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DIGITAL REVOLUTION: HOW SOCIAL COMMERCE TRANSFORMS ALGERIAN ART CRAFTS

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ABSTRACT

The craft sector, in addition to constituting an invaluable cultural, social and historical heritage, is a leading niche with high added value, which, associated with the power of ICT, is experiencing a major ascent like never before. Social networks are today the most widespread communication media in the world. Having as main vocation to develop the reputation of others, craft enterprises have also taken advantage of these tools to take advantage of the actions and network that each of them offers, this allows them to include handmade items in a strategy of artisanal renewal. The objective of this article is to observe, through a quantitative study with artisans' entrepreneurs but also Algerian consumers, the impact of social commerce on the motivation and behavioral intention of Algerian consumers towards artisanal products.

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I. Introduction.

Craftsmanship has always existed among people and is a large part of their humanity. At the beginning of history, men made everything with their hands by adapting and developing very particular techniques. They were not called that, but they were artisans. At the heart of every civilization and tradition in the world are craftsmen. They built pyramids, built boats, and created cities. In this way they structured and organized an economy of all times. The craftsmen are the custodians of a know-how and a history that travels through times and people.

Today, craftsmanship is constantly evolving through the use of advanced technologies and taking into account sustainability and ethics. Artisans now use digital tools to design their creations, improve their manufacturing process and increase their online visibility. This helps them to stand out and to highlight these values of authenticity, sharing and tradition. Faced with an omnipresent globalization and capitalist factories, craftsmen allow us to return to the foundations of our existence.

Historically, the craft is as old as humanity, this is clearly evidenced by the traces of past human activities. It is the evolution towards an industrial system in the 18th century (Industrial Revolution in Great Britain) that leads to the decline of the craft system. In the countries of the South, colonization was devastating for traditional and artisanal economic structures.

The renewed interest in crafts is recent. In the northern countries, attention to craft activities coincides with the questioning of the Fordist model during the 1970s. In contrast, in Algeria, the return to the local craft took place in the early 1990s.

One of the special characteristics of the craft is that it is very different from one region to another. As an artistic work, the craft is always influenced by the cultural realities of the place where it develops. Thus, Algeria has one of the richest handicraft heritage in the MENA region, due to its historical depths and the passage of civilizations from which it benefited.

During the 2000s, this sector experienced a new boom thanks to valorization strategies such as heritage and incentives for the creation of craft enterprises. Between 2001 and 2024, the achievements in the field of craft were remarkable: the number of artisans increased from 64,677 to 451,957, an increase of 598,79%. These artisans work in more than 300 different activities, contributing to the creation of over one million jobs. The sector has an estimated annual growth rate of 3.9%, bringing its contribution to GDP to DA 360 billion (Azzeddine Kali, 2024). This is a significant contribution to the labor market and the national economy in general.

Social commerce has undergone an extremely strong evolution in Algeria, with many consumers turning to it after the covid-19 health crisis. The European Commission has recently launched a new service for the European Union due to the change in Algerians' consumption habits, which has caused several shops, especially craft shops, to question the need to offer their products on the networks.

To measure the impact of social networks on the motivation and purchase intention of Algerian consumers through the perception of Algerian artisans' entrepreneurs, we divided our research into two parts: a literature review followed by a quantitative empirical study. This aims to answer the following question: **How does social commerce influence the motivation and intention of Algerian consumers to buy art crafts?**

II. Theoretical approach.

1. Definition of the craft.

Craft is a term used to describe the process of creating objects by hand, using traditional skills and techniques.

Traditional craftsmanship is an essential component of the craft. This is the set of skills, knowledge and techniques necessary to create quality objects. These skills are often preserved and passed on within specific communities, thus contributing to the preservation of cultural traditions and identity.

Algerian crafts are not only a profession, they are inherent to the lifestyles of the population. It is manifested by the production of objects executed and decorated by hand. It comes from the heritage of artisanal techniques, original decoration patterns, color ranges, which have been maintained since the most distant times. It has its own originality. It is a precious art that expresses itself through pottery, ceramics, sculpture, lace, embroidery, copper work, leather goods and especially weaving (Belarbi Leila 2017).

