



# Kansei Marketing Strategies for Cultural and Creative Products

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**Abstract.** With the oversupply of goods, people began to pay attention to a higher level of emotional consumption. The pursuit of increasingly higher aesthetic quality has driven the popularity of the aesthetic economy and experience economy in recent years. The public has begun to pursue products with warm feelings and connotations. In particular, high-quality personalized handmade goods with sentimental value, warmth, and unique texture that are derived from regular handmade goods are popular in many countries and gradually become a trend. However, under the wave of globalization, high value-added products are produced through the trend of branding. Art and aesthetics are integrated into handmade goods to maximize their value, with the expectation of being stood out in such a competitive market. This study analyzed and summarized the current status of handicraft brands from the perspective of brand marketing and product design. It highlighted the handicraft characteristics by combing the brand power to achieve the effect of value-added goods to use it as a reference to strengthen the competitiveness of handicraft brands in the future.

**Keywords:** Cultural and Creative Goods · Handcrafted · Brand · Marketing Strategies · Design Strategies

## 1 Introduction

In a world that is becoming increasingly mechanized, increasingly homogenized, and almost completely exposed to the scrutiny of the Internet, it is logical to assume that the unique, the individual, and the culturally resonant will acquire ever more appeal and luster (Liebl & Roy, 2004). Lash, Urry, and Urry (1993) pointed out that there is a reciprocal relationship between culture and economy. Culture is presented in a commercialized way due to the economy. In the meantime, the economy makes products more beautiful and connotative through culture and improves the quality of life and cultural identity. Cultural features then are considered to be unique characteristics to embed into a product both for the enhancement of product identity in the global market and for the fulfillment of the individual consumer's experiences (Lin, 2005). Although it is difficult to produce handicrafts on a large scale due to long working hours and small output, new retail channels have been developed due to the emergence of online platforms and social media (Luckman, 2015). Market opportunities for craft industries are emerging based

on this trend in consumption diversification and the traditional economic weaknesses of craft industries are becoming strengths (Campbell, 2005; Chartrand, 1989). In recent years, with the trend of an aesthetic economy as well as cultural and creative industries, handicrafts have become popular in various countries and a wave of handicrafts has sprung up, making the emotional endowments of products extremely significant. American design expert Norman (2004) stated that affective/emotional factors are the ultimate determiner of the success or failure of product design.

Emotion is the most significant factor that attracts consumers to pay for goods, while beauty is the most important inducement that can evoke pleasant memories as well as experiences and make people desire to own goods (Postrel/Virginia, 2004). Kotler (2012) said “The art of marketing is largely the art of brand building. When something is not a brand, it will probably be viewed as a commodity.” Great brands present emotional benefits, not just rational benefits (Kotler, 2003). Customization and uniqueness of handicrafts can strengthen consumers’ desire to purchase them, thus creating their additional value, increasing the importance of beauty to products, and making products more competitive, which also bring consumers a pleasant mood and satisfy their potential needs (Veryzer Jr & Hutchinson, 1998). In the past, the research on handicrafts focused on their texture as well as the development of cultural and creative markets, rather than on brand marketing and design strategies. Therefore, the goal of this study was to help handicraft entrepreneurs create product diversity by understanding the current development situation of the existing handicraft brands, the problems they face, and their differences in the design of handicraft products. The aesthetic economy and brand marketing were taken as the added value of handicraft entrepreneurship with excellent marketing strategies for the promotion and inheritance of handicrafts to improve the competitiveness of handicraft brands.

With regard to cultural and creative products, this study explored perceptual marketing based on the characteristics of handicrafts and discussed the development of Taiwan’s handmade brand companies. It attempted to understand the operation of handmade brands and the direction of brand marketing strategies through case interviews. It further analyzed as well as summarized the practices of product designs based on case products as a reference for future research on enhancing the competitiveness of handmade brands in cultural and creative products. According to the above statement, the main purposes of this study are as follows:

- (1) To explore the development of Taiwan’s handmade brand companies.
- (2) To analyze the marketing strategies of handmade brand companies.
- (3) To explore the practices of product design based on the cases of handmade brand companies.
- (4) To summarize the relevance between the marketing strategies of the handcraft brands and the product designs.

