

Marketing an Artisan Community on the Island of Møn

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by
Jack Hughes
Brandon Milette
Gabriel Rodriguez
Olivia Wisniewski

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Report Submitted to:

Kristina Ask
Ann Kira Brestisson
Patricia Soza Galmez
Project Sponsor: Fabrikat

Professors Karen Oates and Guillermo Salazar
Project Advisors: Worcester Polytechnic Institute

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Abstract

Fabrikat's goal is to market the artisan community from the island of Møn to a greater region by promoting artisans using markets and developing a web shop. The purpose of the project was to create recommendations for a marketing strategy by gathering information from artisans, the general public, the founders of Fabrikat, and by monitoring Fabrikat's online media pages. A list of recommendations was created for the development of a marketing strategy for Fabrikat's web shop.

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Executive Summary

The artisan economy is the stimulation of economic growth due to the sale of artisanal products, which increases when artisans sell beyond their local markets. This has a positive impact on the artisans and the community in general, both economically and culturally. In the past, the main focus on helping developing countries was in trade or agriculture, but the new interest in the artisan economy has led to the growth of this sector.

Artisan culture and handcrafted art is something that customers value, as they are perceived as having a higher quality, being imbued with love, and connecting customers to traditions. This indicates a value and need in preserving the work of artisans that supports their expansion in an effort to strengthen local economies and share traditions on a global scale.

Fabrikat, the sponsor of this project, is a non-profit company focused on the artisan community on the Danish island of Møn. They are in the process of creating a web shop platform to market the work of local artisans from the island. Web shops are online stores that allow customers to make purchases and have items shipped to them. The ultimate goal of the web shop platform is to increase the sales of artisanal products that come from the island and to promote the work of these artisans to a larger region.

The goal of this project was to develop recommendations for a marketing strategy to assist Fabrikat in increasing the regional visibility of artisanal products from the island of Møn. In order to accomplish this, a number of objectives were created:

- Objective 1: Understand the cultural identity of the local artisans that Fabrikat supports.
- Objective 2: Document the strategies implemented by Fabrikat and local artisans used to market products made within the region of Møn.
- Objective 3: Monitor the engagement of Fabrikat's online platforms to determine their current market reach.
- Objective 4: Develop recommendations for a marketing strategy that includes the cultural identity of Fabrikat and promotes the growth of the web shop platform.

In order to accomplish the first objective, interviews and a focus group were conducted with local artisans from Møn. A total of 14 artisans on the island were interviewed. The purpose of these interviews was to determine how the products made by these artisans were

representative of the island culture. A focus group with two members was also conducted in order to encourage a conversation with the artisans to discuss their communal cultural identity. This group let the artisans talk about what is truly important to them in terms of their culture.

Interviews with artisans on the island in conjunction with a group interview of Fabrikat's founders were used to accomplish Objective 2. The fourteen artisans interviewed in Objective 1 were the same artisans who were interviewed for this objective. Additionally, three artisans who did not work with Fabrikat were interviewed. The interviews with artisans on the island allowed the team to identify the current strategies that were used to market the artisans' products. The founders of Fabrikat provided information about their current marketing practices. The questions asked during the group interview were not the same questions asked to the artisans, as the purpose of the interviews was different. Effective marketing practices were identified by comparing what the most successful businesses did to promote themselves. The successfulness of an artisan's business was ranked relative to the others, based on how many products they sold per year.

Objective 3 was completed by using data automatically collected by Google Analytics and Instagram Insights. Google Analytics was used to monitor the traffic that went to Fabrikat's website and Instagram Insights was used to do the same for their Instagram profile. Demographics were only collected on Fabrikat's Instagram since Google Analytics can only track users based on their IP address. Data was collected over a six-week period.

The fourth objective was accomplished through two separate methods: surveys distributed through Amazon mTurk™ and a Facebook group, and interviews with shop owners in Copenhagen. A survey was created using Qualtrics and distributed using Amazon mTurk™ to a number of European countries. An initial survey was sent out and received 50 responses. This survey did not account for the age of the user, so the Amazon mTurk™ survey was posted to a different group of respondents in order to retrieve age data. This posting of the survey received no responses in the older demographic (55 and over). In order to get more responses from this category, the survey was sent to the Biosfære-Møn Facebook group. From the Facebook survey, 21 responses were collected, 10 of which were of the age demographic 55 and older. In addition to this, five shops in Copenhagen were interviewed. Four of these shops were suggested by Fabrikat and one was identified by the researchers. The purpose of these interviews was to

discover how these businesses marketed themselves as well as how their business is impacted during the tourist season.

The data from both the focus group and individual interviews with artisans on the island suggested that a connection to nature was an important part of the culture of the island. The island region is a UNESCO Biosphere area and as a part of that, the inhabitants share a common idea for sustainable living. This was observed during the time spent on the island, from the focus group, and from the interviews with local artisans. The two main themes identified as the culture of the island were a connection to nature and ecological sustainability.

The group interview with Fabrikat's founders allowed for the the team to determine Fabrikat's current marketing practices and identify its benefits and limitations. Overall, Fabrikat uses physical advertising methods including posters and newspaper advertisements to draw in customers to their markets. One limitation to Fabrikat's marketing practices is that their web shop has not yet been launched, so they are currently not making any online sales. Any promotion that they perform does not directly lead customers to a place where they can purchase artisanal goods.

The data collected from artisans on the island, the shop owners in Copenhagen, and the Instagram Insights data collection tool allowed the team to determine that advertising on social media is a key performance metric for artisans. The vast majority of artisans utilized social media advertising in some form. When the artisans were classified based on their successfulness, the most successful artisans per year posted daily updates to these platforms. This data is supported by the analytics information collected from Fabrikat's Instagram page as well as by the interviews with the shop owners in Copenhagen.

Survey results indicated that there is a greater desire for handmade artisan goods when compared to similar factory made goods. The survey also revealed what type of information survey respondents would like to know before purchasing. From this information, the team concluded that promoting the handmade aspect of products on Fabrikat's web shop would be effective in producing a higher number of sales. The interviews with the shop owners in Copenhagen revealed that if the handmade goods are of high quality, word of them will spread through the reputation that the store has.

Based on the results, a set of recommendations was developed that can be used by Fabrikat to create a marketing strategy to increase the number of sales on their web shop:

1. Share the Cultural Identity of the Island

Highlight the shared cultural identity of the island on the web shop by promoting products that exemplify sustainability and a connection to nature.

2. Increase Social Media Posting

Update Fabrikat’s social media platforms at least every two days to increase the exposure that Fabrikat receives. By increasing their exposure, Fabrikat will begin to reach new audiences. Fabrikat can utilize the library of posts that was created by the team.

3. Create a Reputation for Quality Handmade Products

Highlight the quality of the handmade products so that Fabrikat’s reach will grow through customers recommending them to their friends and family. Create a good experience for the customer when they buy products on the web shop.

4. Share Fabrikat’s and the Artisan’s Story

Send a postcard or similar item with each package that is shipped that tells the story of Fabrikat and the artisan who created the piece. This will allow customers to learn more about the business and share it with others.

5. Keep Customers up to Date

Update customers on new products or information about Fabrikat’s events in order to promote them.

6. Feature Fabrikat in Local Guidebooks

Local guidebooks on the island are commonly used by tourists to learn more about the island and local businesses. This will allow Fabrikat to reach new groups of people.

7. Create a Pop-up Shop during the Summer

Create a pop-up shop during the summer to market Fabrikat’s products directly to tourists who are visiting the island.

8. Have Media Platforms Available in Multiple Languages

Fabrikat’s media platforms should be able to be viewed in multiple languages in order to increase the number of people who can interact with them.

Authorship

Jack Hughes, Brandon Milette, Gabriel Rodriguez, and Olivia Wisniewski all contributed to the research and writing of this report. The following is the breakdown of how the report was written.

Jack Hughes wrote the section in the background about the Potential for Expanding the Artisan Sector in Møn, the methods section for Objective 4, and the results and analysis for Objective 4. Mr. Hughes also contributed to the writing of the recommendations for a marketing strategy.