According to the law of 10 January 1996 published in the Algerian official gazette on the rules governing crafts and trades: must be understood as crafts and trades all activities of production, creation, transformation, restoration of art, maintenance, repair of services, predominantly manual: mainly and permanently, in a sedentary, traveling or traveling form, in one of the following fields of activity:

- Traditional crafts and art
- Craft production of goods
- Service craft

2. The socio-economic role of craft industry.

The craft sector enjoys extensive support from the public authorities because of its crucial role in preserving cultural heritage and achieving economic and social balance. It contributes to the maintenance of the economic and social fabric in rural and urban areas, playing a central role in local and sustainable economic development (Pr M. Belattaf & L. Ziane 2014).

a) Crafts and Land Use Planning:

- Territorial balance: craft enterprises, they contribute to a balanced economic development between urban and rural areas of a country since they are spread over the whole territory, which can enhance their complementarities.
- Quality of life: crafts improve the quality of life of local people and strengthen social ties due to the proximity of artisans and the diversity of their products and services.
- Social cohesion: being often family, the craft generates a sense of common purpose, facilitates human exchanges and maintains an authentic human contact with consumers.

b) Creating Wealth and Jobs:

- Craft enterprises continue to create jobs even in times of economic crisis, while large companies are reducing their workforce.
- The creation of craft activities requires relatively low investments and adapt quickly.
- Flexibility and capacity for adaptation and conversion of craft enterprises according to economic needs.

c) Contribution to Economic Independence:

- Crafts contribute to the economy and sustainable development of a region by repairing and recycling materials rather than renewing them, as well as the use of local raw materials.
- Craft products, especially those of traditional crafts and art, play a role in exports.
- Better mobilization of personal savings of artisans to finance productive activities.

d) Craft and Global Development:

- Crafts play an important role in the balance between rural and urban areas, as it represents a tool for economic recovery, crucial for the creation of wealth and jobs, especially for young people.
- The craft industry supports culture by preserving traditional trades and using local materials while contributing to socio-economic integration.

3. Current challenges in the craft industry.

Craft is a key economic sector in many countries, contributing to job creation and the preservation of cultural traditions. However, despite its importance, the craft industry faces many challenges and problems that hinder its development and sustainability.

- 1) *Preservation of traditional craft techniques:* with the evolution of production methods, some ancestral skills and manufacturing methods may be lost. Integrating these traditional techniques into modern work is essential to remain relevant while preserving the craft heritage.
- 2) *Adapting to changing consumer preferences:* that is, to find a balance between the creation of traditional works that meet the expectations of customers attached to authenticity and artisanal quality, while incorporating innovative and contemporary elements to attract new audiences.
- 3) *Increased competition:* Globalization and easy access to mass-produced products have put pressure on local artisans. To face this competition, the artisans must stand out by offering unique products of high quality and by highlighting their traditional know-how.
- 4) *Lack of visibility:* many artisans have difficulty in making themselves known and attracting regular clientele. This may be due to poor communication and a lack of online presence. Artisans should use the marketing and promotion tools available to make themselves known, such as social networks, websites and trade shows.

In the face of these challenges, solutions can be put in place to support crafts. The government can play a role in providing tax incentives and subsidies to encourage craft development. The collaboration between artisans, the vocational organizations and educational institutions can also contribute to the training of new generations of craftsmen and the preservation of traditional know-how. Finally, it is essential to promote the craft among the general public by highlighting the artisans and their products. Social commerce platforms offer opportunities to increase the visibility and sales of craft products by leveraging social networks and online communities.

4. Definition of social commerce.

There is a before, a during and a after covid-19 pandemic. Consumers, forced to travel and interact with other people, have changed their social habits and consumption patterns. These new expectations and needs of consumers lead to the adoption of a new trade between shopping and entertainment. We are seeing a change in the relationship between consumers and social platforms, and between social platforms and brands (Olivier Laborde and Éloïse Bussy 2023).

Social commerce is the convergence between entertainment, social interaction and commerce. Accenture defines social commerce as the integration of social experience and e-commerce transactions into a single purchase path, made possible by one platform.

Social commerce, which can also be called social commerce, social shopping or commerce, is a concept that refers to the use of social media platforms and networks to facilitate the purchase and sale of products or services online (Olivier Laborde and Éloïse Bussy 2023).



Source : www.accenture.com/us-en/insights/software-platforms/why-shopping-set-social-revolution

Until now, social media was mostly used as a way to gain visibility.

Today platforms such as Facebook, TikTok, Instagram or Pinterest offer more and more features dedicated to social commerce: virtual shop, live shopping, recommended products...

In this regard, 64% of social media users surveyed reported having made a purchase through social commerce in 2021 (Accenture, 2021).

According to Hootsuite, there are five types of social trading:

- Marketplace sales: peer-to-peer sales (e.g., Facebook marketplace, Craigslist, eBay);
- Native social shopping solutions (e.g. Facebook and Instagram stores);
- Organized shopping lists (for example, shopping lists on Pinterest);
- Live purchase events (for example, on Facebook Live);
- Purchased AR filters (for example, lenses available on Snapchat).

The trend of social commerce could particularly impact new generations. By 2025, according to consulting firm Accenture, Generation Y and Generation Z are expected to account for 62% of global ecommerce spending on social platforms.

The most important social commerce expenditures should be:

- Clothing, with more than 18% of the world's spending,
- Consumer electronics, with 13% of the expenditure,
- Interior design, with 7% of the expenses.

