CHAPTER - V
Scope for Marketing prosperity through
Folk Art Museum

Marketing is the management process through which goods and service move from concept to the customer. It includes the coordination of four elements called the 4 p’s of marketing product, price, place and promotional strategy. Marketing is based on thinking about the business in terms of customer needs & their satisfaction. Marketing differs from selling because selling concerns itself with the tricks and techniques of getting people to exchange their cash for different products. It is not concerned with the values that the exchange is all about. Marketing has less to do with getting customers to pay for your product as it does developing a demand for that product & fulfilling the customer’s needs.

“Marketing is the activity, set of institutions and processes for creating communicating, delivering and exchanging offering that have value for customers, clients, partners and society at large” - (approved October 2007), American Marketing Association.

“Marketing is the process of anticipating managing and satisfying the demand for products, services & ideas” - Wharton School, University of Pennsylvania.

“Marketing is “The management process responsible for identifying, anticipating and satisfying customer requirements profitably” - The Chartered Institute of Marketing.

“Marketing is not about providing products or services it is essentially about providing changing benefits to the changing needs and demands of the customer” - P. Tailor.

“The science and art of exploring, creating and declaring value to satisfy the needs of a target market at a profit. Marketing identifies unfulfilled needs & desires. It defines measures and quantifies the size of the identified market and the profit potential. It pinpoints which segments the company is capable of serving best and it designs & promotes the appropriate products & services” - Philp Kotler.¹

“The management process responsible for identifying, anticipating & satisfying customer requirements profitably” - UK based The Chartered Institute for Marketing.

As we have seen marketing is more than promotion. To truly satisfy customer a “need and wants” we should begin the marketing process at the research stage so that we can find out what customers want and need. After
research we can start product development which is followed by product distribution, product promotion and sales. Finally product sales should be followed by research to assess the marketing success.

Recent approaches in marketing include relationship marketing which focuses on the consumer, business marketing or industrial marketing which focuses on an organization or institution and social marketing with focus on benefits to society. Newer form of marketing also use the internet & are therefore called internet marketing or more, i.e. e-marketing, on-line marketing, digital marketing etc. It attempts to perfect the segmentation strategy used in traditional marketing. It targets its audience more precisely and is sometimes called personalized marketing. Direct marketing is used by those organizations, such as insurance services & health clubs, that have a defined customer or membership based. They wish to develop strong, ongoing relationships with via personalized communications - traditionally through direct mail (postal) communications & more recently via e-mail. Additionally direct marketing will employ broadcast mechanisms such as press, print or television campaigns with a strong call to action to attract new customers.

Digital Marketing:

It is a term for the targeted measurable & interactive marketing of products or services using digital technologies to reach & convert leads into customers. The key objective is to promote brands, build preference & increase sales through various digital marketing techniques.

Guerrilla Marketing:

It is an advertising strategy in which low cost unconventional means (graffiti or street art, sticker, bombing, flash mobs) are used often in a localized fashion or large network of individual cells, to convey or promote a product or an idea.

Right-time Marketing:

It is an approach to marketing which selects an appropriate time a place for the delivery of a marketing message.

Services Marketing:

It relates to the marketing of services, as opposed to tangible products. A services is typically defined by the 5 factor. (1) Inseparability, (2) Intangibility, (3) Inconsistency [variability], (4) Inventory, (5) Involvement.

Marketing planning and strategy - The marketing planning process
involves forgoing a plan for a firm’s marketing activities. A marketing plan can also pertain to a specific product as well as to an organization overall marketing strategy. Generally speaking an organizations marketing planning process is derived from its overall business strategy. Thus, when top management are devising the firm’s strategic direction or mission, the intended marketing activities are incorporated into this plan.

The field of marketing strategy considers the total marketing environment and its impacts on company or product or service. The emphasis is on “an in depth understanding of the market environment particularly the competitors and customers”. Marketing strategy differs from a marketing tactic in that a strategy looks at the longer term view of the products, goods or services being marketed.

Export Promotion for Handicrafts (EPCH) :

EPCH India’s premier council working towards pushing the export of handicrafts from India. It was established under the EXIM policy of Govt. of India in 1986-87 as a nonprofit organization. The body is formed to promote exports of Handicrafts related items from India & product image of India abroad as a reliable supplier of high quality of handicraft goods & services and to ensure measures keeping in view of observance of international standards & specifications. Major activities of the council are -

1) Presenting commercial viable information and assist members in developing and increasing exports.

2) Presenting professional suggestions & services to members regarding technologically upgradation, quality & design improvement, standards & specifications, product development, innovation etc.

3) Hosting large international shows, buyers & sellers meet in India to offer platform of Indian exporters to showcase their products to the visiting global buyers.

Export promotion Council for Handicrafts. It has created necessary infrastructure as well as marketing and information facilities, which are availed both by the member exporters and importers. The Council is engaged in promotion of handicrafts from India and project India’s image abroad is a reliable supplier of high quality handicrafts. The Council is run and managed by team of professionals headed by Executive Director. The Committee of Administration consists of eminent exporters, professionals. The Export Promotion Council for Handicrafts has a rarest distinction of being considered as MODEL COUNCIL that is self-sustaining and where all the promotional activities are self-financed.
In order to upgrade the dynamic designs and product development and to help the Indian handicrafts exporters and artisans with the development of latest products and designs in consonance with the changing needs of the international trade, National Centre for Design and Product Development has been set up by the Council.

In the current global Market, micro-products and artisans face the loss of their traditional markets because of a weakening of their backward and forward linkages. Quality issue is the biggest hurdle in the expansion of the Indian handicraft industry. Export Promotion for Handicrafts (EPCH) realized the need for the Awareness Programme on Quality Compliance issue.

Indian, craftsmen have always produced substantial hand made products. It is both cultural an also a matter of necessity in what has been till recently a very poor but also very art and culture loving society. Promoting a rapidly growing handicraft industry in India is part of the regions of the country, reducing unemployment, especially in the rural areas, and raising exports. With more than 1500 ancient handicraft villages, India is gradually revealing both its potential and wide range of its products to the international handicraft markets. The handicraft industry has created million of jobs for local workers, elevating their living standard while helping to preserve ancient traditions. Handicraft village also bring about benefits as tourism destination, attracting an increasing numbers of tourist every year.