Brandon Milette was responsible for writing the executive summary, the section of the background that discussed The Value of the Artisan Sector in Advancing Local Economies, as well as the methods, results, and analysis for Objective 2. Mr. Milette also contributed to the writing of the conclusion and future recommendations.

Gabriel Rodriguez contributed to the writing of the background section regarding Business Models and Marketing Strategies for Advancing the Artisan Sector as well as the methods, results, and analysis for Objective 3. Mr. Rodriguez also contributed to the writing of the recommendation for a marketing strategy.

Olivia Wisniewski wrote the abstract and contributed to the section in the background referring to Business Models and Marketing Strategies for Advancing the Artisan Sector. Ms. Wisniewski was also responsible for writing the section in the methods, results, and analysis regarding Objective 1. Ms. Wisniewski also contributed to the writing of the recommendations for a marketing strategy and the future recommendations.

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1 Introduction

The artisan sector is the second largest employer in the developing world (Indego Africa, 2019). The artisan economy is the association of artisanal products with economic growth, typically increasing when artisans sell beyond their local markets. As the industry grows, external markets are entering the typically rural areas. This has a positive impact on the artisans and the community in general both economically and culturally. In the past, the main focus to help developing countries was in trade or agriculture, but the new interest in the artisan economy has led to the growth of the sector (Kerry, 2015).

Artisan culture and handcrafted art is something that customers value, as they are perceived as having a higher quality, being imbued with love, and connecting customers to traditions (Fuchs, Schreier, & Osselaer, 2015). This indicates a value and need in preserving the work of artisans that supports their expansion in an effort to strengthen local economies and share traditions on a global scale.

Traditional distribution channels for artisans include local, often seasonal, markets or stores that allow consumers to engage with the artisan or with the community where the products were made. While these channels retain connections between the product and the artisan, they limit the ability of artisans to expand their markets (Foote, 2015). The seasonality of sales leads to inconsistent revenue, restricting the ability of artisans to plan for the future of their businesses.

Online platforms address some of the challenges and limitations of traditional marketing channels, allowing artisans to sell their work and market themselves globally. One website that allows artisans to pay for an online booth is Etsy™. Etsy™ and similar web based platforms let artisans effectively create their own store and sell their work for prices that they dictate (Close, 2016). It is also an effective way for artisans to ensure a larger profit margin as the use of the website is inexpensive. Such platforms promote the expansion of artisan markets to a global scale.

While such platforms allow the artisans to market their individual goods, they do not effectively represent the identity of the artisan and their products within a cultural context. Fabrikat is an artisan collective on the Danish island of Møn, seeking an alternative to local

marketplaces or individualized web based platforms that will allow local artisans to expand their markets while retaining their cultural identity. The goal of the project is to assist Fabrikat by developing recommendations for a marketing strategy that will increase the visibility of artisanal goods from the island of Møn. The study focused on developing an understanding of the cultural identity shared among the artisans that comprise the Fabrikat collective, document how Fabrikat and the artisans currently market their products, and monitor Fabrikat's current media platforms to observe their user base and the market that they currently reach. The collected data was analyzed and informed recommendations for a marketing strategy for Fabrikat's web shop, which is a developing component of Fabrikat's website that enables the sale of artisanal products.

2 Background

The background chapter provides a foundation upon which the study was based. The key element of the background is to understand the value of the artisan economy.

2.1 The Value of the Artisan Sector in Advancing Local Economies

The artisan sector provides the local community with potential to generate wealth, which in turn offers a boost in the local economy. In 2015, the artisan sector was estimated to be a \$32 billion a year global industry (Foote, 2015). The sector is growing, especially when it comes to exports, and when added together artisans make up the fourth largest economy in the world (Kerry, 2015). The Intuit 2020 Report suggests that the artisan economy has potential for generating local wealth due to the connections that are made between large cities and local villages (Emergent Research, 2010). These connections are made much faster as technology and the internet expand, allowing the world to interact on a level that has not been seen in previous decades.

Entrepreneurial investments into artisan businesses provide the means for accessing global markets. “The artisan sector is already a proven source of job creation and export earnings ... it has huge untapped potential to further boost income and employment globally” (Foote, 2015). The potential refers to the economic expansion of the artisan sector if entrepreneurs were to invest in the businesses of local communities. By investing in artisans, entrepreneurs help fund them which in turn allows them to grow their businesses. As a result of this growth, local businesses are able to spend their resources to better market themselves, such as developing websites or joining global markets, thereby bringing in money from outside sources.

Artisans who have already begun to globalize provide a positive cash flow into their communities as they are able to reach a larger, international market. Globalization refers to the sale of the products outside of their local market. An artisan who is only able to reach their local market does not have the greatest potential to contribute to the growth of the local economy because they are not adding any net wealth to the community. An outside entrepreneur can invest in artisanal companies in order to promote their globalization. This type of entrepreneurship is

the “engine for poverty reduction and economic development” (Foote, 2015). Artisans who sell beyond their local markets are a key resource in expanding local economies. Artisans do not have to work full-time to contribute in the local economy, the families “whose livelihoods are dependent on farming are often the same families who earn income from selling handcrafted products and artwork in the off-season” (Foote, 2015). Consequently, families who work in the seasonal agriculture sector can produce artisan goods when the farming season is over, which helps generate income throughout the year.

In addition to the economic benefits, the expansion of the artisan sector also brings the opportunity for sharing unique cultural identities (Kerry, 2015). Expanding the market reach of communities allows their culture to be brought into the home of every customer and be preserved. IKEA, an international furniture company, works with artisans to produce limited-edition collections reflecting their cultures. This exposure not only leads to the economic benefits for the artisan but also expands the reach of their culture, allowing them to share something unique with all who see it. Additionally, Ten-Thousand Villages operates in a similar manner, buying products from artisans around the world to sell in their stores. This process not only brings diverse cultural identities to different parts of the world through the work of artisans, but it also serves to preserve the cultures and indigenous practices of people from around the world (Ten Thousand Villages, n.d.).

It is important to note that buying artisanal work does not simply mean choosing a handmade product and supporting the local economy, it also means celebrating and preserving the unique cultures and traditions that exist globally. “There is a hunger to remain connected to our roots and to value products that are crafted with really unique skills and with attention to detail. There’s an honesty and authenticity in those products that is hard to find in a lot of other places” (Kerry, 2015).

2.2 Business Models and Marketing Strategies for Advancing the Artisanal Sector

Expanding beyond the local community requires a marketing budget that often exceeds the capabilities of individual artisans. This is especially prominent when artisans first start their

business and begin selling their goods because most of them have very little, if any, budget to spend on advertising and marketing. According to a contributing writer for the Business News Daily:

Established businesses and businesses with large funding and significant revenue have the budgets for marketing and advertising firms. But those companies, say a jewelry-making business that started in a garage, for example, or a clothing line based in someone's bedroom – and continue the run that way – don't always have the ability to market the same way. (Post, 2018)

In most cases big, established businesses with sufficient revenue are doing the majority of the advertising when it comes to selling artisanal goods. Artisans have turned to partnerships with larger companies in an effort to expand their exposure in a global marketplace. The Intuit 2020 report predicted in 2010 that:

In this changing ecosystem, collaborative partnerships between big and small firms will be on the rise. Small firms will contribute innovative practices with market agility and customer knowledge that big firms can't easily achieve. Big firms will offer small businesses marketing and distribution power, enabling them to penetrate broader markets more effectively. (Emergent Research, 2010)

These relationships lead to the growth of local economies by giving the artisans access to resources and visibility outside of their typical spheres of influence. There is evidence of this type of partnership expanding global accessibility to artisanal cultures in today's society. For example, IKEA "collaborates with rural artisans around the world to create limited-edition collections that are sold in its stores" (Foote, 2015). IKEA works with artisans to create unique products to be sold in their large stores globally and on their online stores. Indego Africa is another example of a partnership that enhances the visibility of artisans in a global market. Through the Indego Africa platform, collaborating artisans have increased their earnings from an average of twenty-five cents per day in 2008 to two dollars in 2015 (Indego Africa, 2019). The non-profit organization pools the proceeds of sales of the artisanal products with grants and

donations in order to offer trainings on business and entrepreneurship to the artisan (Indego Africa, 2019). By spending their earnings on the artisans, Indego Africa is developing the transferrable skills and knowledge in laborers within communities.