## **2 Literature Review**

### **2.1 Cultural Originality**

Culture is viewed as men’s way of maintaining life (Baldwin, Faulkner, Hecht, & Lindley, 2006) In a world that is becoming increasingly mechanized, increasingly homogenized, and almost completely exposed to the scrutiny of the Internet, it is logical to

assume that the unique, the individual, and the culturally resonant will acquire ever more appeal and luster (Liebl & Roy, 2004). Cultural features then are considered to be unique characteristics to embed into a product both for the enhancement of product identity in the global market and for the fulfillment of the individual consumer's experiences (Lin, 2005). Lash, Urry, and Urry (1993) pointed out that there is a reciprocal relationship between culture and economy. Culture is presented in a commercialized way due to the economy. In the meantime, the economy makes products more beautiful and connotative through culture and improves the quality of life and cultural identity. In the global market-local design era, connections between culture and design have become increasingly close. For design, cultural value-adding creates the core of product value. It is the same for culture; designs are the motivation for pushing cultural development forward (Ho, 1996).

## 2.2 Value of Handmade Goods

In the cultural and creative industries, handmade goods are considered as a unique existence. Although it is difficult to produce handicrafts on a large scale due to long working hours and small output, new retail channels have been developed due to the emergence of online platforms and social media (Luckman, 2015). According to the Crafts Council in the UK, since 1998 the crafts have been identified as an industrial sector with the highest growth potential (Schwarz & Yair, 2010). With the development of the global market, most companies gradually realize that the keys to product innovation are not only market and technology aspects but also emotional design (Hsu, Chang, & Lin, 2013). Market opportunities for craft industries are emerging based on this trend in consumption diversification and the traditional economic weaknesses of craft industries are becoming strengths (Campbell, 2005; Chartrand, 1989). When product safety and comfort have been satisfied, emphasis can shift toward the decorative, emotional, and symbolic attributes of design (Crilly, Moultrie, & Clarkson, 2004). Incorporating "feeling" into product design to present the emotional communication of user experiences has become a design trend of the twenty-first century (Hsu, Chang, & Lin, 2013). For consumers, understanding and knowing the whole production process of objects, as well as the time and labor spent by artisans in that process, indirectly endow commodities with deeper meaning (Frayling, 2012). Customization and uniqueness of handicrafts can strengthen consumers' desire to purchase them, thus creating their additional value, increasing the importance of beauty to products, and making products more competitive, which also bring consumers a pleasant mood and satisfy their potential needs (Veryzer Jr & Hutchinson, 1998). (Greenhalgh, 2003) indicates that crafts straddle between the art and design economies and often get the worst of both worlds. Handicrafts meet the deep desire of consumers, and scholars see the ultimate existence state of consumers' desire as "value" (Rokeach, 1973). Therefore, an optimal product is a craft that opens a discourse with people through its sensation-evoking image and inspires them (Hsu, Chang, & Lin, 2013). American design expert Norman (2004) stated that affective/emotional factors are the ultimate determiner of the success or failure of product design.

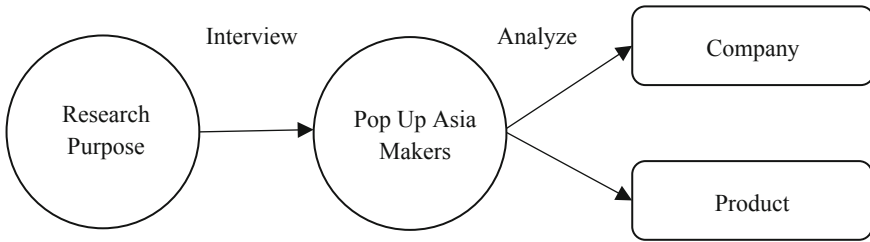
## 2.3 Marketing Strategies

Marketing is an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders (Rownd & Heath, 2008). Marketing management is the art and science of choosing target markets and getting, keeping, and growing customers through creating, communicating, and delivering superior customer value (Kotler, 2003). Marketing as culture is a basic set of values and beliefs about the central importance of the customer that guides the organization (Webster, 1992). Kotler (2012) said “The art of marketing is largely the art of brand building. When something is not a brand, it will probably be viewed as a commodity.” Great brands present emotional benefits, not just rational benefits (Kotler, 2003). Wang, Chen, Hu, and Ye (2008) proposed that a brand is abstract and spiritual, and is the sum of all consumer feelings toward products, reflecting their mood, knowledge, attitudes, and behaviors. Branding means giving a distinct individuality to a product (Kotler et al., 2000). Therefore, emotional product design characteristics and brand emotion are crucial (Yen, Lin, & Lin, 2014). Emotion is the most significant factor that attracts consumers to pay for goods, while beauty is the most important inducement that can evoke pleasant memories as well as experiences and make people desire to own goods (Postrel/Virginia, 2004).