Despite the favorable conditions from both the Indian government and the export markets the handicraft industry in India still is confronting fierce competition from other countries, including China, Malaysia, Philippines and Thailand. In addition, foreign customers have also competed on Indian handicraft producers limited production capacity and lack of information on the markets current demand, which leads to insufficient and outdated design, styles and production. However, these above issues are solvable as India is also working on bringing technology to most rural areas. Exporting can be profitable way of expanding the business, spreading our risks and reducing our dependence on the local market. Research shows that on average, exporting companies are more profitable than their non exporting counterparts. The awareness programme will help organize the existing, mostly informal, handicraft centers in rural areas of different craft cluster, improve quality and diversify the product, increase productivity and efficiency, and extend the centres' membership to include more poor families.

Art and crafts are unique expressions of particular culture or community through local craftsmanship and materials. It is no longer possible to look at traditional stisan communities and their products in
isolation from global market trends and competition. Crafts are part of a much larger home accessory market, which includes handcrafted, semi-crafted, and machine-made goods. The home accessory market is strongly influenced by fashion trends, consumer purchasing patterns, and economic conditions in end markets. In many cases, artisans are out of touch with those ends markets, which presents a challenge to those seeking to export their products. The response of consumers to crafts is unpredictable. Handicraft production is a major form of employment in many developing countries and often a significant part of the export economy. With increased globalization, however, products are becoming more and more commoditized, with artisan producers facing increased competition from producers all over the world, particularly in China and other Asian countries. The All India Handicrafts Board assisted the State Governments in setting up their design and technical centers in Uttar Pradesh, Bihar, Kashmir, Rajasthan, Punjab, Andhra Pradesh, Tamil Nadu, Kerala, Himachal Pradesh, Madhya Pradesh, Gujarat, Orissa, Manipur, Tripura, Haryana, West Bengal and Goa. In these centres, craftsmen and the artists jointly work out new designs and items in selected crafts. These artists strive to combine the traditional with modern. The handicraft items are carefully made by artesian so that they retain the ethnic value, while they can be put to modern day use. The designers have to keep in mind the changing needs of the consumers, especially the foreign markets.

Craft sector occupies a prime position in the Indian economy. It is the largest employer, next to agriculture. The sector, while providing livelihood for thousands of artisans, provide avenues for realization of social and cultural potential of millions of people. The mythological, religious, social historical and artistic expressions in crafts symbolize the strength of Indian heritage while combining in these crafts both utility and beauty.

India which consists of a variety of ethnic traditions and culture is also a treasure house of crafts. Exquisite crafts using diverse raw materials are produced in different parts of the country. These include art metal ware, wood ware, hand printed textiles and scarves, leather crafts, hand knotted carpets and embroidered goods, wood design, shawls as art ware, stone carvings, imitation jewellery and miscellaneous other crafts.

One of the unique feature of the craft is that more often the same item of the handicraft, produced in different regions, are different from each other in terms of the craftsmanship, style, colour combination and finish by artesian creativity.

Marketing touches everyone’s life. Marketing involves a large number of activities, including Marketing research, Product development, Distribution, Pricing, Advertising, and Personal selling, Sells Promotion, Packaging and Branding. Marketing combines several activities designed to
sense, serve and satisfy consumer needs while meeting the goals of the organization. Art and craft units, which are mostly run by individuals with sole proprietary form of organization can't afford to have separate and well organized marketing system.

Hopefully, the artisans in craft industry give little importance to the vital marketing function. The important marketing aspects are discussed under the heads of the following are: i. Product, ii. Price, iii. Place, iv. Promotion.

I. Product: Product is a set of tangible and intangible attributes, including packaging, colour, price, manufacturer's prestige, retailer's prestige and manufacturer's and retailer's services, which the buyer may accept as offering want satisfaction.

Product Line Handicraft: Firms which market only one product are rare today. Most firms offer a product line. A product line is a group of products related in function of customer purchase needs. The benefits of changing the composition of the product line, by either adding or subtracting products, depend on a number of factors - the preferences of consumers, the tactics of competitors, the firm's cost structure, and from the product to another name but a few. The handicraft units produce a number of products applying the concept of product line.

Crafts designs: The Design of a handicraft product should be in accordance with the tastes and preferences of customers. There are three types of designs viz., conventional, modern, combination of conventional and modern which are usually adopted by artesian.

Product planning and development in craft: Product planning and development can be found even in handicrafts. Handicrafts are the products of creativity and workmanship.

Expansion in craft: Expansion is increasing the present scale of operation either by mechanizing the process of production or by enhancing the installed capacity.

II. Pricing: Price is a measure of what one must exchange in order to obtain a desired good or service. Price is the monetary expression value and is the focal point of the entire exchange process. Historically, prices have been set by buyers and sellers negotiation with each other.

Fixing the price in art and craft: The craftsman are unable to estimate the exact cost of production due to several reasons. Hence, they find it difficult to fix the price basing on cost of production. the craftsman have said that they fix prices of articles basing on its market acceptance and basing on the price offered by master craftsman, alers and co-operative societies.
Taxes in craft: Sales tax is not only high on handicrafts but also varied from craft to craft. It is suggested that the State Government may exempt handicrafts from sales tax, as it is already done in States.

III. Place: Distribution is concerned with the activities involved in transferring goods from producers to final buyers and users. It includes the physical activities, such as transporting, storing goods and the legal, promotional activities for transferring ownership.

IV. Promotion: Basically, it is communication information between buyer and seller to change attitudes and behaviour of consumers. Promotion-mix includes advertising, sales promotion, personal selling, publicity and packaging.

Advertising of Handicraft: Advertising is not undertaken by and respondent. The small scale operation of the artisans does not permit the craftsmen to undertake advertising of their products individually. For the promotion of handicrafts, the Corporation has been undertaking publicity, exhibitions, printing of brochures, and participation in trade fairs. The Corporation is also putting up hoardings in important places and centers to tourist interest, which would serve as a good medium of publicity. Other forms of publicity include participation in trade fairs, and sponsoring trade / study teams covering particular crafts to other States in the country.