Another increasingly common approach taken by artisans to expand their market reach is to sell their goods on marketplaces that already have market traffic, such as Etsy™ (Post, 2018). This craft marketing site gives an artisan's products more exposure, and consequently a higher likelihood of selling their goods.

Etsy™ is a popular e-commerce site for artisans as it allows the sale of goods on a virtual platform at a low cost to the artisan. This virtual platform is affordable for artisans to use because it costs 20 cents per listed item and a 3.5% commission for sold items (Close, 2016). This is inexpensive for the artisan when compared to renting a booth at a physical store. For example, if an artisan wanted to sell one of their products for \$25.00, the cost to list the product would be \$0.20 and the commission paid would be \$0.875. The artisan would make \$23.925 on their product and if the cost to make the product was \$5.00, there would still be a profit of \$18.925. This allows a higher return on investment when compared to physical stores. This approach is not only inexpensive, it also allows for more control over sales and production as artisans can set their own prices and are able to engage directly with consumers through the virtual platform.

Using an online platform offers many advantages to artisans. If an artisan decides to use an e-commerce route to sell their goods, it is useful to use as many different platforms as possible to increase product visibility. The founder of Zibbet, a platform for artisans to sell their goods, stated "anyone that has aspirations of being successful selling their products online needs a website, period" (Peacock, 2018). In order to capture potential buyers an artisan needs to have somewhere to send them. In sending potential buyers to their own website, an artisan ensures that all items being offered are their own. However, there is the potential of losing sales to other vendors on e-commerce sites (King, 2018). People looking at goods on these websites are viewing many products as well as advertisements for alternative products (Post, 2018). Consequently, many small producers, such as local artisans, make their own websites in addition to selling their goods on the e-commerce sites.

2.3 Marketing Strategies to Advance Sales Using Online Platforms

Once an artisan has a website, it is crucial to use marketing strategies to convey the unique aspects of the products and the person who created them. One way to show the consumer the uniqueness of the work is through photography (Clark & Milne, 2018). The consumer can truly visualize how each product will fit into their life with the aid of pictures that the artisans provide. Advertising in this way makes the products stand out and makes the consumer who purchased the item feel special, in turn making them more likely to buy work in the future. “What it really comes down to is realizing that handmade products and the artisans who craft them have a unique skill that others admire and go out of their way to support” (Post, 2018).

Artisans can utilize social media pages and subscriber mailing lists to share the images of their unique pieces when they are produced (Peacock, 2018). Platforms that many small companies use to advertise are social media platforms where friends can share ideas, images, and products, like Facebook and Instagram (Robinson, 2017). Artisans can also create an email subscriber list, which is a list of people interested in the artisan’s work (Robinson, 2017). This list can include customers who have already purchased products as well as those who have shown an interest in purchasing. An easy way to sign up for an email list is beneficial to have on an artisan’s website, as it is a part of online advertisements. Having a group of subscribers to communicate with at any given time through an email is the fastest and cheapest way to advertise. Emails can be sent with information about website updates, new items being offered or on sale, as well as sending information about promotions that might only be happening that week.

It is not effective to send subscribers a monthly 20% off coupon that they can use on their next purchase, instead artisans must create a greater sense of urgency by offering promotions for a shorter amount of time (Robinson, 2017). For example, an artisan might offer a coupon that must be used in the next 72 hours or advertise a free bracelet if they order in the next 24 hours. Research has shown that urgency boosts marketing and the human fear-of-missing-out response is a key technique companies take advantage of (Robinson, 2017).

2.4 Potential for Expanding the Artisan Sector in Møn

In Denmark, the Island of Møn has an established history of artisanal producers. The idyllic southeastern island is home to more than 9,337 people and is a relatively rural area (Larsen, 2019). In addition to the natural beauty and landscape of the island, the established infrastructure for tourism provides opportunity for the expansion of the artisan sector within the region.

Fabrikat is an artisan collective located on the island of Møn, founded in 2017. Fabrikat's mission is to promote education about sustainable design, new materials, and production methods to the local community on the island (Soza, Brestisson, & Ask, 2018). It aims to accomplish this through an open approach to the idea of craftsmanship and community involvement. Fabrikat is community driven, privately owned company. Fabrikat has five main focus areas: experimentation and innovation, cooperation, sustainability, design, and proximity (Soza et al., 2018). It promotes experimentation and innovation through workshops and community events. Cooperation is emphasized through a network that the founders have created encouraging the artisans to collaborate on projects. The network refers to the 53 artisans that Fabrikat has carefully selected to help represent the core values of the company. The founders try to make sure that everything that they do is sustainable by trying to not waste any material that they use. Finally, Fabrikat is dedicated to supporting artisans on the island of Møn, stressing their commitment to the proximal community.

Fabrikat does not yet have a web shop in which to sell artisanal goods. Furthermore, their website offers a space for sharing information about workshops and events. Some of the events and workshops that have been hosted by Fabrikat include: Cultural Days on the Sugar Factory, and the December 2018 Bazaar. Cultural Days on the Sugar Factory had workshops to create art with and about nature. The December 2018 Bazaar was an event where members of the community could purchase locally made products and enjoy activities for the whole family before the holidays.

Artisans create a wide range of handcrafted products that are sought out by customers. These include ceramics, glass, jewelry design, graphics, textiles, and much more. Artisans working with ceramics often mold and paint unique tableware such as, plates, bowls, and mugs.

Glass designers can create stained glass mosaics as well as many other decorative pieces. Artisans work with a variety of materials including precious metals and rare stones to create intricate jewelry of all kinds. Textile weavers use materials like silk, linen, and cotton to produce a wide variety of fabric pieces ranging from clothing to decorative table cloths.

Despite flourishing tourism and the long established artisan sectors on the island, artisans have not had a means of exposing their work beyond the island and its visitors. There are more outlets for artisans to represent themselves and sell their work regionally, including within the city of Copenhagen. For example, the Association of Danish Artisans and Designers (DKoD), comprised of over 500 professional, creative craftsmen, and designers work to support artisans and their projects as well as to spread awareness of what they create (Danske, 2018). The DKOd organizes markets throughout Denmark in which members are able to set up a stand and sell their products to the public. Additionally, these markets offer a platform for artisans to interact directly with consumers to share the cultures that inspired the products. Textile designer and DKOd member Mai Plank claims that this interaction with customers is what makes DKOd markets special and draw so many people:

It is the direct dialogue that is one of the strengths of the market, because the dialogue creates an understanding of why a handmade coffee cup that has been four times in the oven costs more than that in the supermarket - and why a handmade piece of jewelry that is customized especially for you is a unique story you carry with you every day. (Plank, 2018, as cited by Danske, 2018)

Fabrikat events held on Møn are similar to DKOd markets and are a good way of bringing exposure to artisans and the culture as a whole. The challenge lies in marketing these events and bringing new people to the island to experience the culture and purchase hand made products. That is why it will be important to utilize online platforms in order reach new audiences across the region and advertise Fabrikat in a way that will attract new customers.

3 Research Methods

In collaboration with Fabrikat, this study aims to develop recommendations for a marketing strategy in an effort to increase the regional visibility of artisanal products from the island of Møn. In order to accomplish this mission, the study aims to complete the following four objectives.

- Objective 1: Understand the cultural identity of the local artisans that Fabrikat supports.
- Objective 2: Document the strategies implemented by Fabrikat and local artisans used to market products made within the region of Møn.
- Objective 3: Monitor the engagement of Fabrikat’s online platforms to determine the current market reach.
- Objective 4: Develop recommendations for a marketing strategy that includes the cultural identity of the artisans and promotes the growth of the web shop platform.