Apart from the possibility of selling, a social media presence is becoming increasingly strategic for brands, e-merchants and more generally retailers. These platforms make it possible to create links with prospects, strengthen the dialogue with customers but also to retain them. For consumers, social networks are a source of information about a brand or product and a means of exchange.

- 78% of consumers are more likely to buy from a brand with which they have had a positive experience on social platforms and 77% will prefer it over the competition (Sprout social 2021).
- 66% of people surveyed by Facebook say that being able to send a message to a company gives them confidence in their brand (Greenberg, Inc 2027).
- 58% of users say they are more interested in a brand after seeing it in Story (Ipsos 2018).
- 97% of Gen Z consumers say social media is their main source of inspiration when shopping (The Influencer Marketing Factory 2018).

5. Social networks and their audience in Algeria and around the world:

- Facebook: 2.912 billion active users per month (Meta Platforms, Inc.2022).
- Instagram: 1 billion active users per month (Statista 2021).
- Pinterest: 433 million active users per month in July 2022 (Pinterest Inc's 2022).
- Snapchat: 319 million daily active users (Snap Inc.2022).
- TikTok: 1 billion active users per month (TikTok 2021).
- In 2022, 58.4% of the world's population will use social networks. (Digital Report 2022). In Algeria, there are 23.95 million users, or 52.9% of the total population (Digital Report 2023).
- Data published in the advertising resources of Meta indicate that Facebook had 20.80 million users in Algeria at the beginning of 2023, or 45.9% of the total population, 8.40 million users for Instagram (18.55%), and 6.95 million users for Snapchat (15.35%) (Digital Report 2023).

While social networks have many advantages and assets for e-merchants, they still have their limits. Buying on social media generates some apprehensions among consumers. In its study, Accenture reveals that 50% of respondents fear a lack of buyer protection and flaws in the refund policies for purchased goods.

6. Benefits of social commerce for businesses.

Social commerce has several advantages (Maestria):



Attract new customers

Use social networks to prospect and encourage their community to share their posts to gain visibility.



Gain notoriety

Present and promote their know-how and encourage their contacts to follow them.



Create social connection with their community

Get to know your customers, what are their needs, their references?



Increase the traffic of their website

Encourage their subscribers to visit their site.



Build customer loyalty

Publish enriching content for their target, make them want to come back.



Monitor market and competitor news

By controlling what their competitors do, they stay ahead of market trends.

Social commerce is therefore very important for modern businesses, as it helps them to engage with their current customers, finding new ones and remaining competitive in today's digital landscape.

7. Intersection between craft and social commerce.

In the face of social commerce, it is relevant for the activity of many companies to go through social networks for marketing and selling products.

In the craft trades, one lives above all on the quality of his work. Previously, the passion for this quality was transmitted through direct contact with the customer. Today, this contact is made primarily on social networks: because of their popularity and reach, Platforms like Facebook and Instagram are the perfect place to show potential customers the quality of craftsmen's products or services in this fast-changing world. In addition, the comments, reviews or stories show customer satisfaction and greatly influence the purchase decision of interested users.

A presence on social networks allows to tell the story of the creations of the artisans, to highlight the quality and originality of their work, and reveal the backstage of their activities.

Today's customers are looking for authenticity and want to know the origin of the products they buy. As a craftsman, sharing your passion and expertise through engaging content can quickly turn viewers into buyers.

Social networks therefore offer artisans an unprecedented opportunity to develop their business. By showcasing their uniqueness and craftsmanship, artisans can use these tools to gain visibility, interact with their audience, and ultimately increase sales. The important thing is to adopt a consistent strategy, produce quality content and remain engaged with your community.

III. Methodology of the research.

In order to best answer our research problem, we used a quantitative deductive approach because we believe that this is the study that would best meet our expectations. This method is characterized by the collection of primary data to test hypotheses, theories and models of behavior using statistical analysis tools. Our choice for this approach is based on its effectiveness in perceiving the real facts. This gives our study a special importance in the field of research.

Addressing the issue of promoting crafts through social commerce, we have set up a research methodology centered on an online questionnaire called Google Forms. If we take this "survey administration software" in the broad sense, it can be considered that it is known for its ease of use, a significantly shorter and very reasonable time for processing a large and varied amount of information (Rebière, 2019). In particular, for the study and interpretation of data with greater precision, those who may explain its popularity (Rebière, 2019).

The main objective of our study is to collect relevant data on perceptions, perceptions, the attitudes and behavior of the various actors involved in the craft sector and social commerce. We seek to identify effective practices and challenges encountered in the promotion of craft, while assessing the potential impact on key aspects of the sector.

❖ The questionnaire.