Promotion in Handicraft: Sales promotion covers a wide range of techniques that provide an extra short-term incentive or inducement to patronize a store or buy a product. Techniques include demonstrations and exhibitions, samples, premiums, coupons, games and contests, displays and package inserts. In general, sales promotion is designed to reinforce the other factors of the promotion mix and to improve their short-term effectiveness.

Artisans face several problems in marketing. In view of shortage of financial resource and small scale of operation; advertising publicity cannot be undertaken by artisans. Hence, it is suggested that the Corporation may increase advertising and publicity for all the crafts. The Corporation should save the artisans from the exploitative clutches of middlemen by purchasing handicrafts at remunerative prices from artisans by giving payments promptly. Thus, Government should play a vital role in solving the marketing problems faced by artisans.

Handicrafts are products of a very special nature being at once objects d’art consumer goods. Their marketing poses issues of a nature, that are unique. The two main problems in the marketing of Handicrafts are:

a) It is not possible to produce Handicrafts enmasse and hence their wide scale commercialization becomes restricted.
b) As Handicrafts carry the stamp of individual artisans their standardization becomes problematic. These two factors have made large scale marketing of Handicrafts, particularly in Western countries, a difficult proposition.\

The bane of Handicrafts marketing is the large number of middlemen that thrive at the expense of the artisan on the one hand, and consumer on the other. Private producers of Handicrafts have limited capital resources and as such cannot organize a steady market for themselves.

There is a striking resemblance in the marketing of agricultural, products (in India) and Handicrafts. Both the peasant and the artisan suffer from a lack of bargaining capacity as they are very poor; hence they are unable to hold on to their products till they find a fair price. The Handicrafts artisans are also handicapped by the limited availability of designs, improved techniques and market research guidance.

Marketing of Handicrafts can be classified into private, co-operative and public sectors. Individual artisans sell their goods in village shandies, and fairs, while some hawk them on roads and street corners. A few of the Co-operative Societies have a marketing section which organize their sales. Organizations have also been formed for exporting Handicrafts regionally and product wise.

In the Co-operative sector, the Indian Co-operative Union, which is operating the Central Cottage Industries Emporium at Delhi, is a major marketing organization. State run emporia are widely prevalent and have numerous branches all over the country.

One of the earliest surveys conducted under the aegis of the All India Handicrafts Board was a survey on Marketing Handicrafts. The report analyzed the problem in India and made far reaching suggestions both in structural and operational matters. The surveys has provided the requisite factual background and basis for launching an all-around programme for the development of Handicrafts.

Sixty Emporia were set up in different States during the Second Plan period, to serve as outlets for Handicrafts, thus bringing the total number of emporia to one hundred and fifteen. Besides expansion in sales by the Emporia, a number of private parties entered the retail business in Handicrafts. This is in addition to existing general merchants, gift shops and departmental stores, which have also included Handicrafts in their items for sale.

Another evidence of wider distribution of handicrafts in the country is the number of shops and stalls that have been opened, in recent years, at tourist centers, airports and railway station. One of the items in the
programme of "Expansion of Marketing" adopted by the Central and State Government is Inter-State Trading and Handicrafts. Emporia run by each State Government offer reciprocal facilities for sale of crafts from other States. During the last five years considerable movement of goods from one State to another has taken place and is mainly through co-operative or private marketing organizations. While most of the State Governments have agreed to the arrangement in principle, only a few of them, have made an earnest beginning.

Problem in effective marketing:

The concept of creative marketing has not made itself felt, to an appreciable degree, in the country as a whole, and the Handicrafts sector particularly. Some important problems in marketing are:

1) Inadequate publicity and sales promotional activities in India and abroad.

2) Lack of Market research and analysis of consumer preferences in specific markets;

3) Limited indication of the results of market research and consumer preferences to Design Centers and production units to meet effective demand;

4) Inadequate follow up action on contacts made during Exhibitions in India and abroad with a view to establishing lasting and fruitful trade contacts;

5) Dearth of literature including illustrated brochures, leaflets, handouts, high lighting the salient features of particular crafts.

These problems maybe taken care of by:

6) Greater co-ordination between the ministries of Information, Commerce and Tourism, with a view to making Handicrafts an integral part of their operations.

7) The manufacture and use of Handicrafts as souvenirs for tourists. The providing of attractive commissions, discounts and incentives to the private sector for marketing and sales promotional activities in Handicrafts.

8) The introduction of elegant and attractive packaging material for Handicrafts including gift packing, particularly for export.

9) Research in packaging materials particularly for fragile items at inexpensive rates.
10) A network of National emporia in leading cities of India and abroad. These emporia should not merely market Handicrafts but function as clearing houses for consumer preferences and market research activities.

11) The inclusion of Handicrafts as compulsory items of export in bilateral and multilateral trade agreements.

12) Rationalization of Import duties: Import duties are leviable on Handicrafts in different countries varying from 18-100%. Bagdad and Philippines charge import duties at 100%, while the duties of other countries are 60% and some times even more. Negotiations must be conducted with the ministries of commerce in these countries to enable Indian handicrafts to be exported at reasonable import duties.

13) Sample show rooms in important parts of the world, with knowledgeable personnel, will help in the display of handicrafts and the furnishing of trade items, production schedules, costs etc. at the convenience of the buyer.

14) The compulsory use of Handicrafts in Indian Embassies, Trade Commissions and Consular Offices all over the world will introduce the products to the elite in the capitals of the world, and simulate appreciation. Similarly the extensive use of Handicrafts in public buildings will provide effective demand for a high degree of craftsmanship in the country.

15) Mobile exhibitions of Handicrafts, including floating fairs, will acquaint people with crafts from other areas and will stimulate interest if accompanied by demonstration.

The strategy in the promotion of handicrafts, particularly abroad, should be to project each item as an "Original" thus eliminating the demand for large numbers of the same product, while increasing the respect for individual pieces. An unfortunate trend in recent years is that Indian Handicrafts are being made to compete cheap machine-made products, and are not able to hold their own in terms of price. The eagerness to reduce prices results in badly finished crafts which neither brings appreciation nor foreign exchange. There is an urgent need for a change in the promotional strategy and concentration on quality shops for the sale of Handicrafts. Indian crafts must be rescued from the pavements and Dime-stores and rehabilitated in more repeatable surroundings, if they are to create a worthwhile image of our craftsmanship.