Figure 1 shows the objectives of this study and the methods used to accomplish them. The objectives are organized from left to right, showing the associated methods that were used to accomplish each.

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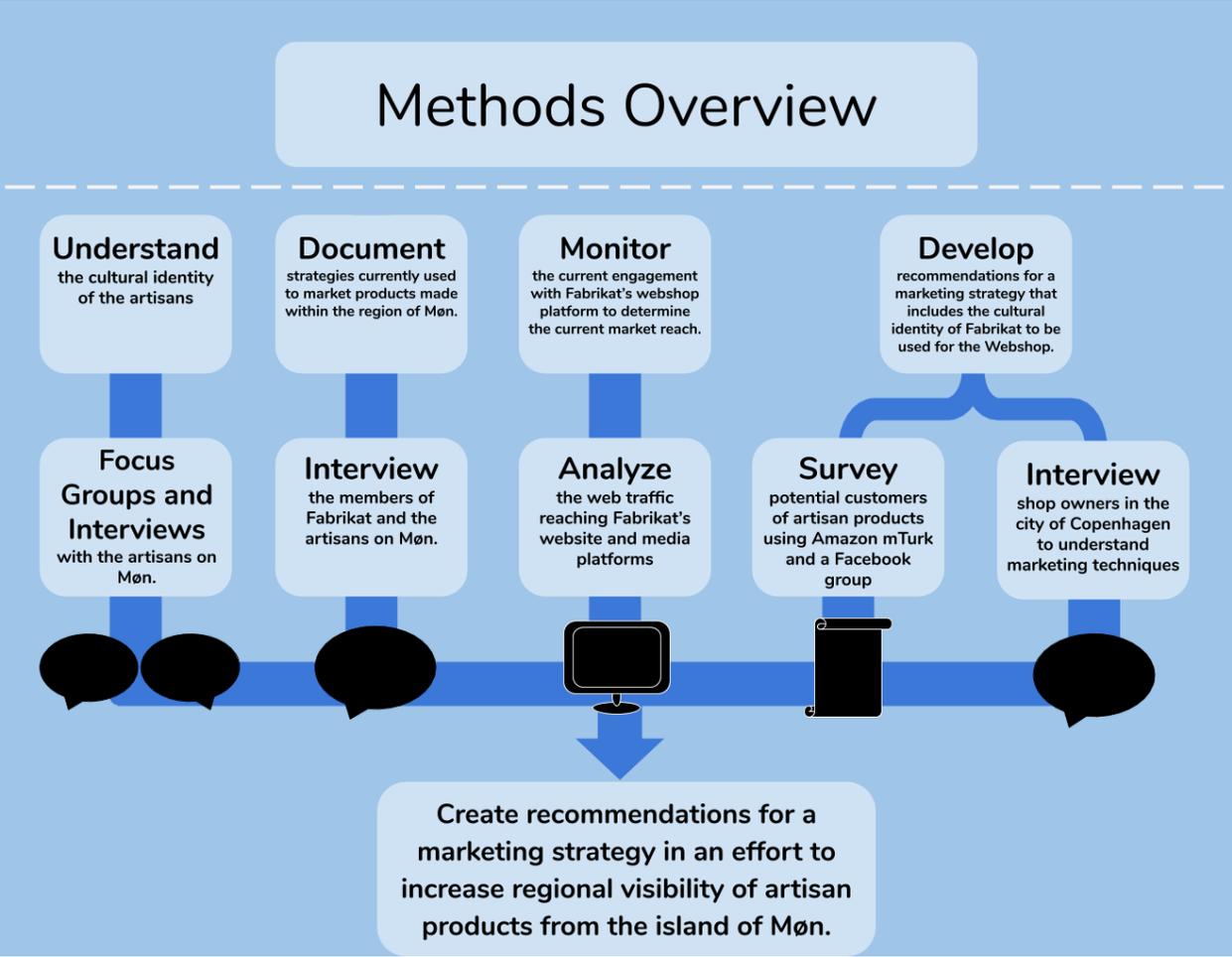


Figure 1: Methods Overview Graphic

3.1 Understand the Shared Cultural Identity of Local Artisans

The first objective of this project is to understand the cultural identity of the local artisans that Fabrikat supports. To develop this understanding, artisans that Fabrikat works with were interviewed. It was important to the study to spend time on Møn to get a better understanding of the community by talking to local artisans and visiting their shops to see the work that they create. Interviews with individuals using a semi-structured approach as well as a focus group discussion were used to achieve this objective.

3.1.1 Methods used for Objective 1:

The methods that follow were completed to gather data to analyze Objective 1: Understand the cultural identity of the local artisans that Fabrikat supports.

3.1.1.1 Semi-Structured Interviews

Interviews with artisans that are a part of Fabrikat's network were conducted. The purpose of the theses interviews with artisans was to gain an understanding of individual perspectives on local culture and identity the relationships between products and culture. In the study, artisans that work with Fabrikat were interviewed and in order to obtain information about them, a convenience sample was used. A convenience sample is when samples are chosen based on the availability of subjects (Singh, 2018). A total of 14 interviews with artisans were conducted in order to gain a better understanding about the importance of culture and how they market products that represent their island culture. The majority of these interviews were in person with the artisans at their workshops or in Fabrikat's office. Two of these interviews were conducted using a Skype call. In the event that the interviewee did not speak English, the sponsor acted as a translator. This solution to the language barrier was used in subsequent methods, where applicable.

Interview questions addressed product production, traditions and shared knowledge, how the products reflected a shared identity, and how artisans wanted their cultural identity to be represented to customers. Listed are two out of the six questions that were asked during the interviews. "How do you go about making the products?" and "Does the work that you make reflect your culture / the identity of Møn or of Denmark?" For a complete set of the interview questions, refer to Appendix I. Once consent was obtained, the interviews were voice recorded and notes were taken. For all subsequent methods involving interviews or focus groups, the participants were asked for permission to record the conversation.

The data that was collected was then coded to identify recurring themes. A bottom-up approach was used to give a better understanding of what was important to the individual artisans that were interviewed through semi-structured interviews. This was derived from the information gathered from the artisans rather than preconceived ideas (Reutter, 2018). The data was digitized into the Google Suite, which was chosen because the software had version control

and was online. The data was structured into a file system on Google Drive that was created using the category labels. The data was also entered on a 'master' Google Sheets document that kept track of data pertaining to who was interviewed, at what time and date were they interviewed, and what categories their data was sorted under. This data storage technique was used for all subsequent methods. Themes identified in the interviews lead to the development of recommendations for a marketing strategy.

3.1.1.2 Focus Group

A focus group was conducted with a group of artisans who are a part of Fabrikat's network. The goal of the focus group was to determine if there was a shared understanding of how artisans perceive and express their cultural identity. The focus group allowed artisans to discuss their ideas of what their shared cultural identity was with one another in an open setting. The team was able to create a focus group using a list of artisans provided by the sponsors.

There was one focus group, consisting of two artisans, that was organized and conducted. The artisans in the focus group were able to have a discussion about their culture. The two artisans in the focus group were also interviewed individually after the conclusion of the focus group. The main difference between the focus group and individual interview was that the focus group was a conversation, whereas the interviews gave an individual opinion.

Data was collected by asking questions to the focus group members and recording the responses as the members discussed amongst themselves. The three focus group questions that were asked are as follows: "What is the cultural identity of Møn?" "How does the work that you make reflect your culture/ the identity of Møn or Denmark?" and "How do you want your culture to be viewed from a marketing standpoint?" Notes were taken during the focus group in addition to the voice recordings. After the data was collected it was carefully coded using a Google Sheet for organization. The codes were reviewed to find recurring themes. The bottom-up approach was used again because it allowed relevant issues to emerge organically (Reutter, 2018). Themes identified in the focus group informed the recommendations for a marketing strategy.