## 3 Research Methods

### 3.1 Research Process

This study adopted a qualitative research method to divide the research process into three stages (see Fig. 1). In the first stage, after the purpose of this study was established, the theoretical framework was formed through literature discussion as the basis for the follow-up analysis of this study. In the second stage, the finalists of the Pop Up Asia Makers were seen as the research scope, the willingness of the interviewees was collected over the phone, and ten cases were further selected as the research subjects. Moreover, the relevant secondary data of the cases were collected, the first draft of the interview was prepared, the interview test was carried out, the relevant details of the interview were revised according to the expert advice, and the formal interview manuscript was formed. Semi-structured interviews were conducted for ten cases to obtain more complete data. After the formal interviews, the content of the case interviews was transcribed into a verbatim draft. In the third stage, the content analysis method was applied for organization and analyses, and the content was divided into two parts, companies and their products, for discussion. In terms of companies, the strategies of the cases in brand marketing and marketing combination were analyzed. The cases were grouped and the group names were given according to the analysis results. In terms of products, the practices of product designs based on the launch motivation, design appeal, development type, and design focus were analyzed. The research results and suggestions based on the above comprehensive analysis were put forward.



**Fig. 1.** Research process

### 3.2 Case Sample

The purpose of this study is to explore the marketing strategies and features of product designs used by handmade brand companies. Therefore, the Pop Up Asia Maker Award with the theme of handcraft entrepreneurship was taken as the research scope, and the brand companies under the same market economy background were selected as the research samples for convenience. Furthermore, the Taiwanese companies of the shortlisted brands from 2017 to 2020 were selected as the research scope and subjects by multiple case methods. The researcher contacted the cases in person to inquire about their intention of being interviewed and eventually selected ten cases willing to be interviewed.

Since 2017, the Pop Up Asia Maker Award has hoped that through entrepreneurship exhibitions and online communities, more people can see the business model of handcraft entrepreneurship. Through the four thematic categories of manufacturing locally, handcrafted, personalized mass production, and customized service, it selects the greatest Asian handcraft entrepreneurship spirit and special representatives. It encourages those who have been working hard to share stories from creation to entrepreneurship and supports them through business exhibitions with the exchange of artisans as the core (Pop Up Asia Makers, 2020). The four major theme categories make the case samples possess diverse industrial patterns and business modes, so that the case study can explore the marketing strategies and product design features of Taiwan's handcraft brands more comprehensively.

### 3.3 Interviewees

According to the purpose of this study and the relevant theoretical framework collated in the literature review, this study drafted an interview manuscript and conducted an initial interview test. The subjects of this preliminary interview were the founders of the Taiwanese cultural and creative brands of handicrafts, who are also the operators. With more than ten years of relevant handcraft brand management experience, they are competent to serve as the expert consultation subjects of this study. The interview places are their workshops. After communication, the unclear part of the interview questions was found, and the manuscript was revised based on experts' advice and became a formal interview draft.

The interview cases in this study were listed in the case code (see Table 1) according to the interview sequence. The interviewee in each case is the founder of the cultural

and creative brand of handicrafts or an internal senior executive, having a considerable understanding of the brand's business model.