Copy right of Handicraft: Design registration should be done. That means whatever designs any artisan has introduced on any items should be registered. Then no one can copy to.
Price Uniformity in Handicraft: It is often complained that prices of handicraft products are very much erratic and not uniform. There is significant difference in prices of the same article if purchase from two shops or from two places. In this situation the customer feels very much exploited and harassed. This might have very reprecussion on the demand of the products. Categorization of art in each craft should be done according to the skill exhibited and quality of raw materials used and pricing should be made accordingly by a team of experts.

Awareness Creation: The majority of artisans are not aware about various new schemes like loan at concessional rates, free tools, dyes and chemical, work shed-cum-housing facilities. It is the duty of the promotional organizations to make the weavers aware about the various welfare schemes and to implement the same on a war footing.

More research and development in Handicraft: For improving the quality of the products research development is a must. Many more new items and new designs can be developed with the help of research and development.

Foreign Collaboration with designers and artisans: Foreign master designers may be invited to the design centers to render guidance to the craftsmen.

Value addition in Handicraft: The various specialized organization, like DC (handicrafts), may help the local units to produce variation value added items with would not only help to penetrate the local market, but also help in exporting of such items to foreign countries.

Publicity in Handicraft: To attract more and more buyers both within and outside the country, promotional and marketing organizations must give due emphasis on wide publicity of various local products. For this frequent buyers and sellers meets may be organized by promotional organizations.

Window display of Handicraft products: In whatever possible manner, all the promotional and marketing organization, must display the local items in various airports, railway stations, bus stands, commercial centers etc. This will help the local artisans to get more orders from foreign tourists, traders, marketing organization etc.

Positioning of handicraft Products: Handicrafts, which are produced with traditional skill, are gradually facing competition from machine made products, which give greater uniformity and better finish. For large number of handicraft items, there have been neither substitutes nor competition
from any significant entrant into the field. Thus, suppliers, new entrants and substitute products do not appear to be significant factors in the strategic positioning of Handicrafts. By the process of isolation we come to the buyers and buyer groups. This also includes the middlemen and distribution chain.

Handicraft is such a product when a buyer likes it, he is prepared to pay a price, which may be far in excess of the standard price of the product. The prime consideration is his liking of the product. Channel agents, such as middlemen, retailer or distribution try to capitalize on such possibilities and earn significant profit almost wholly at the cost of the craftsmen. Handicraft product may be categorized on the basis of price, export on domestic market, ease of maintenance, ease to storage, utility value of decorative value and modernity or traditional orientation.9 Besides, it is necessary for like-minded institutions to come together to provide the strategic direction and action plans to evolve systems. Procedure and norms related to design, market, technology, innovation and quality of life so that product designs, technology and marketing become integral part of the craft up gradation and repositioning process.

Craft is the standard mark of creativity and the essential differentiator for a country in the sweeping wines of globalization. Most importantly, craft has to become a fountainhead for both industrial design and communication design, for deriving the differential advantage of Indian design in the global market place.

Museum Marketing : The Approach

Marketing in general, and museum marketing in particular, is not looked upon very kindly by a major portion of the museum fraternity in India. Most take it to be crass commercialization of the country’s heritage. However, “marketing” is different from “selling”. The British Institute of Marketing defines ‘marketing’ as the management process responsible for identifying, anticipating and satisfying customer requirements profitable.

Clive Elphick adopted the above definition to museums and defined ‘museum marketing’ as the management process responsible for identifying, anticipating and satisfying customer requirements to the maximum benefit to the museum (Elphick, C, Briefing the Professionals Museums Journal, 1988 (3), 111-113). Peter Lewis said museum marketing is the management process which confirms the mission of the museum or the gallery as is then responsible for the efficient identification, anticipation and satisfaction of its users ‘Lewis, P, Museum & Marketing if’ JMA Thomson et al edited Manula of Curatorship: A Guide to Museum Practice, London: Museum Association and Butterworth, 1992). It should be noted that marketing can be three types: Product-oriented, Market-oriented and Consumer-oriented. In this
research we will be talking of consumer-oriented or visitor-oriented marketing as it suits the mission and the purpose of a museum most effectively. Thus, instead of trying to market what a museum can make easily, we must find what our visitors needs and is willing to come to a museum to see. In other words, museums must apply creativeness more intelligently to people, and their wants and needs. This is the approach of this research work.

Understanding the market

Every museum functions in a particular market characterized by certain demographic, social and economic factors that play a major role in determining functional strategies of the institution. This market not only supplies the museum with its visitors but also decides their consumptive behaviour. Since the demographic and economic structure of the market place forms the foundation of consumption it is necessary to study these two aspects of the market. Studies in consumer behaviour have always highlighted the importance of demographic and social variables in consumer’s choice of product, what will be bought by whom and in what quantities. It is these consumers who visit the museum in the form of visitors. While discussing various sources of innovative opportunities Drucker includes demographics as one of the clearest sources of external change that could manifest themselves within a business, an industry or a market. The extent and intensity varies from country to country and as Drucker explains each nation follows its own growth cycle depending upon various external and internal factors. At this juncture it is all the more relevant for the museums of India because the economic boom of the 1980s and a more open economic and industrial policy revolving around the three magic words of liberalization, globalization and privatization have created a new Indian consumer. It has also brought in a new sense of optimism amongst the museum managers of the country. The markets are no doubt expanding and the very significant growth rates\(^{10}\) witnessed in the small towns and the rural areas over the past few years have opened up new visitors for further growth.