3.2 Document Marketing Strategies Currently used by Fabrikat and Local Artisans

The second objective for the project was to document strategies that were implemented by Fabrikat and the efforts made by local artisans to market products made in the region of Møn. The strategies that were being used to market products were documented so that there was a base point for the development of the recommendations for a marketing strategy. This objective was accomplished by conducting a semi-structured group interview with the founders of Fabrikat as well as individual semi-structured interviews with artisans who are a part of Fabrikat's network. All of the interviews with artisans were done at the same time as the interviews for Objective 1 with the same 14 individuals. Additionally, 3 other artisans who were not a part of Fabrikat's network were interviewed. The artisans that were not part of Fabrikat's network were a knitter, a jeweler and a glass blower. Each of these crafts are consistent with the types of products made within Fabrikat's network.

3.2.1 Methods used for Objective 2:

The methods that follow were completed to gather data to analyze Objective 2: Document strategies implemented by Fabrikat and the efforts of local artisans to market products produced within the region of Møn.

3.2.1.1 Group Interview with the Founders of Fabrikat

A group interview was chosen to complete this objective because the three founders all had the same information about Fabrikat's marketing practices. The semi-structured nature of the interview allowed the researchers to have a better conversation with the founders and get a better understanding of their answers in the context of the island. They also allowed more information to be obtained to questions that the researchers had not thought of.

One group interview with the three founders of Fabrikat was conducted. The purpose of the interview was to identify the marketing practices used by Fabrikat in the past to identify a base point for the development of the recommendations for a marketing strategy. Two questions that were asked during this interview are as follows: "What is your current plan to increase the market reach of Fabrikat?" and "How many events have you held in the past?". The complete list

of questions can be found in Appendix I. The group interview with the founders of Fabrikat was conducted during the first introductory trip to Møn at their office, on March 12th, 2019. In total, three trips were made to the island during the first, fourth, and sixth week, for a total of 10 days.

3.2.1.2 Semi-Structured Interviews

Semi-structured interviews were chosen as the method to complete this objective because the strategies were believed to vary from person to person. Semi-structured interviews allowed the researchers to have a better conversation with the artisans, during which they both responded to our questions and added their own information, allowing us to get a better sense of their answers in the context of the island community (Crabtree & Dico-Bloom, 2006). Two questions that were asked during these interviews were “Where do you currently sell your products?” and “Approximately how many products do you sell per month?” See Appendix I for a complete list of questions.

The artisans that work with Fabrikat were interviewed to obtain more information about the effectiveness of the artisans’ marketing strategies. They also offered an understanding of how artisans independently market themselves, how effective those strategies are, and if any of the collected practices were a good choice for Fabrikat.

When identifying artisans that worked with Fabrikat, the project sponsor provided the list of artisans that helped when scheduling interviews. A total of 14 artisans were interviewed, achieving saturation in our data (Guest, et al 2006). Data saturation means that if no new information is obtained, no additional informants would be contacted. The locations in which the interviews were conducted were various locations on the island of Møn.

3.3 Monitor the Current Engagement with Media Platforms

The third objective was to monitor the engagement of Fabrikat’s media platforms to gain information on Fabrikat’s current market. In order to accomplish this objective, data analytics were used to analyze different visitor metrics on Fabrikat’s media pages.

3.3.1 Method used for Objective 3:

The methods that follow were completed to gather data to analyze Objective 3: Monitor the engagement of Fabrikat's online platforms to determine their current market reach.

3.3.1.1 Data Analytics

“Data analytics (DA) is the process of examining data sets in order to draw conclusions about the information they contain, increasingly with the aid of specialized systems and software” (Rouse, 2016). Data Analytics is used in commercial industries to make better informed business decisions. Notably, it helps businesses increase revenue, improve operational efficiency, optimize marketing campaigns, and gain a competitive edge, all of which help to boost business performance (Rouse, 2016).

The media platforms that were assessed for consumer analytics included Fabrikat's website and Instagram account. Collecting and analyzing data from two sources produced more complete data because more internet traffic reached both platforms when combined, rather than just one. Additionally, by comparing Instagram and the Website data, there was a better understanding of who the visitors were. A substantial amount of marketing is done on social media pages, especially through paid advertisements (Ganguly, 2015).

In order to monitor Fabrikat's media platforms, the four basic steps of data analytics were performed: collection of data, processing of data into information, developing key performance indicators, and formulating an online strategy (Jansen, 2009). Data was collected through a dimensional model (Hu & Cercone, 2004). Within this model there are two major types of data: measurement data (facts) and dimensional data (describes/interprets facts) (Zheng & Peltsverger, 2017).

The measurement data that was collected of Fabrikat's media platforms was about usage count and time. These were a base measure and indicated how many visitors a website pages were receiving and which pages received more views than others. Dimensional data is much more complex but gives a better picture of how customers are using a platform. The metrics that were measured include: traffic sources, bounce rate, conversion rate, user demographics, average session duration, landing pages, pages per session, and new vs. returning visitors. User demographics were only collected for Fabrikat's Instagram page due to the limitations of Google

Analytics, which only tracks individuals based on their IP address. Traffic sources provided information about how people were going to Fabrikat's website. Examples of these sources are organic search, direct, social, and referral. An organic search is when a person arrives to a website through a search engine like google. A bounce is a single-page session on a site. In analytics, a bounce is calculated as a session that triggers only a single request to the analytics server. This can be seen when a user opens a single page on a site and then exits without traveling to any other pages during that session (Google, n.d.). Furthermore, "bounce-rate is single-page sessions divided by all sessions, or the percentage of all sessions on your site in which users viewed only a single page and triggered only a single request to the Analytics server" (Google, n.d.). A high bounce-rate is not always a bad sign, however if the success of your site depends on users viewing multiple pages on your site then a high bounce rate is bad. For example, if Fabrikat's homepage becomes a way for people to get to their web shop but a high percentage of users are viewing only Fabrikat's home page, then you would not want a high bounce rate. Conversion rate refers to the percentage of people that perform a specific action on a platform. The actions a visitor could take include: making a purchase, signing up for an email list, or making a donation. An example of a conversion rate for Fabrikat's website would be how many people who access their website sign up for the email list. User demographics allow an analysis of where Fabrikat platform visitors are, based on location, age, gender, and interest (Fonvielle, 2017). Tracking demographic data helped to better understand who Fabrikat's customers are. Session duration refers to the amount of time visitors spend on a website before leaving. The average session duration provided an estimate of how long visitors were staying on Fabrikat's website, regardless of the end result. Tracking session durations on specific pages helped determine which pages were most effective and which needed to be worked on. A landing page is the first page a visitor "lands on" when they visit a web page. New vs. returning visitors determines how many of a platform's visitors are returning visitors and how many are new visitors. This information offered a way to track if a website is actually attracting new people. Google Analytics was used to automatically convert the visitor data from Fabrikat's website into understandable results.

A benefit to performing data analytics is that data can be collected remotely through online access. Tracking tools were set up to start collecting the data upon arrival to Fabrikat's

office, March 12, 2019 until April 23, 2019, providing 6 full weeks of data collection. Once the tracking tools were installed, they continuously collected visitor data on Fabrikat's media sites. Since data was constantly being gathered, it was recorded weekly on Wednesdays. Once the tools were implemented and the data was gathered, organized, and analyzed, conclusions were made based on what trends were found in the data. The analytics were used to create recommendations for a marketing strategy.

3.4 Develop Recommendations for a Marketing Strategy to Promote the Growth of the Web shop Platform

The last objective for this project was to develop recommendations for a marketing strategy to promote the growth of Fabrikat's web shop platform. In order to accomplish this, data was obtained through surveys and semi-structured interviews.

3.4.1 Methods used for Objective 4:

The methods that follow were completed to gather data to analyze Objective 4: Develop recommendations for a marketing strategy that includes the cultural identity of Fabrikat and promotes the growth of the web shop platform.