**Table 1.** Brands interviewed

A	B	C	D	E
				
F	G	H	I	J
				

Case A takes the promotion of lacquer art as its core, returns to the original folk art tradition, abandons the gorgeous and complex decoration, and integrates the traditional craft culture into the modern life utensils, bringing more people to know and feel the inheritance of this in generations; Case B integrates the landscape design background with the design and production of cement products, changes the rough image of cement, and combines the aesthetic sense and function of space to express the delicate taste; Case C turns culture into totem and presents it in commodities, conveys the connotation and belief of culture through paper writing, and integrates it with the traditional cross-stitch technology of aborigines; Case D prefers wood, selects the most natural painting process, and attaches attention to the curve and overall proportion of each product, highlighting the nature of wood; Case E uses various kinds of claw beads and composite materials to display different festivals and seasonal themes, and can be applied to various soft fabrics to present interesting styles; Case F makes pocket items through soft clay and other materials, and also endows soft clay with practicality; Case G combines embroidery lace cloth with fashion and modern elements, and matches life accessories with soft colors; Case H takes the performance of log material as its core through the technology of local industry and fine manual grinding, and develops the exclusive patent combination technology to more complete the unique wooden wrist watches full of life; Case I combines carpentry and metalwork, creates more practicality and beauty by originality, has unique characteristics of handicrafts, and advocates handmade travels; Case J mixes the handmade yarn weaving and factory production, pays attention to practicality and durability, bright color matching geometric graphics, and warm and thick knitting materials utilized, highlighting the characteristics of Nordic style.

### 3.4 Content Analysis

This study mainly adopted a qualitative analysis method to analyze the content of the interview. Afterwards, it analyzed the use of case brands' marketing strategies and the design practices of their products, and compared the results by cross analysis to conclude the relevance of case marketing strategies and product designs.

The transcript of the interview was written into a verbatim version, then, the data were checked sentence by sentence, and open coding was conducted. Because the interview data were large and scattered, the data were read repeatedly, the content related to the research topic was extracted, and the paragraphs were marked as the basis for analysis. As for the coding principle in the interview content, the first letter is the code of the interview case, the second letter and number is the item of the questions answered by the interviewees, and the third number is the order of paragraphs marking in the answer items (see Table 2).

**Table 2.** Coding diagram

Code	Meaning
A-Q06-1	Symbolizing the first paragraph marked in interviewee A's answer to question 6
C-Q13-2	Symbolizing the second paragraph marked in interviewee C's answer to question 13

In addition to the in-depth case interviews, this study also took advantage of common data collection methods of case studies through those companies' official websites, past interview information, and exhibition data to obtain various data and improve the analysis of this study. Due to the different types and nature of interview cases, there are differences between cases, and they have different strategic plans for their development of brand management. Therefore, differentiation analysis can be carried out. Because the cases are all in the industries related to the handmade industry, which are faced with the same economic market, similar channels, as well as consumers, their common points could be analyzed. This study utilized the aspects extracted from theories as a reference and analyzed the similarities and differences of the ten cases, as well as the product analysis of the entity cases. This way, we could have a detailed understanding of the marketing strategies and product design practices of the rival brand companies, and make a further summary.

## 4 Analysis and Discussion

### 4.1 Summary and Naming of Brand Marketing Strategic Groups

Before marketing planning, the market environment and consumer behaviors should be understood first, and a remarkable job of target marketing should be finished to facilitate the formulation of the marketing mix so that marketing resources can be utilized most effectively. Therefore, according to the results of brand marketing and product mix analysis, the strategic groups of brand marketing could be divided into three groups, and

then each group was given an appropriate name to facilitate the relevant comparison of subsequent analyses (see Table 3).

**Table 3.** Summary of brand marketing strategy groups

		Group 1			Group 2			Group 3			
		A	E	G	F	H	D	J	B	I	C
Background motivation	Industrial expansion	●	●	●							
	Self-actualization				●	●	●	●	●	●	●
Brand strategy	Multiple brands	●	●	●	●	●	●				
	Single brand							●	●	●	●
Market positioning	Life culture	●	●	●				●	●	●	●
	Special emotion				●	●	●				
Product strategy	Material	●	●	●	●						
	Finished product	●	●	●	●	●	●	●	●	●	●
	Experience	●	●		●	●			●	●	
Price strategy	Cost-oriented		●	●	●	●		●			
	Customer-oriented						●		●	●	
	Competition-oriented	●									●
Promotion strategy	Mainly offline						●				
	Mainly online	●	●	●		●		●	●		
	Half online and half offline				●					●	●
Channel strategy	Mainly real	●	●		●	●	●				
	Mainly virtual							●	●		
	Both virtual and real			●						●	●

“●” refers to “mainly used”.