The Role of a craft museum in marketing

The need for special crafts museums is experienced in many countries for various reasons: in Mexico because of the imminent threat of debasement of traditional crafts by the production of cheap souvenirs for tourists. Dr. Grace Morely in her presentation stated that, in New Delhi, India the role of the Crafts Museum, with its recently founded Village Complex, was providing fine older models for designers and artisans and, in attracting the interest of the public, providing enjoyment, but also instruction on high standards of handicrafts, as a museum’s outstanding contribution to this field. A nation's arts and crafts are a part of its cultural heritage, giving :t its individually, reflecting the life-style of its people, and it is absolutely necessary
to protect and preserve for posterity the many material, as well as non-
material, forms of this heritage that still exist.\textsuperscript{11} This is the prime function of
a crafts museum, a museum should not be seen as a place where antiquities
are stored away, to be viewed occasionally by research students or by visitors,
tourists, school children and other casual sightseers. Still less should a
crafts museum be seen in this way. In the present context, a museum, or
more precisely a crafts museum, is not understood to be repository of
handcrafts things of beauty rendered obsolete by the passage of time. It is
seen rather as a storehouse where items are displayed and arranged carefully
for the eye not only of the connoisseur, but also of those who need to purchase
them for their beauty-cum-utility, or for the sheer delight of possessing
replicas of them.

The objectives of such an institute need not be confined to the mere
collection and documentation of artifacts and cultural forms within a given
field. They could more general and far-reaching, to provide a living testimony
to the history of nation through the ages. This history would epitomize the
nation's dreams, hopes, reverses and aspirations as they are embodied in
the vestiges of the past and the achievements of the present. It is thus the
craft museum's task to offer both to the eye and to the mind a concrete and
scientific representation of national culture. It is a medium of cultural
information which rescues from oblivion and safeguards the foundations of
a nation's culture, but without detracting from their authenticity as other
media such as the press or cinema are liable to do. It lets the objects speak
for themselves.

Crafts are many and varied. They are a combination of crude raw
material and human skills. The skill may be imposed on the raw material by
carving or weaving or moulding or other variations of these three basic
techniques. The raw material could be metal (gold, silver, brass, etc.), wood,
clay, thread, cloth, paper, rushes, reeds, grasses, leather, feathers, ivory,
shell, quills, horn or a host of other such materials. A crafts museum would
hold within its walls a full range of this vast miscellany, displayed in such
an order that the be-holder would view the crafts in their various aspects -
the evolution of each craft unfolding its development throughout the ages,
and depicting the heritage of a people. The understanding and appreciation
of this cultural aspect would certainly serve to promote the value of these
crafts.

A crafts museum would, from its vast range of materials, depict the
growth and evolution of skills, the variations in these skills when used on
different raw materials and other such valuable information. From the point
of view of the craftsman, a crafts museum would comprise a vital source of
inspiration on which to draw. It would be a design house from which to
select, emulate and improve, or a departure point for innovation. The museum would be a storehouse from which to obtain design elements, particularly lesser-known ones during a given period in time.

Crafts are a backdrop to ceremony. In a particular culture they gain a utility value in a very special sense. For example, as in India, the oil lamps is the bearer of light for common use and it also has a votive use at the time of domestic rites, festivals and ceremonies. Apart from ceremonies, the crafts are of day-to-day use. For example, a mat is used for sleeping or sitting on, a bag is used for shopping, and in more modern usage they become beach bags or beach mats. In fact the vast array of crafts in the Asian countries owe their origin to human needs in daily life. The numerous festivals in a calendar year provide another demand for crafts. Indigenous crafts and craftsmen flourished under the patronage of kings and nobles in ancient times, but their displacement by foreign overlords caused a radical change in social values. In the Asian countries, crafts museums have a new and important responsibility for the promotion of handicrafts within the country and thereby creating a further interest abroad.

In view of these considerations the main functions of a crafts museum is to promote the folk art & crafts through different ways.12

Loan of exhibits - The organization of direct loans or exhibitions, showing craftsmen's design changes by means of photographs and artefact, to familiarize them with old products of their crafts. For this purpose, specimens from their own locality are sued, so as to maintain the purity of the local styles and designs of each community or region.

Organizing temporary and travelling exhibition - The need to organize such exhibitions both within a country and outside it cannot be overemphasized. The ignorance among our own people about the variety of handcrafted articles made by their own people is amazing. Knowledge is lacking even regarding the raw material used or the techniques involved in their production. Greater emphasis must be placed on educating the people within a country, and crafts museums could play a real promotional role, especially by organizing regional exhibitions - not competitions - and travelling exhibitions for students in school. Travelling exhibitions both in Asian countries and elsewhere would be of immense promotional value.

Information and publicity - Crafts museums have a unique responsibility in this important area. A library with publications on every aspect of craft development is an important requirement, not only for craftsmen but for students of crafts. Few institutions engaged in marketing have the time to do research to produce the relevant information which, if made available with a craft item, would actually increase sales opportunities
publicity campaigns through the wide range of media available would both increase domestic sales and exports and deepen appreciation for handcrafted articles in the face of the tremendous competitive market of industrialized goods. An article becomes a real living item when its history is known. Thus craft museums could award scholarships, grants or other facilities to research students and make such information available, which would play a positive role in promoting and marketing crafts and contribute to the survival of crafts.

Financial assistance to craft workers - Crafts museums could, through their own programmes or through advice to public and private organizations, provide financial and technical aid for the most skilled and outstanding craftsmen, so as to raise the standards of their work and production, and reestablish a link with old traditions and design. In this way they could influence other craftsmen to produce objects of quality. Such assistance would also help to spread the good influence of crafts museums. However, there are other financial needs of craftsmen and craftswomen in their daily work, such as the purchase of raw materials and tools or other equipment. Such support, if organized through other available channels, would eliminate the stress and difficulties they often suffer in simply practicing their trade.

Demonstrations of crafts - The crafts museum need not be static; it could play a living role, by arranging for demonstrations of crafts 'from the raw material to the finished product' - so that it becomes a cultural centre. Here the visitor would have the opportunity of taking an active part, and there would be room for interaction and communication. The educational process thus derived from such demonstrations is well known in Asian countries to be one of the best promotional features in crafts development.13

Welfare of crafts people - Few countries have reliable data on their own craftspeople. To solve this serious problem, crafts museums could take the following steps:

❑ Carry out a general survey of all craftspeople - full time, part time and seasonal.

❑ Make a general inventory of past and present-day crafts and their products.

❑ Make a study of technical and commercial problems facing folk art.

❑ Organize regional studies of crafts and their problems.