3.4.1.1 Surveys of Potential Customers

Conducting surveys provided market research focusing on how potential customers were likely to be reached through advertising and their level of interest in artisanal products. The surveys were focused on gathering data from a larger population, not directly from Møn, in order to gather general market research. The survey was directed at participants within the region of Scandinavia as well as other countries that tourists typically come from. The countries targeted in the survey were Denmark, Norway, Finland, Sweden, Germany, the Netherlands, and Italy. Direct marketing surveys were used to accomplish this due to the large amount of data that could be collected. Surveying can be a very effective method to obtain data, but only if executed properly and within the right demographic (Alam, Khusro, Rauf, & Zaman, 2014). To add convenience to the surveying process, the online platform Amazon Mechanical Turk (MTurk) was used (Amazon Mechanical Turk, n.d.). Amazon MTurk™ is an online service that provides

businesses with the ability to distribute tasks to be completed virtually by a crowd sourced workforce (Amazon, 2018). One service provided by this program that was used for the project was surveys. In order to get more people to accurately fill out surveys, MTurk allows for survey takers to be compensated. This provides an incentive for people to participate at higher rates than if surveys were taken in the field and would allow access to a larger number of people in the time available.

In order to effectively suggest marketing recommendations to Fabrikat, it was important to have a concrete understanding of the consumer base. The survey included questions about whether or not people had purchased artisanal goods in the past. One question that gauged interest levels in the artisan market was whether or not someone would be willing to pay extra for something that is handmade versus factory made. Additionally, potential customers were asked what information they would want to learn about an artisan before buying from them and if this information would make them more inclined to buy. This helped to find the appeal that customers saw in artisan products and gave direction for where to implement marketing strategies. Fifty initial surveys were requested through Amazon MTurk™ that did not distinguish age or gender, targeting the aforementioned regions. Additionally, the same survey was sent out to three separate groups all of different age ranges in order to gather age data. The participants from the first survey were blocked from completing the second posting of the survey. The number of respondents from each separate age group was analyzed to see if there was any discrepancy in a certain age range among Amazon mTurk™ users. After 3 weeks on Amazon mTurk, there were zero responses in the older age group of 55 and older. In order to reach this age group, a new platform had to be used to post the survey on. The project sponsors were familiar with a Facebook group that consisted of mainly older adults from the Møn Biosphere region. The survey was posted by the sponsor to the Biosfære-Møn Facebook group, asking if there was anyone willing to take the time to complete it. The only difference in the survey posted on Facebook and the survey posted to Amazon mTurk™ was that the Facebook post included two questions regarding the age range and gender of respondents. Twenty-one responses were collected using Facebook and 10 of these responses were from the older demographic.

In order to analyze the data from the survey responses, frequency analysis was used to discover patterns in the quantitative survey data. The frequencies of specific responses lead to

conclusions about the preferences of potential customers (Martz & Paret, n.d.). See appendix III for a detailed list of survey questions.

3.4.1.2 Semi-Structured Interviews with Shop Owners in Copenhagen

Semi-structured interviews with local shops in the Copenhagen area were also conducted. Completing these interviews with shop owners, in Copenhagen, gave an insight into marketing techniques that have already been implemented in the area. In order to select specific businesses to interview, research was done to locate companies in Copenhagen that sell handmade products similar to Fabrikat. Five business owners were interviewed in order to thoroughly compare similarities and differences in marketing practices. In addition to research done by the team, the project sponsors were familiar with the city and provided a list of businesses that were contacted. The businesses provided by the sponsors were willing to be interviewed and answer questions regarding effective marketing strategies.

Business owners were asked about what types of products they sold and who their customer base was. An example of a question that was asked is “what ways do you sell your products?” This was used to determine whether or not they sell their products through any alternative platforms such as a web shop. In addition, they were asked “how do most customers first learn of their business.” This was used to identify the ways in which customers are exposed to the business. See Appendix I for a detailed list of semi-structured interview questions.

The interviews were analyzed by identifying thematic codes to define the range of strategies used for marketing. Conducting multiple interviews allowed ideas to be compared and found ways in which businesses were able to stand out and make themselves known. Generating and increasing exposure for a product can be an effective way to market and grow the business, which made discovering specific methods of marketing important for the project.

4 Results and Analysis

This chapter presents the results obtained from the interviews, focus group and surveys conducted as well as data collected from automated website analytics. It also presents the subsequent analysis of this information to achieve the objectives of this study. Finally, it presents the material produced in the form of recommendations for a marketing strategy.

4.1 Results and Analysis for Objective 1

The following section presents the results and analysis from the data collected from the focus group and the cultural interviews with the artisans.

4.1.1 Cultural Interviews Results

While on the island of Møn, 14 interviews with artisans were conducted in order to get an understanding of the culture on the island. The artisans on the island had a large range of products that they make. Seventy-one percent (10 artisans) interviewed were self-taught. In most cases, they started doing something that they enjoyed and continued to self-teach. There were also four artisans that went to school for art, but modeled their art style on their own. Two of the artisans got inspiration for their products by looking at traditions that they could adapt and create new products.

When the artisans were asked how their work reflects them as individuals there was a wide variety of answers. One responded with they want to show life and realism in their work, while two stated they wanted their work to be of only the best quality. The artisans were able to talk about what was important to themselves and how their art reflects that.

The artisans were also asked if their work reflects either Danish culture or the culture on Møn. Seventy-eight percent (11 artisans) responded that their work is inspired by the island and their surroundings. Half of the artisans on the island use nature in the products they create. Four artisans use flowers that they pick to create art. Two others gather natural materials to be transformed into something that can be used in the kitchen. Forty-six percent (6 artisans) of the artisans talked about the importance of sustainability to the island and their own personal work.

Eleven out of 14 artisans that felt like their work should be understood as a connection to nature. In addition to this, artisans want their work to be seen as ecologically sustainable to others. Sustainability refers to the use and reuse of materials in the work. There seems to be a connection between how the artisan’s work reflects the local environment and how they want their individual culture to be understood.

These interviews can be used to analyze the importance of culture on the island of Møn and how that culture is reflected in artisanal work. An example of how the artisan information was organized for analysis can be seen in table 1. For a detailed code of the interviews see Appendix V.

Table 1: A Sample of Artisan Answers to Cultural Questions

<i>Artisan Code Name</i>	<i>How are the Products Made?</i>	<i>Education</i>	<i>How do the Products Represent the Artisan?</i>	<i>Do their products reflect Denmark or Møn?</i>	<i>How does the Artisan want their Culture to be seen/understood?</i>	<i>How does the Artisan want to be seen by someone not from Møn?</i>
Artisan 1	Drawing	Self-taught	Life and Journey	Women's culture	Realistic, life story, imperfect	Not applicable
Artisan 2	Local inspiration, Quality materials	Self-taught	Perfectionist quality work	Reflects the nature of the island	Not applicable	Good quality, perfect

4.1.2 Focus Group Results

In order to gather information about the cultural identity of Møn, a focus group was conducted. The group consisted of two artisans, artisan 7 and artisan 8 of the 14 found in Appendix V. Artisan 7 creates pillows using sea grass collected from the beaches on the island. Artisan 8 is a textile designer that uses natural materials, such as flowers and leaves to create art. Both of these artisans work with and use nature to create their work.

The three questions asked to the focus group were: “What is the cultural identity on Møn?” “How does the work that you make reflect your culture/the identity of Møn or Denmark?” and “How do you want your culture to be viewed from a marketing standpoint?”. Both artisans in the group discussed the importance of sustainability and the connection to nature that is found on the island when asked the first question. In addition to this they discussed the

importance of the tight knit community that can be found on the island. This was observed when the focus group started because the two artisans already knew each other. The two members of the group were happy to talk about the importance of the community on the island and were able to identify what the general cultural identity of the island was.

The group was then asked to discuss how the art that they make reflects the culture of Møn. Both the artisans said that their work reflected nature and the way that nature is used on the island. Artisan 7 creates pillows using the natural sea grass from the island. Artisan 8 uses flowers to create prints that are transferred to fabric. In addition to this, both the artisans use sustainable materials and promote using the natural materials in their products. Artisan 8 holds workshops where participants go and find flowers and other natural products that they hope to use in creating art.

The final discussion question was about how the group wanted to be marketed from a cultural standpoint. The group discussed how they want their work to be an inspiration to the people that they reach. They hope that the people that buy their products can connect to nature.