For our study on the promotion of crafts through social commerce, we designed two separate online questionnaires for the main actors: artisans (those who already use social commerce) and consumers (Buyers of craft products via social commerce platforms). Each of these questionnaires is structured around several specific themes in order to obtain a detailed and nuanced understanding of the dynamics at work in the craft sector and social trade. This information will enable us to make relevant recommendations for effectively promoting crafts while preserving cultural heritage and strengthening the economy.

○ Artisans Questionnaire.

The data of the questionnaire addressed to artisans were collected from 56 respondents. They were selected by snowball sampling. This sample reflects the diversity and characteristics of the total population of artisans working on social networks. They come from different parts of the country, produce different types of crafts (textiles, ceramics, jewelry, etc.), and use different social media platforms (Facebook, Instagram, etc.).

The questionnaire for artisans is intended to include:

- Their demographic and professional profile.
- Their use of social commerce platforms to understand which platforms are the most popular and why.
- Their promotion strategies, that is, the types of content shared, advertising campaigns, and engagement with customers.
- Their experiences, in order to assess customer satisfaction and the impact of social interactions on sales.
- The challenges and opportunities they face can include aspects such as competition, online visibility, and access to resources.

○ **Consumer Questionnaire.**

To ensure validation and obtain a study that best met our expectations, we interviewed a sample of 592 people, All social media users and 18 years of age or older. The objective was to make the questionnaire relevant and representative of the information sought. It is also important to note that the respondents come from the main cities of Algeria.

The consumer questionnaire is intended to include:

- The demographic context of consumers;
- The frequency of use of social networks for the purchase of artisanal products;
- Their buying behavior,
- Their place of residence and the methods of delivery and purchase;
- Their preferences and expectations for quality, authenticity, customer service, and social engagement.

IV. Outcome and discussion.

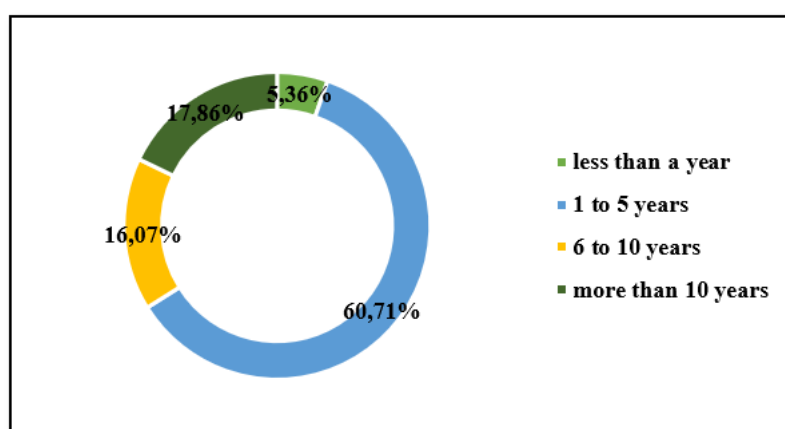
In this part we will analyze the results obtained during the quantitative study.

a. For artisans.

If we try to summarize **the first theme** raised in the survey addressed to craftsmen, which concerns demographic information on the artisan, The most common craft trades among artisans are pottery, ceramics, jewelry, weaving, carpentry, leather goods and copper work.

These occupations represent a variety of skills and traditions that are often passed on from generation to generation. For example, pottery and weaving are traditional trades that use ancestral techniques, reflecting the richness of Algerian cultural heritage. Jewelry, on the other hand, often combines traditional methods with modern designs, attracting a wider market.

Also, the analysis shows a growing adoption of social networks among artisans, with a majority having less than 5 years of experience or a rate of 60,7%. This trend is indicative of the growing importance of digital platforms for artisanal trade. Artisans recognize the benefits of social networks for promoting their products, creating their brand, and reaching a wider and more diverse audience.



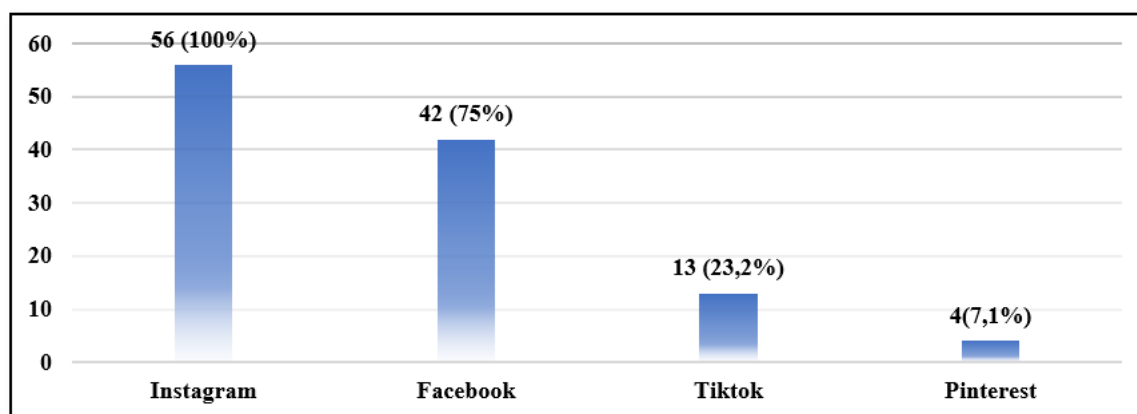
Source: adevelopa by us.

