products/services/experiences/events.

We'll discuss about this when we meet again on Friday.

Thank you very much for your attention!

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Marketing Cultural Heritage

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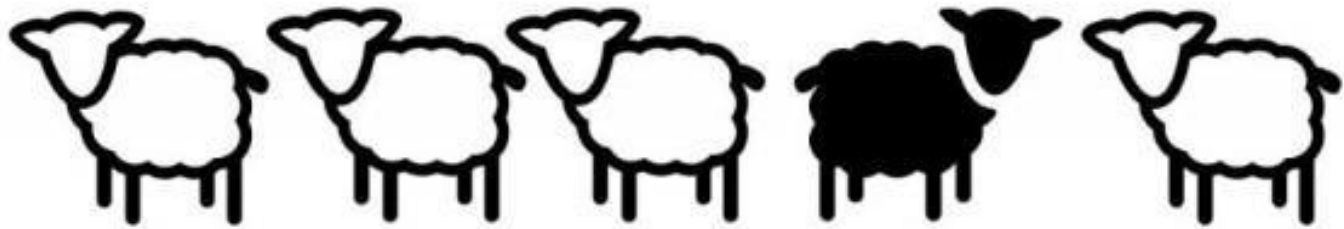
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Differentiating your brands/products

Communicating your difference through storytelling

Differences matter!



It's good to be different

There are two basic market strategies:

- Offering a product at the lowest possible price (*cost leadership*)
- Offering a better product at a higher price (*product differentiation*)

Which strategy would you prefer for your brands/products?

Differences matter!

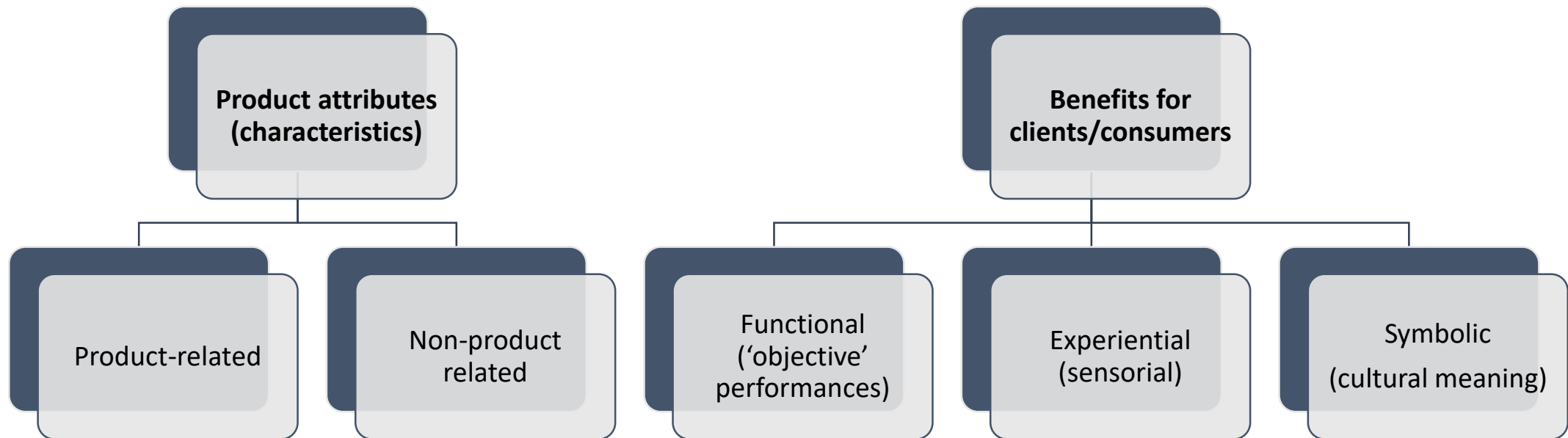
White flour in Poschiavo (Switzerland)



Your products probably have competitors.

Reflect on the differences between your products and those of competitors.

Write down the differences between your products and those of competitors.