❑ Analyses living conditions - housing, health and working conditions.
Make an economic study, showing that craftspeople are valuable contributors to the foreign-exchange earning of the country; this would involve requesting relevant Ministries and organizations to classify crafts in a separate category and making information available to policy-makers so that they can make budgetary allocations for development programmes in the crafts sector.

Guide and support programmes that will give training and education to craftsmen so that they can secure prices satisfactory for both to the producer and the consumer.

Marketing crafts through museum Shops – Marketing crafts through museum shops is both an art and a science. Often it is approached only as an art, defining the story and presenting it within the context of the host museum. The function in a museum setting, to provide the revenue museums need (which allows them the luxury of exhibit creativity), museum stores need to operate both with a visual eye and a financial sense of reality. Thus, the key to successful marketing is the craft-buyer’s ability to evaluate and communicate this balance between art and science.

There are several levels at which a balance must be struck; a craft-buyer or shop manager must understand the market, the product, the artisan, and the consumer. First, there is the market. The museum is a unique environment in which to operate a business. To act as a retail professional in an academic atmosphere means developing one’s sensitivity to the art process, to research and to the prevailing mood and structure of the museum (time often hardly matters to museum personnel) while still maintaining one’s sense of urgency (to retailers needing goods, services or information, typically, time is of the essence). Patience, tact and profits help the buyer gain the support and confidence of museum directors and curators.

Secondly, product relatedness is a key issue in a museum setting. Each buyer has a responsibility to follow a merchandise philosophy that is slightly different from normal retail stores.

Thirdly, the buyer must market crafts with a feeling for both the product and the craftsperson. Selling crafts is unlike selling other products, in that the nature of the craft, its origin and its monetary worth require an educational perspective and mutual respect on the part of the buyer and craftsperson. The buyer needs to appreciate the value of a handmade object, which includes the medium, the time and the skills involved. Traditional crafts also involve the preservation of a heritage. The artisan, on the other hand, needs to understand the marketplace and the necessity for continuity of supply and quality. Craftspeople should develop a basic knowledge of normal business practices, a real acceptance of the market, value in their
work (that is, not under or overvaluing their craft), and an acceptance that the buyer must make a profit.

Finally, there is the consumer. In a museum setting customers expect to learn more about a craft purchase than they do in a normal retail outlet, and museum shops have an obligation to provide that educational service. Communicating product knowledge, continuity of tradition, and the relationship of a particular craft to the museum in which it is sold is also a powerful selling tool. A well-trained display and sales staff should impart this appreciation to the customer.

The mission of the International Folk Art Alliance is to celebrate and preserve living folk art traditions and create economic opportunities for and with folk artists worldwide. The International Folk Art Alliance envisions a world that values the dignity and humanity of the handmade honors timeless cultural traditions and supports the work of folk artists craving as entrepreneurs and catalysts for positive social change.

UNESCO (United Nations, Educational, Scientific and Cultural Organization) was an early sponsor of Santa Fe and its International Folk Art Programme and provided funding for ten artists, followed by an artist training programme involving 22 countries. UNESCO continues its support of the event and its initiative to train cultural entrepreneurs.

The International Folk Art Market, founded simply as an idea to recognize an art form that epitomizes the cultures and identities of people around the world and provide a critical mass for the sale of the artist’s work, has greatly expanded over the last few years. The market today provides services and training to "to meet the specific challenges that folk artists are facing in the global market place". And instead of meeting just once a year, the International Folk Art Alliance (IFAA), as the organization is now known, is working with folk artists all year long to address their concerns, help them with marketing issues or support their local communities. Moreover, the Alliance pours much of what is earns back into efforts help these communities around the world find folk art projects, provide clean drinking water and even improve health care. The International Folk Art Market/Santa Fe the only place on the planet to meet 160 master artists from 53 countries and shop a global gallery of the finest handmade folk art traditions. People of all backgrounds and beliefs will unite as the market welcomes master artists, entrepreneurs, global citizens, and community leaders whose creativity provides common ground in an increasingly polarized world.

Some 20,000 visitors are expected to gather in the Market's high-desert setting to meet brilliantly clad artists, experience world music and foods, and purchase works of art ranging from extremely affordable to highly
collectible. Now in 2017 is Innovation Inspiration, a special exhibition area featuring works by 30 artists who are reinterpreting time-honored materials and techniques into innovative works that express new meaning in the modern age.

Santa Fe has for centuries been an international crossroads of culture and commerce. The Market, juried by two panels of experts, is carefully curated to represent the highest quality folk art made in the world today by individual artists, family enterprises, and community artist cooperatives. The Market’s artist-centered Model is supported through long-time partnership with such respected global thought leaders as UNESCO and the World Craft Council.

The Market encourages and empowers artists as entrepreneurs and community leaders not just during the Market but year-round. The Mentor to Market program offers multi-tried training and education, from basic business and marketing skills, to intensive training partnership with accomplished business mentors, to hands-on experience in the wholesale marketplace. The Market also spotlights successful examples of leadership and entrepreneurship with its Living Tradition and Community Impact awards.

International Folk Art Market / Santa Fe is held in partnership with the New Mexico Department of Cultural Affairs, Museum of International Folk Art, Museum of Indian Arts and Culture, Museum of New Mexico Foundation and the City of Santa Fe.

International Folk Art / Santa Fe fosters economic and cultural sustainability for folk artists and folk art worldwide and creates intercultural exchange opportunities that unite the peoples of the world. Each year over 20,000 visitors come to Museum Hill to experience the Market and celebrate folk art while enjoying international food and music. Every year, more than 2,000 community volunteers work to produce a Market that generates approximately $11 million in economic impact for the local economy. The Market’s annual success led to Santa Fe’s designation as a UNESCO City of Folk Art, the first U. S. city named to UNESCO’s prestigious Creative Cities Network.

The International Folk Art Market provides an opportunity for master folk artists to participate in a venue that puts them in contact with hundreds of buyers from all over the United States and beyond. Through these wholesale connections, artists now have year-round income creating a lasting economic impact in their communities.

The issue of the marketing of museums is informed by several
theoretical perspectives various aspects of marketing theory that have an input on this issue are reviews: services marketing, non-profit marketing and cultural marketing.

