

MARKETING 4.0 AS A SUCCESS FACTOR FOR SMALL ENTERPRISES IN THE ARTESANA BRANCHL

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Summary: The digital context has significantly changed even small businesses, which have undergone modifications to adapt to the current market dynamics. Aiming to understand this reality, and essentially employing the ideas defended by Kotler (2017) in the work “Marketing 4.0: from traditional to digital”, the present work approached the Marketing 4.0 strategies used by a contemporary artisanal enterprise to succeed in its small business. It was noticed that, based on current initiatives, the studied business reaches the engagement of its public and significant differentiation for the brand.

Keywords: Crafts. Marketing 4.0. Small Enterprises.

1. Introduction

Craftsmanship is an ancient activity. In the pre-industrial era it emerged as an option for subsistence of economically disadvantaged families, with their production centered on beliefs and ways of doing that were passed down by artisans from generation to generation, in a rooted, almost immutable way. Still, over the years the artisanal product has had its identity linked to tourism, largely because it can uniquely represent a local culture. However, with the advent of technology and the internet, new forms of socialization, production and trade were made possible, the market clearly changed and so did products and small craft businesses.

Today, in the era of digital culture, the activity sometimes remembered as something old-fashioned, mixed with design and contemporary themes, reached contemporary outlines, and with the driving force of communication on the web it became of interest to an audience each bigger and more distinct. The new media and information and communication technologies have changed the business landscape, consumers are no longer isolated individuals; now, they are connected to each other (KOTLER, 2010). Such a context requires that the artisan, in addition to producing more contemporary pieces, be aware of consumer trends, directly influenced by the information circulating on the web and how consumers relate to it.

In this scenario, not unlike the other sectors of commerce that also undergo updates, the enterprise and the entrepreneur are modified in order to go along customer profile and market trends. The traditional artisan reinvents himself and gives way to the administrator connected to the internet, alongside innovations and who knows the personas that are connected to your brand, consuming and relating with your products. Its marketing strategies, in turn, are organically transformed to serve digital consumers, who demand more humanized brands, who aim to build deep relationships.

In view of the above, this work has as main objective to investigate how the use of marketing strategies 4.0 by modern artisans occurs from the analysis of the digital presence of a small enterprise. The secondary objectives are to identify how contemporary artisans position their brands in the 4.0 marketing environment; verify which relationship and content marketing strategies are adopted to engage consumers and explore the level of engagement of followers in the publications of craft enterprises.

The choice of the theme of this work did not originate only from a personal question of the

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author, who has been practicing artisan works for a long time, but mainly by the expressive relevance of consumption and sale of handcrafted items over the internet. Currently, when typing the term “handicrafts” in the Google search engine we obtain 225,000,000 results, proving the prominence and effective presence of such an ancient theme in the digital world. In addition, it is opportune to investigate and learn more about trade and artisanal production, recognized for many years as an activity of small traders and which still generates income and jobs today. According to IBGE - Brazilian Institute of Geography and Statistics, 8.5 million Brazilians work with handicrafts, which moves more than R \$ 50 billion / year (PORTAL BRASIL, 2015) and proves the economic and social importance of the activity, serving, so, how interesting motto for this tribe.

In order to comply with the proposed objectives, we opted for the Marketing 4.0 approach by Kotler (2017), not only for its timeliness, but essentially for portraying well the current marketing management initiatives that permeate organizations of all sizes, including small ones. Finally, to enrich and broaden the theoretical basis, the work will also use other thinkers, such as: Anderson (2006), Castells (2005) and Jenkins (2013).

1.1 Theoretical foundation

Historically, the emergence of marketing is considered as old as commercial activity, which started with the simple process of exchanging goods (AMBLER, 2004). However, it was during the second half of the 17th century, a period marked by the Industrial Revolution, that the activity commercial has expanded and marketing has really expanded. The scholar Ambler explains how such remote activities with and mentions the importance of lasting relationships. Apparently, the old merchants of the time were already aligned with one of the current purposes of marketing: satisfying and long-term relationships.

[...] Marketing has existed since the beginning of commerce, always thought, it was not called that way. Merchants did not simply buy and sell; they developed long-term relationships, which would now be called brand equity. They may not have been introspective about their business methods, but if they were unaware of how to satisfy their consumers while making a profit for themselves, the trade would not have survived. (AMBLER, 2004, p.3)

Kotler defines fundamentally marketing as “an administrative and social process through which individuals and groups obtain what they need and desire, through the creation, offer and exchange of products and value for others” (KOTLER, 2003, p. 3). However, because it is one of the most dynamic disciplines, which quickly follows the different periods of human life, its traditional concept has been evolving. Using Philip Kotler's studies, we will see that marketing has developed, passed through phases 1.0, 2.0, 3.0 and is currently in 4.0.

1.1.1 From Marketing 1.0 to 3.0

The first marketing move is 1.0. Appeared and shaped by the Industrial Revolution, a time when people bought out of necessity and companies were primarily concerned with improving their production processes to gain scale (GRACIOSO, 1997). In general, in this period the marketing initiatives had the product as a point of convergence. The words of the first entrepreneur to produce in series, Henry Ford, illustrate the thinking of the administrator of the centuries XVIII and XIX: “the customer can buy a car of the color he wants, as long as it is black”. The marketing objectives followed this dynamic and consisted only of “pushing” the products of the factory to everyone who wanted to purchase them, the logic of supply and demand was worth. The communication process was carried out vertically, from the company to the customer.