Companies in Group 1 were all transformation and inheritance of traditional industries. With the rise and fall of the times, having gone through several generations of inheritance and transformation, they enjoy a deep business foundation. Although the transformation from traditional industries to brand development is a new start, they have relatively rich experience in relevant resources, and also have developed multiple brands for different market segments. Their principle of market positioning is being close to life. Besides, Most of their products are practical. According to the above findings, the brand marketing of Group 1, focusing on the combination of products and people’s lives,



is characterized by industrial management background and rich technical resources. In this study, Group 1 was named the technique inheritance group.

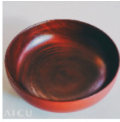






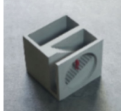






















The companies in Group 2 are relatively abundant in capital operation, with more than five human resources, assisted by a basic team. These companies combine interests with business and achieve good performance. With abundant enterprise resources, they develop different brands for various target markets and adopt their own marketing mix strategy. In terms of market positioning, they are also distinguished by their unique feature and emotional connotation. From the above, it was found that this group's brand marketing, focusing on the transmission of specific consumer groups and emotions, has a clear segment market positioning and development objectives. In this study, Group 2 was named the spontaneous originality group.

In Group 3, the companies' entrepreneurial motives are all oriented towards interest, but the difference is that their use of funds is relatively limited, their development scale is small, and most of them are organizations of one to three people. Because of the lack of experience, the process of developing interest into a business has no prior planning of brand positioning, target market, and operation strategy, but through repeated trading experience and customer feedback, they gradually find their own development basis. To shape personal brand positioning and style, through professional technology and innovation, they provide the most favorable service for the single market demand, to resist the resource-rich competitors, and also take daily life as an investigation factor in market positioning, with interest and preference as the development motivation, has specific development market and professional technical innovation. In this study, Group 3 was named the interest and preference group.

## 4.2 Case Product Analysis and Discussion

Based on the research results, ten case brand companies were classified into three groups according to the brand marketing strategy. This step is for the purpose of further analyzing the differences in the design practices used by each group in the implementation of product designs, and understanding their consideration on product designs when formulating marketing strategies. Among the ten case brands, three typical goods cases were listed for each case respondent, with a total of 30 products. The design practices of the case products were explored. The items for discussion included product introduction motivation, product development type, product design focus, and product design appeal (Table 4).

**Table 4.** Case product











	Product 1	Product 2	Product 3		Product 1	Product 2	Product 3
A				F			
B				G			
C				H			
D				I			
E				J			

### 4.3 Launch Motivation and Design Appeal of Case Product

After a discussion on the 30 products, according to the main introduction motivation, these products were divided into three types, namely, practical life, unique sentiment, and technical innovation. Based on the literature, the case products were divided into four design appeals of handcrafted products, namely, high quality, well-being, practicality, and uniqueness, which were further analyzed and summarized (see Table 5).

From Table 5, it could be found that among the 30 case products, high quality and well-being were the main product design appeals, accounting for nine products each, followed by uniqueness totaling eight products, and practicality was in last place, totaling four products. High quality means that the consumer’s perception and feeling for a product was from the aesthetic appearance of the product. The essence of the material was manifested, and the details and quality were emphasized so that the product had an attractive and good image. Well-being means that the consumers felt the sentimental value, warmth feeling, hand-feel, and other elements extended by the product through sense experience. Meanwhile, it brought a pleasant mood, triggered interest and satisfaction, and satisfied their potential needs. Practicality refers to the design based on life observation and understanding. Practical and innovative ingenuity were combined to increase the substantive use value and stay close to the daily needs of consumers;

**Table 5.** Launch motivation and design appeal of product

	High quality	Well-being	Practicality	Uniqueness
Practical life				
Unique sentiment	None		None	
Technical innovation				
Total	9	9	4	8






while uniqueness was different from the simple reproducibility of products under mass production. Combined with high originality and aesthetic value, special production characteristics were used to highlight the uniqueness, individuality, and limited quantity of each work, thereby creating the added value of the product and bringing unique feelings to consumers.

#### 4.4 Focuses of Development Type and Design of Case Products

According to the development type, the products were divided into four types. New creation refers to the first revolutionary new product in the world. Creative breakthrough refers to goods created by integrating existing products on the market but different from the ideas and technologies on the market. The same type of extension refers to the extension of a company’s existing product types by different subjects. New application of the same technology refers to products whose old production techniques are applied to different dimensions. The design focus was divided into three types: material, color, and shape, which were analyzed and summarized in Table 6.