The information gathered during the focus group can be summarized in Table 2. This information can be used along with the information gathered in the interviews to understand the culture on Møn.

Table 2: Focus Group Questions and Answers

Questions	Code 1	Code 2	Code 3	Code 4
What is the cultural identity on Møn?	Tight knit community	Focus on Sustainability	Connection to Nature	Tradition
How does the work that you make reflect your culture/ the identity of Møn or Denmark?	Connects to nature (textile designs with plant imprints) (pillows stuffed with sea grass)	Sustainable materials (biodegradable sea grass)	Workshops (textile design workshops where people are able to connect to the products and process of creating them)	
How do you want your culture to be viewed from a marketing standpoint?	Inspirational (teaching people about nature and inspiring them to make their own connections in their own life)	Creative	Organic discovery (want people to discover the culture and products organically rather than have it forced onto them)	

4.1.3 Analysis of Results - Objective 1

The focus group and the interviews with the artisans, combined, led to the understanding of the cultural identity of the artisans on Møn. There were common trends that were identified that lead to the analysis of the island culture.

The focus group and the interviews provided data that was comparable and useful when analyzing the cultural identity of the artisans on the island. A conclusion about the general cultural identity of the artisans can be made based on the information gathered in the focus group and the interviews, which can be referenced in table 2 of the results section. The most important cultural aspects that were identified when talking to the artisans were: a tight knit community, sustainability in the products made, and a connection to nature that can be seen in their work. The tight knit community was observed in the focus group when the members knew each other and were excited to work together. The focus on sustainability was talked about in both the focus group and was discussed in 6 of the 14 interviews. Some artisans used reusable packaging while others used old materials to be reused in order to produce less waste. In addition to this, 11 of the 14 artisans interviewed discussed the importance of nature in the work that they produce.

The two main themes identified from the interviews were a connection to nature and sustainability. The focus group also had these themes emerge organically, in addition to the theme of the island having a tight knit community. These three themes were identified to be the main cultural identity of the island.

4.2 Results and Analysis for Objective 2

The section that follows compiles the results and analysis for the marketing interviews with the artisans and the founders of Fabrikat.

4.2.1 Marketing Interviews Results

Individual semi-structured interviews were conducted with artisans who were a part of Fabrikat's network on the island of Møn. In total, 14 artisans were interviewed out of 53, representing 26% of Fabrikat's network. These artisans were the same ones mentioned in section 4.1.2, and these questions were asked during the same interviews. The information analyzed was

for all 14 interviews. An example of two responses is shown below in table 3. See Appendix VII for the complete set of data collected from the interviews.

Table 3: A Sample of the Marketing Interviews

Artisan Code Name	In Network?	Online Sales Locations	Physical Sales Locations	Marketing Strategy	Frequency of Posting	Sales/Month	% Sales Online	Add. Loc. - Tourist	Sales/Month - Tourist	Sales / Year	Successfulness
Artisan 1	Yes	Personal Website	N/A	Social Media	Daily	120	100%	Markets	240	1800	Very
Artisan 10	Yes	N/A	N/A	Social Media	Daily	0	0%	Markets	0	0	Not Very

Seventy-one percent of interviewees (10 artisans) worked as full time artisans. Seventy-eight percent of artisans (11 artisans) sold their products online in some way, through personal web shops, social media, or external web shop services. Eighty-six percent of artisans (12 artisans) sold their goods through physical means such as their own storefronts, shops and markets throughout Denmark, art galleries, their own studios, and pop-up shops. A pop-up shop is a small booth that an artisan sells their goods in during only specific seasons of the year.

Responses regarding the marketing strategies of individual artisans varied only slightly from each other. Ninety-three percent of artisans (13 artisans) who were interviewed stated that they used some form of social media advertising, with 46% of those respondents (6 artisans) stating that they updated their social media platforms either daily or every other day. Thirty-six percent of respondents (5 artisans) used word-of-mouth as a form of marketing. Twenty-nine percent of respondents (4 artisans) used some form of physical marketing strategy, through the means of markets, art exhibitions, workshops, and/or being listed in a city guide. In addition to this, 14% of artisans (2 artisans) paid to promote their products through either Google Ads or Etsy™.

The number of items that each artisan sold per month varied by quite a bit over the entire data set, ranging from 0 to 200 items sold. Twenty-eight percent of artisans (4 artisans) sold approximately half of their goods online and sold the other half through physical means.

During the tourist season, 57% of artisans (8 artisans) sold their goods in additional locations such as markets, tourist attractions, pop-up shops, or their own studios. The sales per

month increased for 50% (7 artisans) during the tourist season, and no artisans reported a decline in sales.

Additionally, three artisans who were not a part of Fabrikat's network were interviewed. Their analyzed interview responses are listed in Appendix VII as artisans 15, 16, and 17. Two of these artisans worked part time, while one worked full time. Only one artisan sold their products online, while all of them sold their goods in physical locations such as storefronts and studios. One artisan produced commissioned work. Two of the artisans utilized social media to market their goods: one posted twice a week while one posted very infrequently. Two artisans also used word of mouth to market themselves. All three artisans used physical advertising methods, with two of them advertising in city guides. Two of the artisans were not able to provide specifics for the number of items that they sold per month. Artisan 17 stated that they sold 1 item during the winter, and 8 during the summer. All artisans stated that their sales increased in the summer. During the summer, 2 artisans sold their goods in additional locations such as their studio and exhibitions throughout Denmark.

4.2.2 Group Interview with Fabrikat's Founders Results

A group interview was conducted with the three founders of Fabrikat to determine the marketing practices that were already in place. The results of the interview identified their current marketing practices, limitations, and plan for the future.

Fabrikat's current practices to market products from the island consisted of posting on social media platforms and using their network of artisans to spread information about themselves. Fabrikat posted on their social media platforms with an irregular frequency, sometimes posting every other day and sometimes having weeks of inactivity. In addition to their social media presence, Fabrikat hosted markets once or twice a year to promote the products made by artisans in their network. Artisans applied to sell at these markets. These events were advertised by physical advertising methods such as posters and small advertisements in the newspaper, in addition to social media promotion, resulting in more than 500 consumers who came to their December Bazaar in 2018. According to the interview with the founders of Fabrikat, the customers who attended this event were a mix of new and returning customers.

The limitations of their practices were that Fabrikat's web shop is not up yet and as a result, they have a small budget, and that the founders are only able to work at Fabrikat part-time. In addition to this, Fabrikat's marketing efforts remain the same in the tourist season as they do at other times of the year.

Fabrikat's plan to market themselves in the future consisted of the creation and launch of their web shop, more markets throughout the year, and the creation of a 'pop-up shop' during the peak of the tourist season.

4.2.3 Analysis for Objective 2

From the group interview with Fabrikat, the current strategies that were implemented could be analyzed. Founded in 2017, Fabrikat is still a developing organization. They do not yet have a web shop in which to sell artisanal goods nor do they have a consistent strategy to boost interest in their business. Their social media platforms are updated infrequently, leading to reduced numbers of people interacting with their online content. Fabrikat does not currently have a formal marketing strategy implemented.

In contrast, Fabrikat's physical events and associated advertising methods to market artisans were successful. Through these methods and events, more than 500 customers were drawn to the December 2018 Bazar, with the majority of them being new customers. Every artisan that was interviewed had a positive attitude about the markets and stated that as a result of the market, they had more sales.

From the data collected from the 14 individual interviews with artisans who were a part of Fabrikat's network, effective marketing strategies were able to be determined. First, each artisan business was given a classification for how successful they were. The successfulness of an artisan's business was ranked relative to the others, based on how many products they sold per year. Three classifications were assigned: very successful, moderately successful, and not very successful. Out of the 14 networked artisans that were interviewed, 2 did not provide the metrics required for this classification, and were therefore excluded. The average number of sales per year was used as the performance metric to determine successfulness. The top 33% of businesses were classified as very successful, the middle 33% were classified as moderately successful, and the lower 33% were classified as not very successful. This is not a perfect

measure of a business' success as the price of each item and ultimately the income of the artisan is not accounted for in this analysis method. One exception of this classification is Artisan 5, who provided the amount of money that they made per month instead of the number of items sold per month. This was then extrapolated to yearly income and compared to the national average income for Danish citizens, 320,040 DKK (Mackie, 2018). This artisan made 345,600 DKK per year and was classified as a very successful business. Therefore, four artisan businesses were classified as very successful, four were classified as moderately successful, and four were classified as not very successful.