During phase 2.0, “marketing became oriented by the relationship - how to make the consumer come back and buy more” (KOTLER, 2010, p. 12), the focus was on satisfying the customer's wishes. People lived in the Information Age, had more access to knowledge and the range of products offered was greater, they had a choice. The forms of commercialization were no

longer so simple. However, during the Marketing 2.0 the consumer was still seen as a passive target in terms of sea campaignsketing, after all, he still had no discernment of the strategies used to direct his purchase. In this period, the difficulty consisted in making a marketing standout, that would get people's attention and meet their wants and needs.

When we entered the 3.0 period, we found a marketing focused on the human being in its fullness, composed of mind, heart and spirit. The concern is to develop products, services and organizational cultures endowed with human values. So there is the purpose of convincing the client of the organizations' efforts to promote actions in favor of a better world. In this cycle, "We see companies expanding their product focus to consumers, and to human issues. Marketing 3.0 is the phase in which companies move from a consumer-centered approach to a human-centered approach, and in which profitability is offset by corporate responsibility ". (KOTLER, 2010, Introduction). Kotler explains that social forces, influenced by technology and globalization, define Marketing 3.0 through participation and collaboration, with Emotional Marketing, Experimental Marketing and Brand Value initiatives to conquer the full human being.

1.1.2 Marketing 4.0: from traditional to digital

THE was4.0 marketing is developed in the context of the internet and technology and, mainly, in the midst of the convergence movement provided by them. In the same vein, Castells (2005, p. 17) states that "the technology revolution and the restructuring of capitalism introduced a new form of society, the network society", a fertile place for searching and exchanging knowledge. The growing popularity of social networks allowsthat consumers can communicate and relate to each other; and evenwith your favorite brands. All of this, obviously, changes the role of organizations and the objectives of their marketing actions.

In the current phase of marketing, the power is not in individuals, but in social groups. Purchasing decisions are essentially social, based on the opinions of others, formed during informal conversations aboutbrands or products. Social circles have overcome the persuasive power of advertising actions, becoming a source of decisive influence, overcoming even personal inclinations. In this sense, it is as if consumers "wereprotecting themselves from false brand claims or cunning advertising campaigns and using their social circles to build a fortress "(KOTLER, 2017, p. 21). We witness what Kotler defines as:

[...] a reality in which horizontal, inclusive and social forces surpass vertical, exclusive and individual forces, and consumer communities have become increasingly powerful. Now they are louder. They are not afraid of big companies and brands. They love to share stories, good and bad, about their consumption experiences. (KOTLER, 2017, p. 21)

4.0 consumers are looking for involvement, they want to be co-responsible for creating contentproducts and make sense for products and brands. Azambuja and Arendt (2009, p.12) warn that "the new possibilities of narratives based on digital tools point to the construction of increasingly participatory and authoritative environments". It can even be said that the consumer of this current phase of marketing is the guiding thread of the entire marketing process.g, since "Today, innovation is horizontal. The market provides ideas and companies commercialize these ideas "(KOTLER, 2017, p. 26). Such horizontality is also manifested in the relationship between competitors, in which collaboration with them is also seen as essential.

Another significant aspect of marketing 4.0 is the importance of brands having loyal defenders, people who are always willing to intercede in favor of the brand. Such brand advocates are extremely important and strategic. Because in delicate moments for brands, negative manifestations can arouse positive defenses (KOTLER, 2017). In order to increase the number of lawyers for the brand, Kotler suggests that marketing efforts be directed to those he calls JMN: young people, women and netizens². In his work, the author talks about these lawyers and explains

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that the forms of defense can be of two types:

Like brand awareness, brand advocacy can be spontaneous or stimulated. Spontaneous brand defense occurs when a customer, without being stimulated or asked, actively recommends a specific brand. In fact, this type of defense is rare. You have to be a diehard fan to become an active brand advocate. The other form of defense is stimulated - a brand recommendation resulting from an external stimulus. This type of defense, while quite common, is inert. When a brand has a strong stimulated defense, it needs to be activated by consumer research or negative manifestations. (KOTLER, 2017, p. 43)

Nevertheless, perhaps the most relevant point brought by current marketing is the fact that, in an age highly shaped by technology, the interactions of deep involvement have shown to be the new differentiation. Jenkins (2008) already pointed in this direction when stating that marketers “do not only want the consumer to make a single purchase, but also to establish a long-term relationship with the brand”(JENKINS, 2008, p. 98). Attached to this, Marketing 4.0 recommends that companies adapt to the changing nature of the digital consumer.