- This carpet has no plastic in it
 - The material used for this carpet does not cause allergies
 - Your guests will envy you.
-
- This cream is made with 70% coconut oil
 - It is artisanal
 - It cures stomachache
 - If you buy it, you can preserve biodiversity.
-
- This honey is locally harvested and artisanally produced.
 - It tastes better than industrially produced honey.
 - If you buy it, you can help indigenous people.

The key attribute/benefit that you want your clients to associate to your product is called Unique Selling Proposition (USP).

These are the characteristics of a good USP:

- **Different/better than competition**
- **It motivates clients to buy your products**

IMPROVE

MOUTH HEALTH IN 2 WEEKS*



Kelly Ripa
Colgate Total® user



Introducing Colgate Total® Advanced Pro-Shield™ Mouthwash. It kills 99% of



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!

FIND OUT HOW

AND YOU MAKE THIS POSSIBLE.



Look again at the differences you found between your products and those of your competitors.

If you mostly wrote about product attributes, try to link these attributes to benefits (functional, experiential, symbolic) for consumers.

Of these benefits, which do you think are the most important for your consumers, those who would motivate them to pay more?



Functional and symbolic benefits can co-exist

Example: Walnut oil in Valle d'Aosta



Walnut oil was abandoned in this mountain area of Northern Italy by local people in the 1950-60s as they substituted it with olive oil. It was considered a 'poor people' oil.

Few people retained the traditional know-how to produce it.

Its consumption was revitalized because:

- Scientific studies found that walnut oil prevents risks of heart disease
- Locally, consumers took pride in their local food culture and wanted to use it for some traditional recipes

So walnut oil can be positioned both in terms of functional and symbolic benefits.

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:

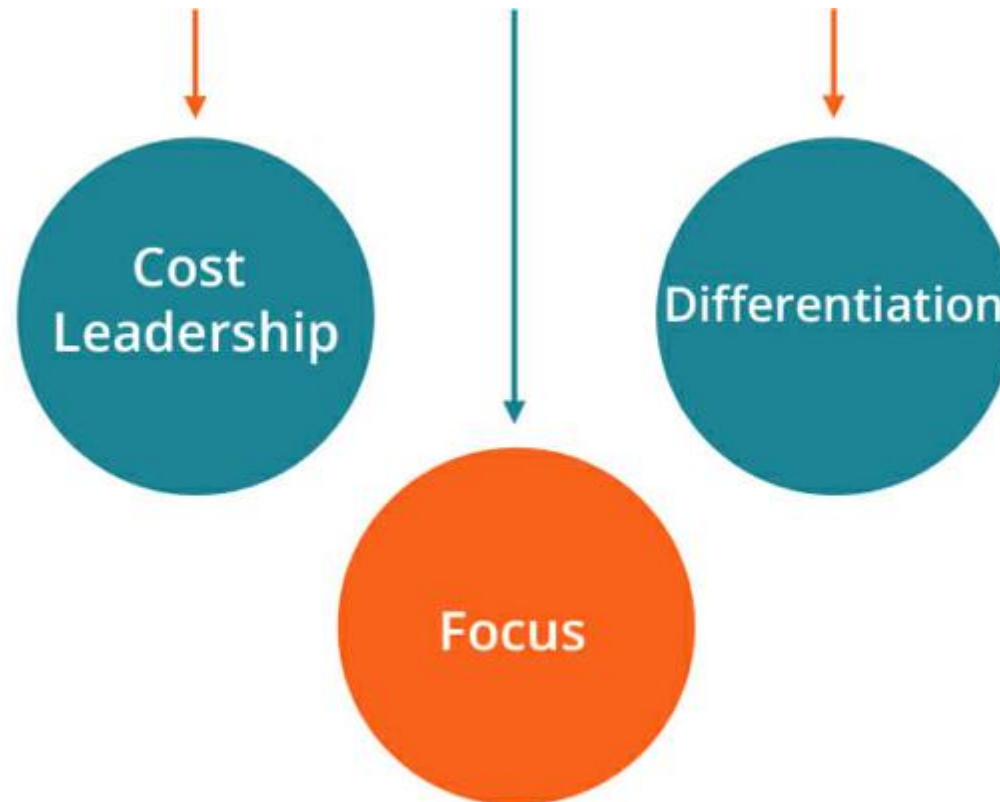
- The 'best'/ideal customer groups (those you want to attract)
- The worst customer groups (those to be avoided)