In the product development type, no case with the development type of new creation has been found, and thus, there were no products of this development type in the cases. In respect of the case products whose development type was a creative breakthrough, a total of four pieces emphasize that their design focus is mainly on shape; two pieces on

**Table 6.** Launch motivation and design appeal of product

	Material	Color	Shape
<b>Creative breakthrough</b>			
<b>same type of extension</b>			
<b>New application of the same technology</b>			
<b>Total</b>	11	4	15

material; and then one piece on color. As for the case products whose development type is the same type of extension, eight pieces emphasize that their design focus is mainly on shape; six pieces on material; and two pieces on color. With regard to the case products whose development type is a new application of the same technology, three pieces each emphasize that their design focus is mainly on material and shape, followed by color, accounting for one piece.

#### 4.5 Relationship Between Brand Marketing Groups and Product Design Practices

After the making of Table 5 and Table 6, it was found that the strategic groups of brand marketing and product design practices in 30 product cases included four major items: product launch motivation, product design appeal, product development type, and product design focus.

The launch motivation of the products is mainly practical life (M1). The number of it is 17; the number of unique sentiment (M2) is eight; the number of technological

innovation (M3) is five. The cases with technique inheritance as the strategy group mainly focus on practical life (M1), accounting for 77.8%; the cases with spontaneous originality as the strategy group unique sentiment (M2), accounting for 44.5%; the cases with interests and preference as the strategy group practical life (M1), accounting for 66.7% (see Fig. 2).

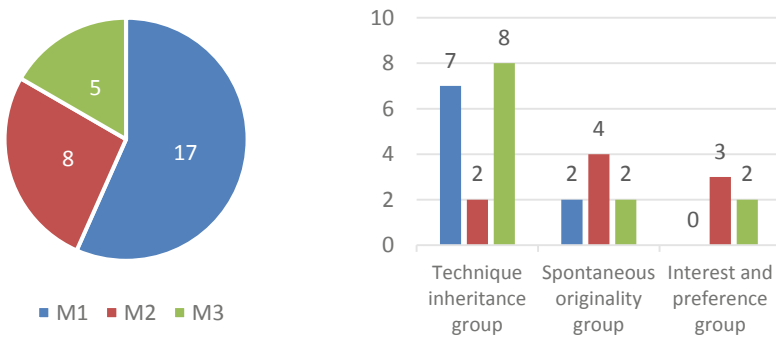


Fig. 2. Analysis of product launch motivation

In terms of product design appeals, well-being (S1) took up the major, accounting for ten products, followed by high quality (S2) and uniqueness (S3), respectively accounting for eight products, and practicality (S4), accounting for four products. The cases with technique inheritance as the strategy group mainly focused on well-being (S1), accounting for 44.5%; the cases with spontaneous originality as the strategy group focused on uniqueness (S3), accounting for 66.7%; the cases with interest and preference as the strategy group focused on high quality (S2), accounting for 41.7% (see Fig. 3).

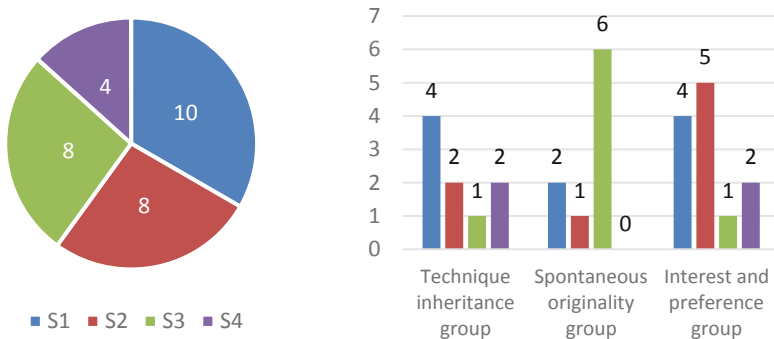


Fig. 3. Analysis of product design appeal

In terms of the product development type, the “same type of extension” (P3) is in the largest proportion, with a total of 16; next are “new application of the same technology” (P4) and “creative breakthrough” (P2), with 7 each; the number of “new creation” (P1) is zero. The cases with “technique inheritance” as the strategy group,

mainly focus on “same type of extension” (P3), accounting for 66.7%; the cases with “spontaneous originality” as the strategy group “creative breakthrough” (P2) and “same type of extension” (P3), accounting for 44.5% respectively; the cases with “interest and preference” as the strategy group “same type of extension” (P3), accounting for 50% (see Fig. 4).