In summary, Kotler explains that digital marketing and traditional marketing must coexist in Marketing 4.0 and redefines the concept of marketing in the digital economy:

Marketing 4.0 is a marketing approach that combines online and offline interactions between companies and customers, mixes style with substance in brand development, and finally complements machine-to-machine connectivity with a person-to-person touch to strengthen engagement consumers. It helps marketers transition to the digital economy, which has redefined key marketing concepts. (KOTLER, 2017, p. 71)

Based on the expressive and constant growth of technologies and networks and social media, all enterprises that want to remain competitive must rethink and innovate their way of doing marketing, including those small. Therefore, differentiated strategies must be implemented to reach this consumer who is attentive, sociable, transparent and engaged with companies that are really involved and attentive to the needs of change. Next, the present study will deal with small enterprises present in the online universeline, focusing on those in the artisanal branch.

1.2 Small businesses in the digital economy

Due to new technologies, it can be said that the market flow has changed from the vertical to the horizontal axis. Since it'sThese technologies allow the production and distribution modes to be minimal, resulting in an increase in the variety of products available for purchase. This movehorizontalization of the market Chris Anderson (2006) chloved the economy of the Long Tail. According to this theory, in the variety market set on the internet, the choice of products for consumption is endless. According to Anderson, the Long Tail happens when there is a large supply of niche items (singular) in small quantities, in contrast to the movement of the traditional mass market that presents little variety of products that sell a lot (hits). In this sense, Kotler adds that the Long Tail has never been so current and confirms that “The market is moving awayup of mass brands and large-scale production and moving towards low-volume niche brands ”(KOTLER, 2017, p. 26).

For Anderson (2006), the businesses seen as Long Tail work differently, considering that they consider and treat consumers as individuals, offering personalization as an alternative for the mass market. Thus, in this context, it is worth mentioning that today this offer of differentiation is seen as one of the central elements of marketing 4.0, because:

According to Hauben and Hauben (1996, p. 2), “Two uses of the term netizen have been developed. The first is a general use to refer anyone who uses the net, for whatever purpose. Thus, the term netizen has been associated in certain circumstances with good or bad. The second use is closer to my interpretation. This definition is used to describe people who care about the net in general and work to build the cooperative and collective nature that benefits the world globally. These are people who work for the development of the net. In this second case, netizen means positive activity, and no adjective needs to be added ”.

The more social we are, the more we want things tailored to us. Backed by big data analysis (collection, processing and analysis of big data), products become more personalized and services more personal. (KOTLER, 2017, p. 37)

The internet has reorganized the way we live and, consequently, the way we do business (AMOR, 2000), so, new ways to conduct business transactions, like e-business and e-commerce. The authors Laudon and Laudon (2008) define e-business as a business that uses digital technology to carry out internal management, coordination of suppliers and partners, purchase and sales of services and products of a company; as they “such a concept encompasses activities that support these transactions such as advertising, marketing, customer support, security, delivery and payment” (LAUDON AND LAUDON, 2008, p. 58). Amor (2000) cites other characteristics of e-business, mentioning it as:

[...] a secure, flexible and integrated approach to delivering business value differentiated by the combination of systems and processes, which perform operations of the main business focus with the simplicity and reach that internet technology has made possible. (AMOR, 2000, p. 7)

So the *e-business* it is not just about electronic commerce, it is actually the gathering of several systems that make commercial transactions carried out over the internet viable, conceptualized as e-commerce. The scholar Nakamura (2001, p. 31) complements by stating that "electronic commerce is all buying and selling activity carried out with the help of electronic resources". The author Balarine (2002, p. 4) points out that “e-commerce are transactions that take place via the internet, through the connection between buyers and sellers”. The migration of commerce to the online universe has allowed significant changes in terms of costs, space, product variety and security, for example. For some, “the change is so great that it is possible to say that 'the world is in the midst of a revolution in the way of doing trade” (KALAKOTA and WHINSTON apud LUCIANO et al., 2003, p. 2).

It is in this context of market opening, a real new economy supported by the internet, that the ideal opportunity was created for the emergence of new entrepreneurs or for small informal businesses to enter the formal market. After all, the advantages offered by the internet have broken down barriers and made facilities feasible for those who previously did not have them. For this reason, in the economy of the Long Tail we are faced with the rise of small niche businesses, managed and maintained by entrepreneurs who enter the market out of necessity or idealism, such as artisanal enterprises.

In view of the existing competitiveness in an unstable economy, artisanal businesses have found their place in the digital context. With a combination of flexibility and attention to customer needs, these projects have positioned their brands in an innovative way. After all, if preferences and consumption habits have changed, it is clear that not even small administrators should link the achievement of their objectives to traditional marketing practices, but those that constantly produce different differentiation and customer value. The Spanish author Castells (2005) clarifies this scenario by explaining that several experts already predicted:

[...] the crisis of large companies and the flexibility of small and medium-sized companies as agents of innovation and sources of job creation. For some observers, the crisis of the large company is a consequence of the crisis of standardized mass production, and the revival of personalized artisanal production and flexible specialization is better received by small companies. (CASTELLS, 2005, p. 212 - 213)

In view of what has been reported, it is worth investigating the success factors in the management of the artisanal enterprise in the digital environment, more specifically the 4.0 marketing initiatives used. To this end, we will now start to approach our methodological procedures, with an explanation about the selection and treatment of the posts chosen for study.