Not all customers are the same

Marketing is recognizing that not all clients want to same thing, and select the right 'market segment' for your offer



So you can decide to focus on a niche market segment that appreciates what you have to offer





Your skills can be used to create different kind of products grounded in your traditions, addressing different kinds of clients

Example

Target Market segment	Products
Highly educated tourists from big cities. Want 'authentic' products'. Have some background knowledge of our traditions. Mostly women >45 y.o.	Product line 1. Hand-made by a master in the tradition. Higher price.
Price-concerned tourists. They want something that has a link to the local tradition but are not prepared to pay the price for a masterpiece.	Product line 2. Hand-made but with labour-saving techniques. Realized by trainees/apprentices with reduced skills.
Locals who want products that remind them of their roots.	Product line 3. Traditional elements are re-interpreted in line with contemporary tastes and needs.
Price-sensitive tourists. They just want cheap souvenirs	We do not offer products for this market segment.

Chhau masks



Listening to the client → innovation



Dharmendra Sutradhar, 2019



By now you should know:

What is your USP (your brand positioning)

Who are your target clients and how to adapt your products to their needs.

Let's now focus on how we can promote your products/brand

- Contents: your stories
- Instruments (labels, packaging, websites, social media, promotional experiences)

Great stories are:

RELATABLE

BELIEVABLE

EVOCATIVE

INCLUSIVE

UNIFYING

EMOTIVE

USEFUL

INSPIRING

CONTAGIOUS

IMPORTANT



Tell yours.







Dukhushyam Chitrakar



Dukhushyam Chitrakar



[Mousumi Choudhury](#)



Exercise 4. Tell your story as if it were a fairy tale

- **Who are the protagonists?**

- You (the entrepreneur)/your organization/Your community/your workers /
- Known artists in the community
- Your ancestors / Cultural heroes or heroines
- Your land, animal breed/plant varieties
- Your product
- Clients!

Enrich your story with narrative elements:

- Helpers and opponents
- Challenges
- Happy ending?

How to deliver your stories (promotional mix)

Narrative packaging and labels

Physical spaces and promotional experiences

Websites and social media

Narrative labels



<https://www.fondazione Slow Food.com/en/what-we-do/what-is-the-narrative-label/do-your-narrative-label/>

Educational/promotional websites



<http://www.sholacraft.com/>

Physical sites / heritage centres / Festival and exhibitions



A photograph of two large, colorful cutouts of social media logos (Instagram and Facebook) placed on a sandy beach. The Instagram logo is on the left, featuring a white camera outline on a pink-to-purple gradient background. The Facebook logo is on the right, a white 'f' on a blue background. The background shows a blurred beach scene with waves and a clear sky. The text 'Social media' is overlaid in white, centered between the two logos.

Social media

How to become an Indigenous healer for \$1,111



Company pulls workshops after backlash from Indigenous community




[Lenard Monkman](#) · CBC News · Posted: Nov 10, 2017 8:00 AM ET | Last Updated: November 10, 2017



Carrie Chilcott was offering three levels on how to 'become an Indigenous healer.' The courses started at \$1,111. (Facebook)

Integrating legal and social media strategies

<https://www.cbc.ca/news/indigenous/anish-naabe-indigenous-healer-course-backlash-1.4395739>

A fashion runway scene featuring three models wearing blue turbans. The model on the left is a woman wearing a green top and a patterned jacket with a large, ornate necklace. The model in the center is a man wearing a brown blazer over a light-colored shirt. The model on the right is a woman wearing a black dress with a white ruffled collar and a patterned scarf. The background is a blurred crowd of people.

Integrating legal and social media strategies

<https://edition.cnn.com/style/article/gucci-turban-sikh-trnd/index.html>

To Sum Up

Cooperate (strength in numbers): Collective Marketing

Find your USP

Target the right customers: some clients don't deserve you!

Tell enchanting stories and deliver them with different communication instruments