The second theme of the questionnaire concerns the rate of use of social commerce platforms by artisans to promote craft creations. The analysis of the survey allowed us to find that all artisans

(100%) use Instagram to promote their creations. With its visual orientation, Instagram is ideal for artisans who want to show the beauty and details of their creations.

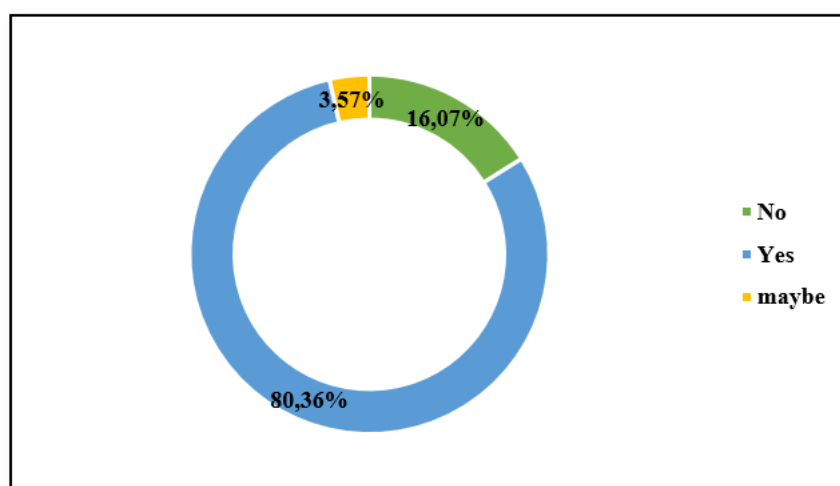
Facebook is also a platform widely used by artisans (75%) because it is a versatile platform with a large user base, Making it a popular choice for craftsmen.

Instagram and Facebook remain the dominant platforms, thanks to their large user base and visual features.



*Figure 2: Platform Usage Rate by Artisans.
Source: developed by us.*

In the third theme, regarding promotion strategies and experiences on social networks, it is observed that 80,36% of the artisans surveyed use specific techniques to promote their sales on social networks. These techniques play a crucial role in the success of artisans to reach their target audience, increase the visibility of their products and boost sales.



*Figure 3. Survey on social media promotion strategies.
Source: developed by us.*

85.7% of respondents use images of finished products to present their creations; following the videos showing the process of creating objects with (60.7%), a good technique to create a more personal connection with the public.

Visual content is therefore essential to draw attention to social networks, High quality images and engaging videos can highlight the details and quality of craft products.

The use of hashtags and relevant keywords is also a common strategy of artisans; Hashtags help categorize content and make it more accessible to users who are searching for specific products or topics.

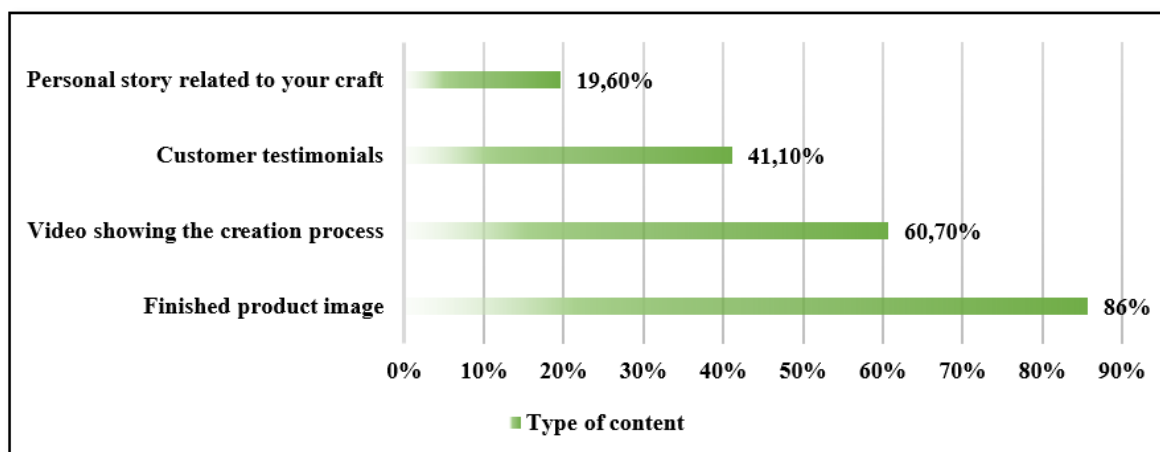


Figure 4. Favorite content for promoting creations on social networks.
Source: developed by us.