2. Materials and methods

This work used a qualitative methodological approach, which conceives "deeper analysis in relation to the phenomenon that is being studied" and "will highlight characteristics not observed through a quantitative study" (BEUREN, 2010, p. 32). The method used was the case study, in which the data were a priority collected through documentary analysis of the content present on the Instagram social network of the artisanal enterprise "Sândalo e Cedro (SeC)". The selection of the business was due to the fact that he works with a contemporary artisanal technique, crochet in knitted thread, and because he has a relevant number of followers, over 53.6 thousand, the largest among enterprises with the same profile that are present in the artisanal sector. With the chosen methodology it was possible to analyze the elements of the contents disclosed, clarifying their characteristics and obtaining an expressive range of meanings.

Content analysis consists of a series of techniques that explain, systematize and express the content of messages, in order to make logical and justified deductions in relation to them. For this study, in order to apply the chosen method, the analysis was organized in three phases: 1) pre-analysis, 2) exploration of the material and 3) treatment of results, inference and interpretation. (BARDIN, 2009). Previously, a long work of collecting and organizing materials from the enterprise's website and social networks was carried out. Such a task, "guided by the question of the hypothesis, is not blind or mechanical accumulation: as the researcher collects information, he elaborates his perception of the phenomenon and allows himself to be guided by the specificities of the selected material (LAVILLE; DIONNE, 1999, p. 215) .

In the second phase, the five Instagram posts of the referred project were highlighted, which reached the highest number of likes during a period of six months, from November 1, 2017 to May 1, 2018. During this stage, care was taken to ensure that the posts selected for the elaboration of the research corpus had a direct relationship with the objectives of this study, being able to exemplify the use of 4.0 marketing strategies to promote the studied business. Such sample selection was made in view that "the analysis can be carried out on a sample as long as the material lends itself to it. Sampling is said to be strict if the sample is a representative part of the initial universe ". (BARDIN, 2009, p.123).

After, in analysis phase itself, inferences were made about the material based on the theoretical assumptions exposed in sections two and three of this work and primarily on the central concept of Marketing 4.0 developed by Philip Kotler (2017). For the author Bardin (2009), inferences can answer two types of research problems, which led to a specific statement, the causes of the message, and what consequences they can cause, which would be the likely effects of the message. Together, aiming at "identifying what is being said about a certain topic" (VERGARA, 2006, p. 15), among the 5 selected posts, some comments posted by followers for study were also chosen.

3. Results

Based on the above, the small handmade enterprise "Sândalo e Cedro" was chosen as the object of analysis of this work, which online sells courses and objects, in order to understand how small companies can gain space in the digital market using Marketing 4.0 strategies.

3.1 Analysis

Resulting from an intense idealism or necessity, the small business necessarily comes from the idealization of someone, something strong and driving, a dream. Schumpeter talks about such a force that was initially so utopian, for him "The entrepreneur has a dream: how to found a personal empire. He is a person of strong will, he wants to conquer spaces and domains, that is, to be successful" (SCHUMPETER, 1997 apud SOUZA; GUIMARÃES, 2006, p. 10).

Endowed with a strong creative streak, artisan administrators exercise the idealization and

reinvention of their small businesses like few others. In this sense, they can be seen as true contemporary entrepreneurs when we analyze their entrepreneurial posture through the Shumpeterian perspective (SCHUMPETER, 1984, apud LAGRANHA 2008). The project chosen as the object of this study, from idealism and creative reforms, will be presented below.

3.1.1 The small sandalwood and cedar enterprise

The small company Sândalo e Cedro (SeC) emerged from a dream shared by mother and daughter, Valderez Buchhorn and Julia Buchhorn, respectively. The business was born initially out of a desire by the matriarch and later by her daughter, who learned crochet techniques to be able to work alongside her mother. During the nascent phase of the enterprise, for almost two years, the entrepreneurs combined their jobs with the orders that were prepared at night. The artisans, aligned with Marketing 4.0, when telling their entrepreneurial trajectory “sensitize consumers with great stories about their inspiring missions” (KOTLER, 2017, p. 104). In the consumer's mind, the brand ends up being essentially associated with the family. The differentiation that supports this position is found in a daughter's effort to learn a trade in order to work alongside her mother, to realize her dream. This is the imaginary that it is transmitted to win the minds and hearts of consumers.

The production is completely handmade, with needles and threads as the main inputs for the elaboration of pieces that use crochet and knitting techniques. Today, the flagship is the products made with knitted thread, a recycled residue from the textile industries, which is re-transformed by the artisans' hands. Before, SeC worked mainly on order and the creations were personalized according to the wishes of its customers. The artisans co-created the pieces, which in the digital economy is seen as the new form of product development, and guaranteed value propositions of greater relevance to their customers. For Kotler (2017, p. 67), “Through co-creation and customer involvement early in the design stage, companies can improve the success rate of new product development”.

Currently, artisans only sell prompt delivery. The pieces, always unique, that represent a unique style of shopping and life, are available in the virtual store found on the company's website. Bags made with woven yarn waste, table items, organizing baskets, winter accessories and pillows are among the products sold. In its e-commerce, the company also periodically sells private and group classes, online courses and ecobags with messages for handicrafts. For those who do not reside in São Paulo, Sândalo e Cedro offers online courses on crochet in knitted yarn. Its portfolio includes the following lesson options: “Fundamentals of crochet in knitted yarn”; “Learn to work with the led wire”; “Basket baskets” and “Square basket with fold and color change”. All classes are recorded with high quality and have unlimited access for up to 1 year. But the great difference lies in their inclusive character, in the fact that they are edited for the learning of students who are left-handed.