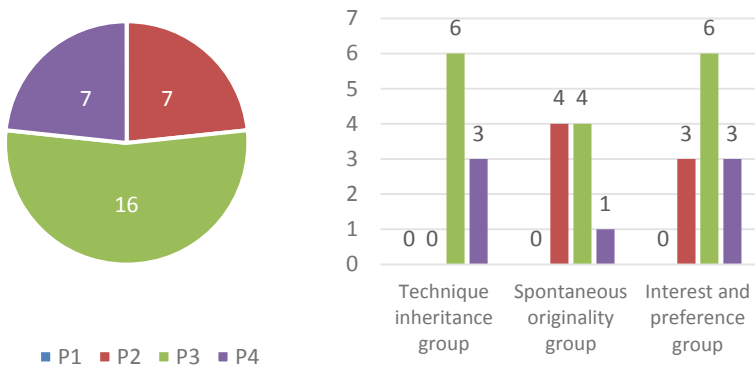


Fig. 4. Analysis of product development type

In terms of the product design, “shape” (K3) is in the largest proportion, with a total of 15; the second is “material” (K1), with a total of 11; the last is “color” (K2), with a total of 4. The cases with “technique inheritance” as the strategy group mainly focus on “shape” (K3, accounting for 55.6%; the cases with “spontaneous originality” as the strategy group “material” (K1) and “shape” (K3), accounting for 44.5% respectively; the cases with “interest and preference” as the strategy group “shape” (K3), accounting for 50% (see Fig. 5).

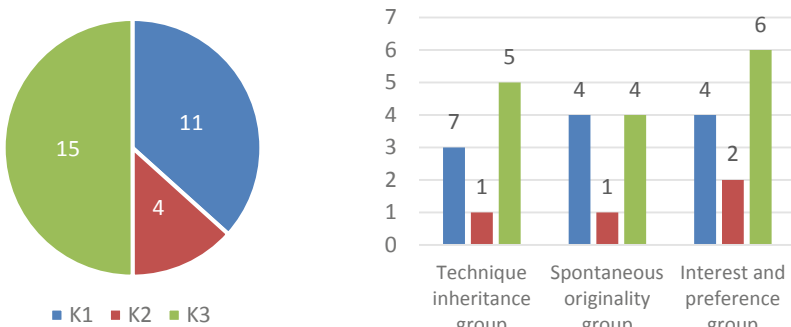


Fig. 5. Analysis of product design focus

Specifically, for companies classified as the technique inheritance group by the brand marketing strategy, the product introduction motivation was the practical life. The design appeal was mainly focused on the feeling of well-being. The development type was

mostly the same type of extension. The product design focus was mainly focused on the shape. For companies classified as the spontaneous originality group by the brand marketing strategy, the product introduction motivation was the unique sentiment. The design appeal was mainly focused on the uniqueness. Equal attention was paid to the same type of extension and the creative breakthrough in terms of development type, and to the material and the shape in terms of product design focus. For companies classified as the interest and preference group by the brand marketing strategy, the product introduction motivation was the practical life. The design appeal was mainly focused on high quality. The development type was mostly the same type of extension. The product design focus was mainly focused on the shape. The three brand marketing groups with their main product design practices were summarized and compared (see Table 7).

**Table 7.** Comparison of brand marketing groups and product design practices

Brand Marketing Groups	Technique inheritance group	Spontaneous originality group	Interest and preference group
<b>Product Introduction motivation</b>	Practical life	Unique sentiment	Practical life
<b>Product Design appeal</b>	Well-being	Uniqueness	High quality
<b>Product Development type</b>	Same type of extension	Creative breakthrough Same type of extension	Same type of extension
<b>Product design focus</b>	Shape	Material Shape	Shape

## 5 Conclusion

The investment in handmade brands is mostly due to the practice of personal ideas and the transformation of traditional industries. Since handmade entrepreneurship does not require enormous capital and manpower. Based on the economic strength of the entrepreneurs, their business scales can be large or small, but most of them are based on the personal business model of one to three people. However, due to the investment of too many people, the market survival space is narrow and the saturation is high. As a consequence, homogeneous products fill the market. Consumers in Taiwan are not highly receptive to the price of handcrafted goods. In spite of the cost of a long production time for each piece of goods, consumers are not willing to pay for it, which is attributed to the weak perception of handmade goods and the lack of aesthetic cognition. Therefore, brand and marketing strategies play a critical role. In the era of the rising experience economy, handcraft companies are allowed to take advantage of the trend of branding to maximize the value of handmade goods.