Marketing essentially consists of a consumer need, satisfaction of this need, a link between the company and the consumer and optimization of profits. The term profit optimization is used because modern economic theory suggests that, even for commercial organizations, profit maximization is not an adequate description of the behaviour is not an adequate description of the behaviour of firms. Profit is less a good of business than a means by which organizations can achieve their objectives. The essential goal of marketing may therefore be of relevance to museums that of optimizing the relationship between companies and their customers, and maximizing their mutual satisfaction.

Marketing however, has not been widely accepted by museums Many museum workers resist marketing because they are fearful that by giving customer exactly what they want, museums will loss sight of their mission. There is no theory specific to marketing museums. However various aspects of marketing theory to contribute to an overall marketing perspective of the issue faced by museums including services marketing, non-profit marketing and cultural marketing.

Services marketing is a relatively recent area of marketing. Service organizations are seen to differ in a number of respects from manufacturing organizations and most marketing academics concur that services marketing is different to goods marketing. There are four generally accepted differences between goods and services: intangibility, inseparability, heterogeneity and perishability. These distinctive characteristics of services are the key issues in services marketing.

A new strategic approach for marketing

India is the country in which missions of people possessing traditional skill & knowledge producing craft objects. The Indian handicraft industry is highly labour intensive cottage based industry & decentralized. This million stisans in which maximum population of weaker section of society & women are involved. This industry also play very important role in the economy & it extend throughout the country for rural area to urban area. Handicraft also has a very important role in generating foreign exchange. However, the handicraft industry has not received as much attention as they deserve. The marketing play very important of existing institutional infrastructure for marketing of handicraft is far from satisfaction. The artisans of this sector mainly depend on the middleman for finance, raw materials and marketing for finished produces due to lack of awareness illiteracy & poverty.
Due to these reasons the artisan are far from exact information of market demands. Handicraft success depends on how well the artisans can produce the articles is keeping with the preference and test of the consumers. Internet marketing is on the unique marketing medium through which firm can provide each information regarding product. Any kind of the produce must to recognized by the market of the consumers & to know the exact demands the market their need of marketing.\textsuperscript{16}

Artisans face several problems in marketing. In view of shortage of financial resources and small scale of operation: advertising publicity cannot be undertaken by artisans. Hence, it is suggested that the Corporation may increase advertising and publicity for all the crafts. The Corporation should have the artisans from the exploitative clutches of middleman by purchasing handicrafts at remunerative prices from artisans by giving payments promptly.

The period of prosperity ended with the arrival of British. The stock of goods began to accumulate with the guilds. The British Government turned a blind eye towards the miserable state of handicrafts and craft artisans efforts were made by national leaders like Mahatma Gandhi to protect Cottage Industries. On attainment of independence in 1947, the national government stressed the need for developing the traditional occupations. The Industries Conference in 1947 identified the following problems faced by cottage and small scale industries including handicrafts: (1) lack of finance; (2) out dated techniques of manufacturing; (3) defective marketing; (4) non availability of raw materials and (5) competition from mechanized goods whether imported or locally made.\textsuperscript{17}

All Indian Cottage Industries Board was set up in 1948 but as soon as the board started functioning problems started to crop up. The Central Government placed funds at the disposal of State Governments for developmental programmes in the sector but lack of data became the major hindrance in extending financial assistance. Even the Cottage Industries Board soon reached the conclusion that a single board was insufficient and the efforts taken by them were not enough. It suggested a sub group study as various groups of industries had diverse and peculiar problems.

That was 1947 and today not much has changed since then for the handicraft sector. Even today most important problem or the single most important reason behind most of the problems of the artisan community is reflected in the fact that the ward artisan has no precise definition. Since most of the artisans in the handicraft industry belong to the economically entrepreneurial projects and paying attending to developmental needs of the fraternity remain some of the major concerns.\textsuperscript{18} Low literacy and
education levels add to the inability of artisans to access resources from modern sector. Most artisans lack modern/technological skills and education. The main issue is that of the low wage system which leaves no scope for training & development of the artisans. This leads to a shortage of skilled work force. Another related issue is the irregularity in the production of artifacts, leading to low quality of work. To improve the quality of production, it is necessary to upgrade the skills of these artisans. The lack of technological know how also affects the variety of designs / patterns that can be provided in an artistic item.

Marketing is indeed an ancient art, it has been practiced in one form or the other, since the days of Adam and Eve. Today, it has become the most vital function in the world of business. Marketing is the business function that identifies unfulfilled needs and wants, define and measures their magnitude, determines which target market the organization can best serve, decides on appreciate products, services and programmes to serve these markets and calls upon every one in the organization to think and serve the customer. Marketing is the force the harnesses a nation’s material wants. It uplifts the standard of living of people in society.

Marketing must not be seen narrowly as the task of finding clever ways to sell the company’s products. Many people confuse marketing with some of its sub functions, such as advertising and selling. Authentic marketing is not the art of selling what you make about knowing what to make. It is the art of identifying and understanding customer need and creating solutions that deliver satisfaction to the customers, profit to the producers and benefits for the stockholders. Market leadership is gained by creating customer satisfactions through product innovation, product quality, and customer service.

Marketing starts with the human needs and wants. People need food, air, water, clothing and shelter to survive. They also have a strong desire for recreation, health, education and other services. They have strong performances for particular versions and brands of basic goods and services. People require food, clothing, shelter, safety, belonging esteem and a few other things for survival. These needs are not created by their society or by marketers, they exist in the very texture of human biology and the human condition.

Wants are desires for specific satisfier of these deepen needs. Demands are wants for specific products that are backed up by an ability and willingness to buy them. Marketers do not create need, they simply influence wants. They suggest to consumers that a particular product or brand would satisfy a person’s need for the social status. They do not create
the need for social status but they to point out that a particular product would satisfy that need. They try to influence demand by making product attractive affordable and easily available.

People satisfy their needs and wants with product can be defined as anything that can be offered to someone to satisfy a need or want. The word products brings to mind a physical object, such as T.V., car, camera etc. The expression products and services are used distinguish between physical objects and intangible ones. The importance of physical products does not lie in owning them rather using them to satisfy our wants.