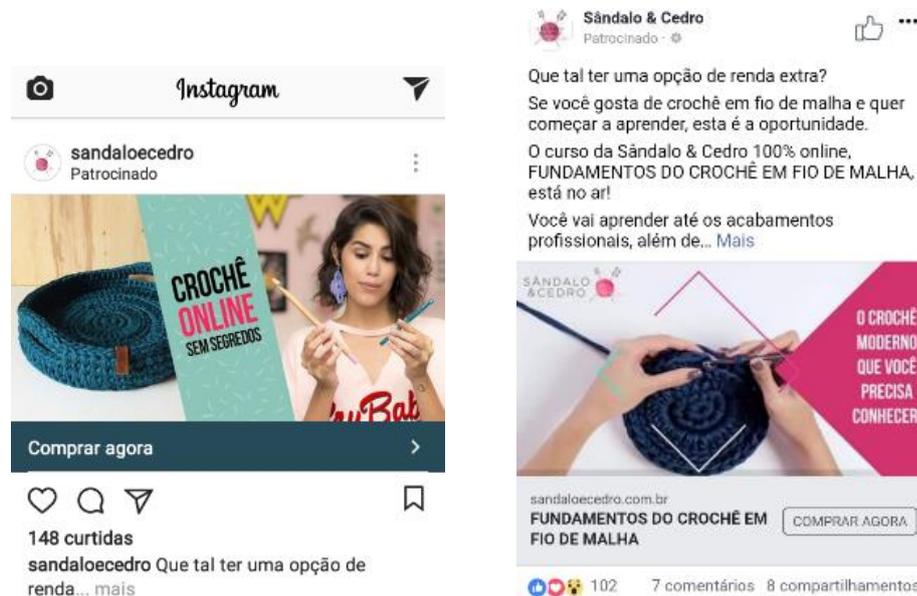
With regular communication across multiple channels -via website, e-mail and social networks, there is a constant concern to clarify doubts regarding any matters, without any fear. Throughout the customer journey, the company demonstrates good relationship skills, communicating with confidence and interacting closely. Artisans establish 4.0 marketing relationships, as “listen to your customers, as well as conversations between them. They answer questions and resolve complaints quickly” (KOTLER, 2017, p. 140).

Driven by good values, SeC shows differentiation by promoting a solidarity campaign to create blankets with crochet squares in a collaborative way. Customers, or any other interested parties, can donate the squares to artisans, who are responsible for receiving and joining the pieces, transforming them into blankets to be donated. This is a case in which the importance of conducting marketing that, through relevant content, represents the personality of the brand and clarifies its legacy for a better world, is noticed.

With the intention of expanding its potential customers and creating brand awareness, Sândalo e Cedro invests in paid media in the digital space, with sponsored posts on social networks

(figure 1). The posts, which help the company sell its products and services, also take consumers to the enterprise's media channels, which, in turn, seek to work more intensively with content marketing.

Figure 1- Paid ads for Sandalwood and Cedro on Instagram and Facebook.



Source: facebook.com and instagram.com.

In addition to a website, the company has profiles on Instagram, Facebook, Pinterest and Youtube. In these spaces, artisans work more with content marketing, sharing useful information that inspires your followers. In the midst of the digital age, marked by the connectivity of networks, the use of own media by artisans, and any other small or large business, is the simplest and most accessible way to distribute content. When analyzing the brand profile on the Instagram network, we can see that the posts, periodically made, underwent some changes and gradually reached greater impact and engagement of the followers.. In order to better understand what was exposed, we will now begin the analysis of the corpus of this work.

4. Discussion

For the discussion, we will have five Instagram posts from Sândalo and Cedro highlighted below. The objects were separated by date and likes ranging from 2,744 to 3,446 thousand, expressive numbers for a small and niche. The contents bring characteristics capable of exemplifying how Marketing 4.0 can be used by a small company to ensure differentiation and reach. The comments of the posts will be used to check people's reaction to the strategies adopted, illustrating their impacts.

In the February 12 publication (figure 2), SeC published a photo with a basket composition inspired by a consumer trend: the rainbow (rainbow). Through a close and relaxed language, it discloses the result of a commissioned work. In the same publication, he subtly mentions that due to the Carnival holiday they, the artisans, are working at a reduced rate and that some clients may have to wait longer than usual to be answered. With this message, establishing a very transparent and humanized contact, they admit that they also enjoy the holidays and that they have the empathy of their customers, we see what Kotler (2017, p. 133) mentions when exposing that marketing needs “creating brands that behave like people - accessible and loving, but also vulnerable. Brands should be less intimidating. They must become authentic and honest, admit their flaws and stop trying to look perfect”.

Figure 2 - Post of February 12, 2018, rainbow pieces.



Source: www.instagram.com/sandalocedro

Posting ends with hashtags³, which in the digital medium are the new slogan (KOTLER, 2017). The publication received 3,446 thousand likes and 108 comments, all of which were positive. The expressive numbers show that the subject addressed in the post is of interest to the followers, being among the selected posts the one with the most likes. The comment below (figure 3) stands out, in which a follower and SeC establish a dialogue about artisanal practice.