Through the analysis of ten cases' interviews, it can be seen that brand marketing in Taiwan's handcraft market can be divided into three strategic groups, namely, the technique inheritance group, the spontaneous originality group, as well as the interest and preference group. This study divided product design practices into four major items,

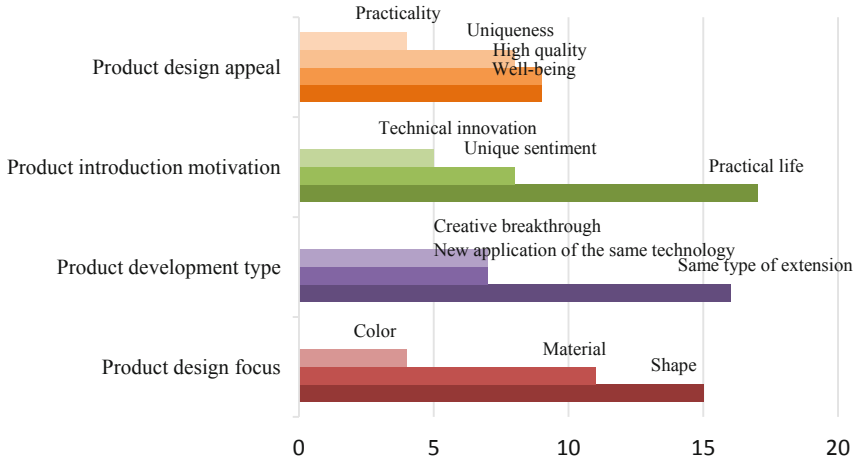


Fig. 6. Product design practices of handmade brand companies

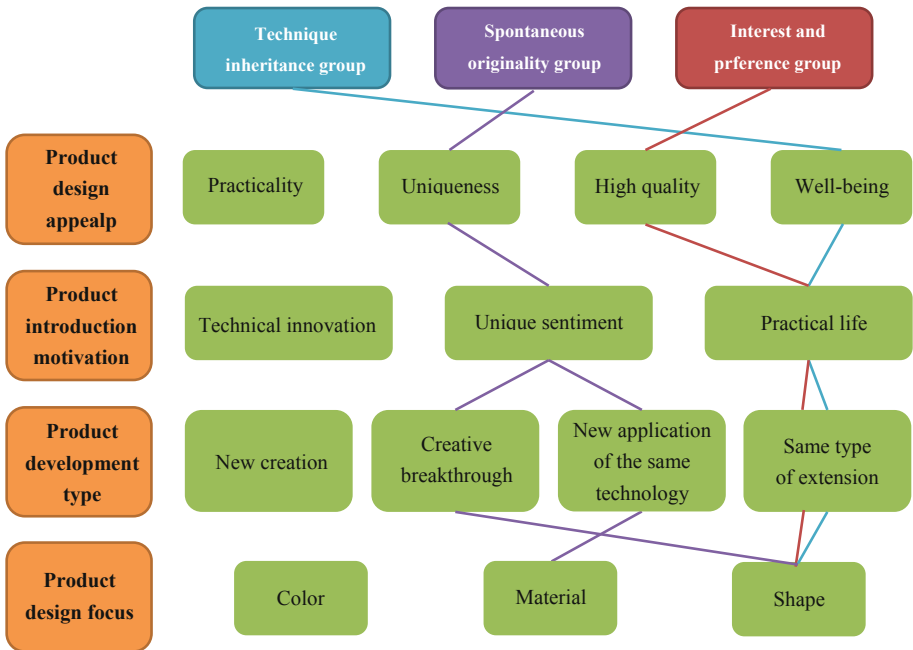


Fig. 7. Relevance between marketing strategies of handmade brands and product designs



including product launch motivation, product design appeal, product development type, and product design focus. The design practices of 30 products (see Fig. 6) were collated, and the relevance between the marketing strategies of the handmade brands and the product designs was also sorted out (see Fig. 7).

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