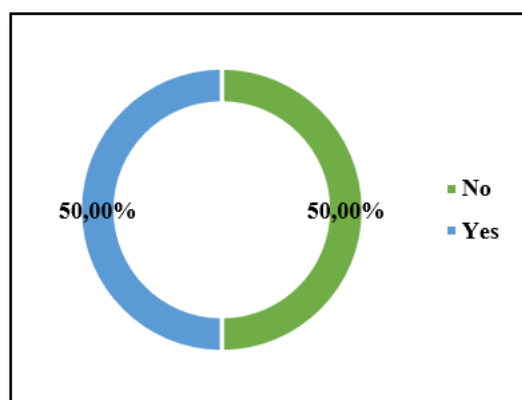


Figure 5. Influencer Collaboration Survey.

Collaborations with influencers are also common practices among respondents, as 50% of them believe that these partnerships can increase the visibility and credibility of craft creation.

Source: developed by us.

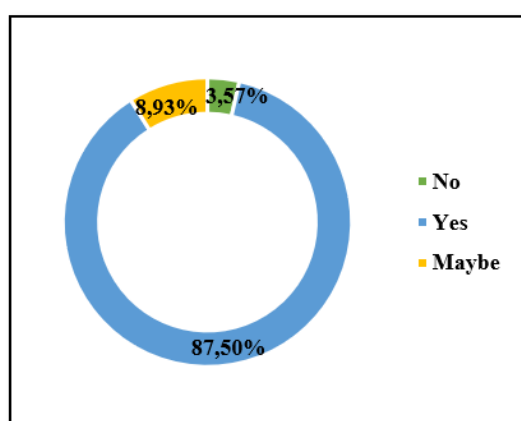


Figure 6. Survey on Sales Growth. The promotion strategies on the social networks for artisans have achieved multiple objectives in **the fourth theme**, ranging from increasing visibility and sales to customer loyalty and brand strengthening. The majority of respondents (87.5%) confirm this.

Source: developed by us.

In **the fifth theme**, it is observed that artisans face various challenges in promoting their products through social networks but also see opportunities for growth. Some of these challenges and opportunities include:

CHALLENGES:	OPPORTUNITIES:
<ul style="list-style-type: none"> ▪ The difficulty of maintaining visual consistency across publications is the case for 30% of respondents. ▪ 20% of those surveyed people believe that craftsmanship is often underestimated and undervalued by the general public and policy makers. As a result, traditional craft skills are being lost as younger generations show less enthusiasm and interest in these professions. ▪ Turning social media engagement into real sales can be a challenge for 17.5% of artisans. It's important to create a seamless customer journey from discovery to purchase. ▪ With so many artisans on social media, standing out in a saturated market can be a challenge. ▪ Frequent changes in social platform algorithms can affect the visibility of posts, requiring constant adaptation of strategies. ▪ Time management to create and plan compelling content, respond to comments and messages, and analyze performance. ▪ Feedback and reviews can be posted on social media, requiring proactive management to maintain a positive reputation. ▪ User preferences and trends are changing rapidly on social media, forcing artisans to stay constantly informed and adaptable. ▪ While social media offers organic opportunities, a strategy of effective promotion may sometimes require advertising investments. 	<ul style="list-style-type: none"> ▪ Increased visibility through attractive visual content and direct interactions with users, 44.4% of artisans believe that social networks strengthen their reputation, attract new customers and boost their sales. This visibility also allows us to value the artisanal know-how and preserve cultural traditions. ▪ 18.5% of respondents think there is an ease in promoting products through social networks and online commerce platforms. These digital tools allow you to reach a global audience at a lower cost, engage customers directly and collect feedback in real time. ▪ Social networks allow 12.9% of the artisans a direct and immediate interaction with customers, facilitating the creation of strong relationships and loyalty.

a. For consumers.

In the first topic of our consumer survey, we used a dynamic table. It is a powerful and flexible tool used to analyze, summarize and explore data interactively.

The dynamic table shows a high prevalence of women (90.88%) compared to men (9.12%) among consumers interested in crafts. Women have a greater commitment and interest in crafts.

Our survey found that the age distribution indicates that the majority of respondents are relatively young and their cumulative percentage is 84.46%. People in this age group are often active on social networks and have considerable purchasing power.