Figure 3 - Conversation in the comments between a follower and SeC.

annie_brancaflor Eu quero aprender a fazer

sandalocedro @annie_brancaflor vem conhecer o nosso curso online! (Link na bio)

belvianna @mairalarroude te amo.maaaa!!! Amei a dica!

bnaturecroche Cores lindas!! 🍌🍌🍌

annie_brancaflor @sandalocedro vou me inscrever, mas nunca peguei numa agulha, será que online consigo aprender?

sandalocedro @annie_brancaflor consegue sim :) da uma lida nos depoimentos das alunas na pasta de feedbacks aqui nos destaques dos stories :)

sandalocedro @bnaturecroche obrigada!!!! Escolhas da cliente! Tbm adorei :)

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Hashtag means "tag tear". It is used by internet users to index content using the # character (hash) and more keywords.

Source: www.instagram.com/sandaloecedro

The internet expands communication between people. In it, as can be seen in the comments above, consumers feel more comfortable exposing what they think, do and their insecurities. It is noted that the company dialogues in a receptive way and that with transparency encourages the follower to seek opinions from people who have already taken the courses to feel safer with the offered product. Thus, we have SeC acting consciously about the relevance of the recommendations, superior to any advertisement, and capable of exercising a decisive influence through sincere reports. Still, in the comments, the external company is pleased to mention that the beauty of the piece is the result of the choice of who ordered it, and thus ends up reinforcing the customization option, one of the strategies of Marketing 4.0.

In the same publication, the conversation of consumers that makes it possible to promote the brand by praising it, is also accompanied by certain dangers (figure 4). Initially, the followers "_nayarabrum" and "lucianaflima" establish a dialogue that highlights the pieces, however, more towards the end, one of them suggests the use of free videos, which are not from SeC, to learn how to make the baskets. At this point, it is observed that "brand favorability is in the hands of consumers" (KOTLER, 2017, p. 102), who can freely benefit and / or weaken a brand.

Figure 4 - Comments that leverage and / or harm the business.

myboocrochet @rafaminatto olha que coisas lindas nesse insta
realejo_marcenaria_criativa @karolineocunha
the_crochet_shop 🌈
lucianaflima Olha @_nayarabrum ❤️❤️
_nayarabrum @lucianaflima demais né? Queria mto aprender
lucianaflima @_nayarabrum será que eh muito difícil???
_nayarabrum @lucianaflima não sei...haha
lucianaflima @_nayarabrum achei uns vídeos no YouTube!!! Bora aprender!!

Source: www.instagram.com/sandaloecedro

In another dialogue, figure 5, two followers talk about SeC products, forming their opinions and purchasing decisions in a social way, open and looking for help from each other, perfectly illustrating the role of women as a public belonging to the JMN (young people), women and netizens), which has important conversations about their purchases and consumption experiences.

Figure 5 - Comments from some followers.

ateliestikarts Lindo
tamires_acessorios @tamyresaraalves
caduarte @mamoofotografia essas cores
ficariam lindas no quarto da Maitê.. ..
mamoofotografia @caduarte ficariam
mesmo! Mandei um email pedindo
orcamento pro quarto da Caé... ai penso
nas opcoes pro da Maitê! ❤️😊

Source: www.instagram.com/sandaloecedro

The publication of March 5, figure 6, again brings artisans betting on market trends by disclosing a mermaid-shaped basket. Keeping an innovative spirit, anticipating exclusive techniques, the post reaches a significant impact. In all, the post received 3,085 thousand likes and 143 comments. In the Marketing 4.0 environment, “Brands with strong intellectuality are innovative and capable of launching products and services that had not yet been imagined by other brands or by consumers” (KOTLER, 2017, p. 140), they end up achieving differentiation between their competitors and a space in the mind of the consumer. In this same disclosure, aiming at an emotional bond with its followers, the company evokes the feeling of pride of its followers and induces them to mark Sândalo and Cedro in the photos of their productions. Finally, to generate an expectation in your followers, it implies that soon a course on the technique used will be launched.

Figure 6 - Post of March 5, 2018, piece with a serene tendency.



Source: www.instagram.com/sandaloecedro

Aware that in the future everyone will be more connected, SeC positions itself as a small competitive and attentive company, which manages to connect with the communities of consumers and with allies for co-creation. This fact can be seen in the comments below (figure 7), in which the

company welcomes the comment of its follower and ends by sharing with it its list of suppliers, co-creation partners.

Figure 7 - Dialogue in the comments between SeC and a follower.

andrezzasg1 Lindooo trabalho, tô tentando achar fios de malha pra fazer o curso... Mas tá complicado 😞. Amanhã vou atrás de umas lojinhas aqui.
sandaloecedro @andrezzasg1 onde vc está? Temos uma lista de varios fornecedores online mega bacanas prontos pra te atender :)
andrezzasg1 @sandaloecedro que ótimo, estou em Timbó SC aguardando uma empresa aqui em Blumenau (vizinha) me responder, ansiosa rs

Source: www.instagram.com/sandaloecedro

Below, in the comments of the same publication (figure 8), a follower is not limited to observing the situation and joins the conversation to actively contribute by suggesting a supplier and giving details of their shopping experience. We observe what Kotler (2017, p. 84) mentions when dealing with brand lawyers, who spontaneously indicate brands they like, “even if they are not asked to do so. They tell positive stories to others and become evangelists. They need to be stimulated by a negative consultation or manifestation”.