The fact that people have needs and wants and can place value on products does not fully explain the concept of marketing. Marketing energies when people decide to satisfy needs and wants through exchange. The concept of exchange leads to the concept of market. A market consist of all the potential customers sharing a particular need or want who might be willing and able to engage in exchange to satisfy that need or want.

Tourism and art have become important industries as their products have been standardized and adopted to the masses. Studies suggest that relationships between arts and tourism organizations in terms of implementing common marketing strategies can reciprocally benefit both industries. For example, tourists drawn to art or culture venues can augment their market size, sales and sponsorship appeal. In turn including L e arts as part of the tourism offer can sharpen the destination image and extend the tourism season.

To design and implement common marketing strategies is necessary to start finding relationships between art consumers and cultural tourists. This is especially important for the cultural tourism market as current marketing strategies may be more based on relatively limited data and more on guess work than fact, mainly because the market size and the tourists motivations are uncertain. However a deep understanding of the culture tourism market and the relationships between art consumers and cultural tourists is still needed.

Relationship between the art and tourism industries are not recent. An early approach to this linkage was based on market compatibility and opportunities for joint marketing. A more recent motivational approach maintains that link based on the emotional social and intellectual influences of leisure participation that concurrently drive art / cultural participation and cultural tourism.

Culture is a set of distinctive spiritual, material, intellectual and emotional features of society or a social group. It encompasses in addition
to art and literature, life-styles, ways of living together, values systems, traditions and beliefs. The world has some 6000 communities and as many distinct languages. The National Trust's definition of cultural heritage tourist is 'travelling to experience the places and activities that authentically represent the stories and people of the past and present. It includes historic, cultural and natural resources". In 1985, World Tourism Organization provided two definitions of cultural tourism. The definition includes "movements of persons for essentially cultural motivations such as study tours, performing art and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art and pilgrimage." Heritage is a broad concept and includes the natural as well as the cultural environment. It encompasses landscapes, historic places, sites and built environments as well as biodiversity, collections past and continuing cultural practices, knowledge and living experiences. Cultural tourism market share development strategy focuses on promotion of the unique cultural aspects of a city or region, in order to draw tourists interested in those particular subjects to the area.

CONCLUSION

In traditional Indian society there was no sharp distinction between 'art' and 'craft'. The Sanskrit word, 'shilpa' has been used to mean skill, craft, work of art or architecture, design or decoration. According to the traditional Hindu social classification the status of an artisan was elevated when he made religious objects so that art and craft were seen, on the one hand, as a form of devotion and, on the other as a means of upward social mobility. The craftsman is described as the descendant of Vishwakarma, the Maker of the Universe, and is said to have fashioned divine images in his own right. The craftsmen who made simple mortars and pestles for village housewives and those who designed magnificent temples and palaces came from rural stock. There are many indications that craftsmen often organized themselves into guilds, with the intention of protecting their socio-economic and technical interests, and undertook large projects on a collective basis within which they served the very specialized interests of their clients.

The function of craft as a livelihood is often surpassed by its more important function in major ritual events such as birth, initiation, marriage, death, annual and seasonal festivals etc. Here both the craftsman and his craft contribute significantly to the ritual of the ceremonies. On all such occasions, a paraphernalia of textiles and garments, vessels and utensils, toys and games, props and furniture is used. Significantly, the object used for everyday mundane purposes now attains a ritual value, a sacrosanctity, which elevates the craft object, and consequently its maker, to the realm of the sacred. These are, therefore, not only items 'crafted' for the elementary
purpose of marketing, but also an integral part of the socio-religious order of traditional and contemporary village and tribal India.

To practice a craft as a hobby is a Western idea. As the handcrafting of objects became rare in Europe, owing to the mechanized production of items for everyday use, elites turned the practice of crafts as a hobby. In many parts of India, on the other hand, crafts have survived as a way of life. It is this aspect of crafts in India that the educational programme serves to highlight. The idea is to expose children to the traditional cultural heritage of India, and give them an opportunity to interact with traditional craftspeople, not only acquainting themselves with their techniques and materials, but seeing how creative expression actually takes place.

Exposure to clay and the potter's wheel, block printing and dye painting, modeling and metal casting, painting and narrating stories, carving and inlaying in stone and wood, and to innumerable other media and techniques, reassure Indian children that oil-painting on canvas is not the only option for creative expression.

In addition to acquainting children with crafts, the museum organizes special Creativity Workshops. Here a group of children are attached to a particular craftsperson with whom they learn about the basic techniques and this knowledge for their own free expression. The best results are preserved for future exhibitions.

With mud-plastered and thatched huts as workshops and brick-paval floors, steps and platforms as open-air studios for the children, the Museum provides an ideal environment for creative interaction.

Suggestion for future development of Folk Art

1. To promote folk art as the cultural heritage of West Bengal through Folk Museum.
2. To provide Financial support to the artisans.
3. To preserve folk art in its natural environment.
4. To establish proper guidelines for the improvement of Folk crafts.
5. Help the folk artisans to come into contract with abroad market.
6. To arrange design development programme (O.O.P.) for the artisans.
7. To promote product listing and inventing new product.
8. Government should take some necessary actions which will promote the folk art and crafts.
9. To make awareness of our folk heritage to the citizens of West Bengal and aboard.
10. Proposing to establish new folk museum in proper areas.
11. Proposing to make opportunity for presenting folk art in the city areas.
12. Proposing to make permanent crafts selling market for every artisan with the help of both the centre and state government.
13. To promote constant supply of new materials.
14. To make arrange for capital from Govt. bank or NGOS.
15. Proposing to arrange more craft fair for selling their crafts.
16. To get support from Govt. or NGOs for advertisement through mass-media.

We have faith in all out efforts. As we have seen over the last thirty years, the WCC has made, and is making, a strong impact on all its member countries. Every meeting has brought out new dimensions of craft development and more emphatically of the welfare of craft workers. As Mahatma Gandhi said:

True beautiful creations come when right perception is at work. If these moments are rare in life they are also rare in art! ... Meeting and group organizations are all right. They are of some help, but very little. They are like a scaffolding that an architect erects - a temporary and makeshift expedient. The thing that really matters is an invincible faith that cannot be quenched.

References:

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