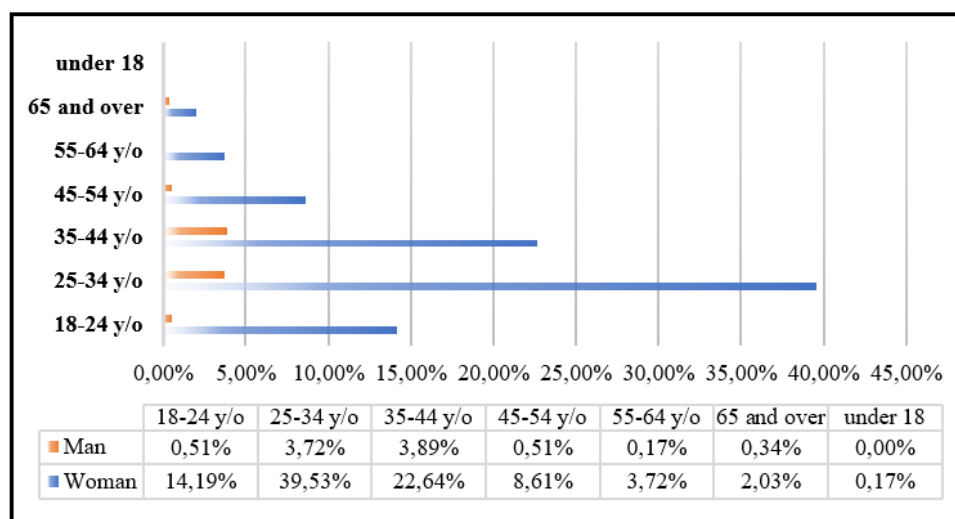


Figure 7. Sociodemographic characteristics of the respondents.
Source: developed by us.

The majority of consumers have a higher level of education (bachelor, master, etc.) (94.93%). This educated audience is probably more receptive to informative and educational content about craft products, such as the stories behind the products, manufacturing techniques, and the cultural and economic benefits.

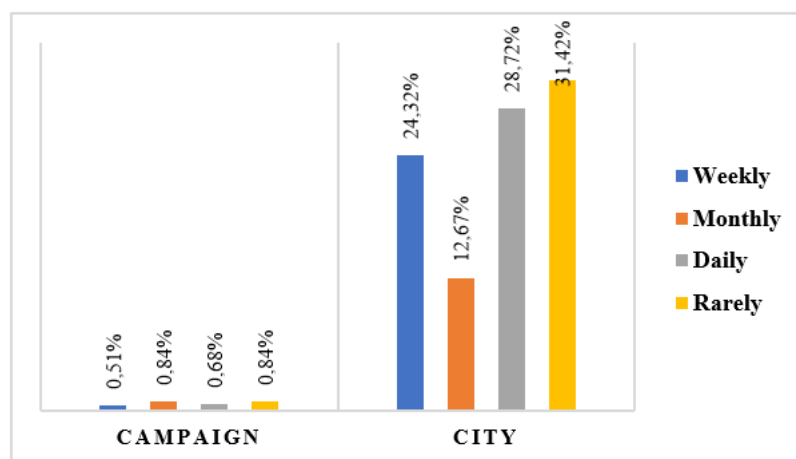
Analysis of the results from **the second and third theme** of the questionnaire shows clear trends regarding the preferred platforms for consumers to discover products of craft art, the frequency of their consultation and their buying behavior.

79.9% of consumers prefer Instagram for discovering craft products thanks to its visual orientation. Facebook is also popular for its craft groups and communities (63.1%). Consumers discover products through recommendations and exchanges within these groups.

The observation also showed that 32% of respondents rarely consult craft products against 29% who do it daily, this may seem paradoxical, However, there are several factors that can explain this distribution of consultation behaviors:

- An occasional interest or specific needs for craft products.
- An ongoing interest and a high commitment to the craft, no doubt from enthusiasts or professionals in the sector.

In both cases, 60.2% of respondents said they had already purchased craft products via a social media platform. They mainly cite the originality of the products (66.5%), the artistic quality (57.2%) and the encouragement of craftsmen (37.4%) as motivations for their purchases.



In **the fourth and fifth thematic** it is found that the majority of respondents live in the city (97.13%), urban residents are the most active users of social networks for the purchase of craft products.

Figure 8. Location of respondents and frequency of use of social networks.
Source: developed by us.

Algeria, located in North Africa, is divided into 58 wilayas (administrative divisions). Our questionnaire reached 36 of these wilayas as can be seen in the figure below, covering 62% of the national territory. It should be noted that the author of this article resides in Constantine, which explains the high number of respondents from this region. However, the crucial role of social networks in terms of visibility should be emphasized.



Figure 9. Geographical Distribution of Consumers of Craft Products.
Source: developed by us.

Home delivery is the most popular mode of delivery for all purchase frequencies (61.49%).

Table 01. Method of delivery for craft products.