Figure 8 - Spontaneous collaboration by a second follower.

aleirdandrea @andrezzasg1 em Brusque tem a tapeteko. Eles vendem direto lá... Final do passado comprei lá a 6,00 reais o Kg... Daquele jeito: a cor que tem da quantidade que tem... mas tem bastante opção e não tinha muito defeito...

Source: www.instagram.com/sandaloecedro

Next, in figure 9, the “queenessa” follower expresses interest in getting lines as beautiful as those used by SeC artisans. Therefore, it is answered with an approximate naturalness and atouch of personal advice that makes it possible to reduce certain psychological barriers (KOTLER, 2017).

Figure 9 - Conversation between SeC and a follower.

queenessa @sandaloecedro Onde consigo fios de malha com cores tão bonitas e diferentes, por favor?
sandaloecedro @queenessa não tenho nenhum segredo escondido não! Rsrs vai garimpando nos fornecedores online que indico aqui nos destaques dos stories da pasta FORNECEDORES! Sempre tem fios lindos! O segredo é garimpo diário praticamente, e a possibilidade de criar um estoque! Bjs

Source: www.instagram.com/sandaloecedro

Based on the knowledge acquired from previous publications, the disclosure of March 5 (figure 10) once again presents the trend of sereism that has been talking very well with the cultural repertoire of followers. In this post the artisans use the great differential content marketing, in relation to traditional marketing, which is the possibility of tracking performance by content themes, being of great value to identify, analyze and control results.

Figure 10 - Post of March 23, 2018, one of the pieces produced.



Source: www.instagram.com/sandaloecedro

To generate an expectation in your followers, at the end the post suggests that soon a course on the technique will be launched. The publication had 2,578 thousand likes and 74 comments. The

comment block below (figure 11) highlights how the public feels close to SeC, praising the handmade item with freedom of expression and many emojis⁴ affectionate, including one of the followers still calls the artisan Júlia “Ju”, as if they were friends of daily living.

Figure 11 - Positive comments from followers.

bynatymoura Uau ficou perfeito! Lindo!!
Linda paleta de cores!!!! ❤️❤️❤️😍😍
😍
dona_ve_croche Nossa ! Até suspirei !! Que
trabalho Lindooo !
clau_virgilio Muito bom gosto sempre!!
😍
alinevfranca Apaixonante!
linda_arteira_croche Linndo Jú!

Source: www.instagram.com/sandaloecedro

In the post ahead (figure 12), on March 27 and with 2,744 thousand likes, the entrepreneurs choose to celebrate their 50 thousand followers with an interactive gamification action⁵, positive resource and Marketing 4.0. In the body of the message there are strong words like celebration and gratitude, among others that build a genuine trajectory, permeated by dedication, challenges, learning and support, full of personality. Humanized brands are like people with personality, and “people with a strong personality have self-awareness. They are aware of what they are good at, while admitting that they still have a lot to learn. They show self-confidence and self-motivation to improve themselves”(KOTLER, 2017, p. 142).

Figure 12 - Post of March 27, 2018, celebratory post.

4

The word came from the combination of the Japanese terms “e” (meaning “image”) and “moji” (meaning “letter”), in Portuguese it was translated as a pictogram. It consists of visual elements used in conversations established digitally.

5

Gamification comes from English: gamification. It means using elements and systematics of games in non-game contexts to achieve results and engage people (ZIECHERMANN AND LINDER, 2010).



Source: www.instagram.com/sandalocedro

The draw, which would present the winner with an exclusive rug and some handcrafted supplies, required only the marking of a different profile per comment, and you can comment as many times as you like. As one would expect from a publication that involves drawing lots, the post received the most entries, totaling 7,012 comments (figure 13).

Figure 13 - Participation in the SeC draw.

[_carmemsanches](#) [@amandasmra](#)
[knitandfunatelie](#) [@luhesteticaanimal](#)
[knitandfunatelie](#) [@luhfernandesg](#)
[cpenha](#) [@lisantiago](#) quem sabe?
[cpenha](#) [@carlnolander](#) they're doing a lottery and I should tag a friend here (:

Source: www.instagram.com/sandalocedro

Such an initiative begins with appointments that represent initial connections from one to one, but that gradually grows and becomes strategic for the enterprise. Well, the marked user, who did not know Sândalo e Cedro, with the appointment of someone from his network, gets to know. Consequently, through networks of trusted friends, the community around the craft brand grows and gains new followers. In between the highlighted comments (figure 13), in an action valid for all of Brazil, the brand also ends up reaching someone who lives somewhere abroad, managing to overcome representative geographical barriers.

Among the selected publications, the April 27 post (figure 14) is the only one in which one of the artisans, Júlia, appears. The registration is for the dissemination of a carpet course that will take place in person in Brasília. The class, promoted by a partner space, will feature classes from two other craft enterprises, which even had their names mentioned in the text. Such stance highlights one of the main attitudes necessary for a good reputation in the digital market, the collaboration between partners, suppliers and even with competitors.

Figure 14 - April 27, 2018 posting, publicizing a course.



Source: www.instagram.com/sandaloechedro

In all, the post received 3,219 thousand likes and 90 opinions. In between the comments, some praise and the recognition of the student “b.em.linha” (figure 15) who affinely expresses being enchanted by SeC, promotes her as a true faithful lawyer and invites her to visit her profile to check her productions. In response, SeC offers good post-purchase experience, extending contact points and enabling interactions beyond normal (KOTLER, 2017) promising to see your client's creations.

Figure 15 - Participation in the SeC draw.

b.em.linha Vc é linda e o tapete é lindo 😍
dá uma olhadinha no meu ig... tudo
começou com o seu curso online de
fundamentos 😊😊
maedaamorinha Trabalhos lindooooos! To
aqui ralando forte pra conseguir comprar
seu curso!
SUCESSO pra nós!!!! 😊

sandaloecedro @b.em.linha juraaaa? Tô
indo lá! Obrigada pelo carinho

Source: www.instagram.com/sandaloecedro

In the highlighted comment block, figure 16, it is clear that consumers, represented by the follower “rosangelaaparecida.dacru”, assume profiles that are increasingly indifferent to the channel, “they constantly change from one channel to another and expect a continuous and uniform without any noticeable gap ”. (KOTLER, 2017, p. 168). SeC, in turn, monitors the needs of its client and establishes an on-channel relationship, delivering a continuous and invariable consumption experience, typical of Marketing 4.0. Still in the same case, it is observed that instead of just giving a direct answer, the company attests to a genuine concern with the situation reported by the follower.

Figure 16 - Comments block that brings up the question of continuous experience.

rosangelaaparecida.dacruz.5 Aonde se
inscreve? Mandei e-mail pra tirar a dúvida
e me direcionaram pro questionário do
site. Tenho interesse no curso! 🙏😊
monicaalmeidacoach @drika.almeida22
bimbsatelieroficial Lindo! 🍑🍑🍑
Maravilhoso!! ❤️❤️❤️

sandaloecedro @rosangelaaparecida.dacru
z.5 vc quer saber do curso online ou pra
essa aula presencial de brasilia? Nao

Source: www.instagram.com/sandaloecedro

5. Final considerations

The current theory of Marketing 4.0 serves as a reminder that changes are constantly occurring and that keeping up with them is necessary. Like this as artisanal work that brings with it the dynamics of a society, it is expected that companies become more flexible and adaptable, quickly following the needs of their time. After all, the survival of a business it depends, to an increasing degree, on its ability to adapt to markets.

The trajectory of success and adaptation of the artisanal enterprise Sandalwood and Cedar provides credibility to the current Kotler theory. Using Marketing 4.0 initiatives well planned, the artisans were aligned with current marketing trends and gained prominence. On Instagram the number of followers exceeded to 56 thousand people, on Youtube there are already more than 9.3 thousand subscribers and on Facebook the brand page presents 16.3 thousand followers. Such numbers are significant for a small business and prove that enterprises of any size can obtain a representative presence and notoriety in the digital age through good strategies.

With the study, it was identified that the contemporary craftsman is able to position his brand in an authentic way by showing all the human side that he can have. SeC demonstrated to work with contents that expose its most human characteristics, endowed with anxieties, desires and ethical values that form its unique personality. In addition, when it strives to sell customized and niche items, the small company offers a strong differentiation to its customers. The objects from his artisanal production are more human compared to those offered by the pasta industry. Therefore, they are particularly attractive, as they remind people of what it is to be human in an expressively digital age.

Sândalo and Cedro's actions were guided by simple and correct relationship and content marketing strategies. Through its own media channels, paid or won, the analyzed company offered original content and of interest to a large part of its consumers. With unique stories it provided valuable content marketing, which involves and gives relevance to your niche work. Instigated by Once the content was agreed upon, the followers felt free to participate, to get involved in an organic way with the brand and, also, with each other, creating strong bonds of affinity.

In the various posts analyzed, the project obtained positive returns from its followers, attesting to its capacity to connect with them socially and engage them. Most of the manifestations present in the comments of the publications were praises. In certain moments, only with their loyal testimonies, and without induction from SeC, the followers exercised their convincing power towards others, leveraging the artisans' brand, acting as faithful lawyers.

If in the beginning the traditional artisans did not plan their marketing actions, the current ones, empowered by the digital context, increased their competitiveness and adaptability, giving rise to new forms of success for the small craft business. The results behind the strategies applied in each publication validate this premise, it is clear that even a small business, in a branch that is sometimes seen as old-fashioned, is capable of using cutting-edge strategies when it comes to marketing.

Therefore, knowing that the actions described in this study also apply to other branches and

business segments, it is hoped that based on the success story of Sândalo and Cedro other small companies get inspired to use Marketing 4.0 initiatives, promoting the defense of the brand by customers, achieving differentiation and more expressive results for their brands. Finally, it is expected that this work can contribute as much to the generation of academic knowledge related to entrepreneurship, so in vogue and necessary, as to artisanal production.

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