	In-store pickup	Home Delivery	Both	Total
Daily	8,78%	20,44%	0,17%	29,39%
Weekly	9,63%	14,86%	0,34%	24,83%
Monthly	6,08%	7,26%	0,17%	13,51%
Rarely	13,18%	18,92%	0,17%	32,26%
Total	37,67%	61,49%	0,84%	100,00%

Source: developed by us.

Consumers who buy daily have a preference for a home delivery mode (20.44%), the same goes for those who buy rarely (18.92%).

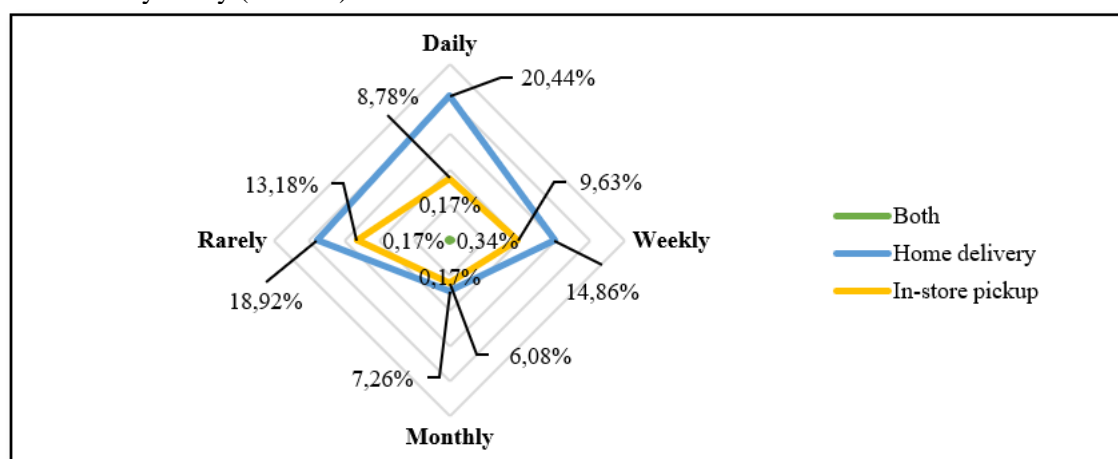


Figure 10. Distribution Modes of Artisanal Products (Preferences and Usage Rates).
Source: developed by us.

Home delivery offers comfort and convenience by eliminating the need to move. This is particularly appreciated by women and those with busy schedules or reduced mobility.

Online purchasing processes are simplified with real-time tracking options and notifications, improving the user experience. It also allows businesses to reach a wider customer base, including in remote or rural areas.

Analysis of the questionnaire on the fifth theme reveals that the types of craft products most popular with consumers are:

- 65.5% for textile crafts (weaving, embroidery etc.).
- 49.9% for pottery and ceramics.
- 33% for copper objects.
- 30.8% for painting and drawing.
- 21.7% for baked goods.

72.9% of consumers are looking for unique and original handmade products, which are not available in mass production, 64.6% want well-made products that will last over time. The value for money ratio is always an important consideration for consumers (53.3%) as well as the authenticity of traditional techniques and materials used (40.1%).

By combining consumer preferences for certain types of craft products with their selection criteria, artisans can better understand the expectations of their target market. This knowledge allows us to adjust production, marketing and sales strategies to meet more effectively the needs of consumers. The European Commission, DG XIII, has recently published a report on the European Union's research and development policy.

V. Conclusion.

In recent years, social networks have grown rapidly, not only in number but also in diversity, allowing each user to find platforms corresponding to their thematic or professional interests. This expansion has brought about radical and positive changes in our lives, such as greater openness to the world, better access to information, and a wider variety of products and services. At the same time, crafts, as a fundamental pillar, play a crucial role in preserving culture and sustainable economic development. It connects the past and present, while providing opportunities for a more sustainable future. Social networks now offer a valuable platform to promote crafts. This will enrich society through innovation and creativity, while strengthening the power of consumers vis-à-vis businesses.

The ambition of our research work was to demonstrate that the growing use of social media platforms has allowed our Algerian artisans to reach a wider audience and diversified, with a great interest in this sector. Thus, the latter offer several ways of improving, informing and interpreting heritage (Kalay, Kvan and Affleck, 2007).

Although our study is the first of its kind in Algeria, it does not claim to provide an exhaustive clarification of the issue under consideration. On the other hand, it opens up many avenues for future research. Based on the analyses carried out, it offers insights into other aspects that are particularly relevant: it would be interesting to study how the promotion of crafts through social networks influences the dynamics of shopping districts or the revitalization of centers-The European Commission has been working on this.

It could also be suggested to study the impact of increased demand for home delivery of craft products on logistics and urban mobility, and to analyze the Sustainable logistics solutions to support the distribution of craft products in dense urban areas. Another research perspective would be to cross-check the data from this study with the data from a qualitative survey through interviews conducted with concept store managers to verify the relevance of the research framework.

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