Three of the very successful artisans utilized social media to boost their visibility online by posting updates to their profiles either every day or every other day. All but one of the moderately successful artisans posted either weekly or infrequently on their social media pages. This artisan sold the most products per month in the moderately successful group. An artisan in the not very successful group, Artisan 10, posted daily on Facebook and Instagram as a means to develop their business, however they were not yet ready to sell their products.

The one very successful artisan who did not use social media to promote their products is an established business that sells their goods at a tourist attraction on the island. Tourists know about this attraction because it is in the city guide for Stege. In addition, this artisan has a store on a small island where cars are not permitted. This means that all visitors to this island must walk around the buildings, increasing the likelihood of a customer walking in the shop.

Seventy-five percent (3 artisans) of the very successful artisans sold their goods through physical means such as storefronts and personal studios. Three of the very successful artisans also sold their goods in additional physical locations during the tourist season, leading to increased sales ranging from twice as many to ten times as many. This trend is supported by moderately and not-very successful businesses. Two of the three artisans from these categories who sold their goods in additional physical locations reported increased sales ranging from three to four times as many.

Three artisans who are not in Fabrikat's network were interviewed in order to determine if the marketing strategies used by them differed in any way from the artisans who are a part of Fabrikat's network. Once the three interviews were coded, there was no difference in the

marketing strategies that they used when compared to the networked artisans and there were no new marketing techniques that were discovered.

4.3 Results and Analysis for Objective 3

The following section presents the results and analysis from data analytics gathered on Fabrikat's Website as well as their Instagram profile. Google Analytics and Instagram Insights were used to track and report traffic on those platforms.

4.3.1 Instagram Analytics Results

In order to fully understand the current customer/following base that Fabrikat had, different metrics were gathered on Fabrikat's Instagram. Using Instagram's built-in "Insights" page, information was gathered every week, for 6 weeks.

On Instagram the metrics collected fell under two different types, account activity and audience. The four metrics gathered bases on activity were: reach, impressions, website clicks, and profile visits. On average, Fabrikat's Instagram profile reached 272 accounts and had 598 impressions (total number of times a photo, video, or story has been seen) weekly. Also, about 1 website click and 20 profile visits were averaged weekly. Fabrikat has increased the number of times a week they posted on their Instagram. Audience insight was also gathered on a weekly basis in order to calculate averages. Audience insight refers to gender, age and where a user is from. Ninety-two percent of profiles were from people in Denmark, the Sweden was in second with 2%, United States was 1%, and the last 5% always fluctuated but most often included Germany, Singapore, the United Kingdom, Russia, and India (from figure 2). The top cities where the audience were located were: Copenhagen, Stege, Vordingborg, Aarhus, and Norre Alslev. Profiles from Copenhagen made up 43% of the audience, Stege made up 11%, 5% from Vordingborg, Aarhus made up 4% and Nørre Alslev 2%.

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Audience (Country)

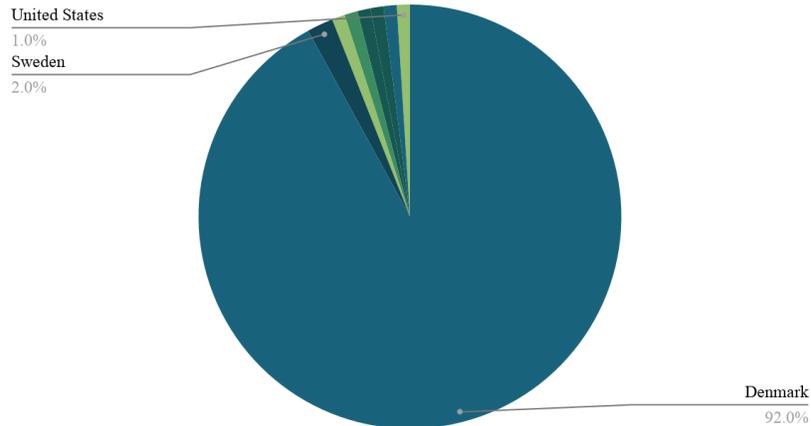


Figure 2: Instagram Audience by Country

The age range of Fabrikat’s Instagram profile audience was 1% from people the age of 13-17, 3% from people 18-24 years old, 20% from people 25-34 years old, 33% from people 35-44 years old, 29% from people 45-54 years old, 9% from people 55-64 years old, and 5% from people 65 and older. This data is shown below in figure 3.

Age Range of Instagram Audience

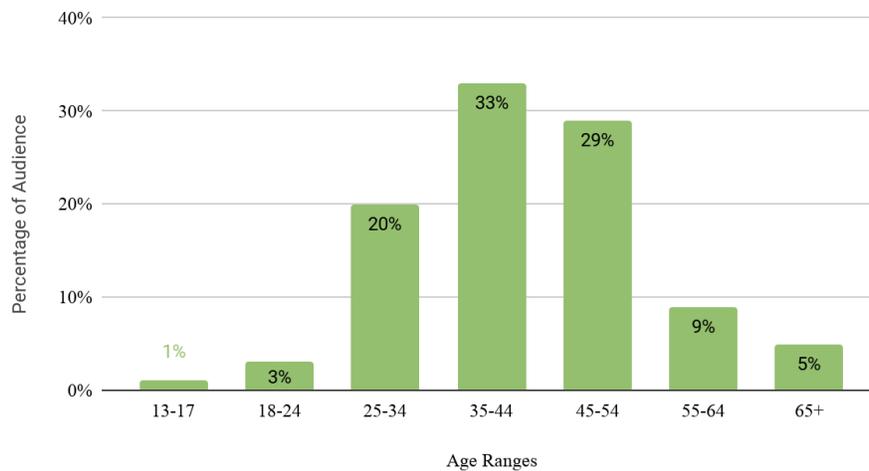


Figure 3: Age Range of Instagram Audience

Based on gender, 77% of Fabrikat’s audience is female. The three most active days of Fabrikat’s Instagram following base are Fridays, Saturdays, and Sundays. Therefore, in order to get the best

engagement with profiles, it would be beneficial to post on these days. All of the graphs for the data analytics in Appendix VIII.

4.3.2 Website Analytics Results

Metrics were also gathered on Fabrikat's Website in order to get a base measure for the engagement about their site.

Fabrikat's website averaged 32 weekly users, with 275 total sessions. The average amount of daily visitors was 4. Those people that visited Fabrikat's website were on the website for an average of 3 minutes and 19 seconds. The bounce rate of Fabrikat's home page is 2.91%. Eighty-seven percent of Fabrikat's total website visitors were new visitors. Eighty-six percent of website visitors were located in Denmark, 8% percent of visitors were from the United States, 1% were from China, and the last 6% of visitors were usually a combination of Austria, Azerbaijan, Spain, Finland, France, Italy, and the Netherlands (Figure 4). The average user viewed 4.45 pages per session. The top three pages on Fabrikat's website were their homepage, "Can you Really Color with Bacteria and why is it a Good Idea", and the "Apply for a Stand - December Bazar" page. The three main channels that people visit Fabrikat's webpage are almost even, with 35% coming from organic searches, 31% coming from social (Instagram/Facebook), and 34% coming direct. The organic searches were mostly from Google and the Social ones coming from Facebook referrals. The day of the week in which Fabrikat's webpage had the most visitors was Tuesday, and the time most people went visited was from 10:00 to 16:00. See Appendix VIII for all the website analytics graphs.

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1. 🇩🇰 Denmark	166 (85.57%)
2. 🇺🇸 United States	15 (7.73%)
3. 🇨🇳 China	2 (1.03%)
4. 🇦🇹 Austria	1 (0.52%)
5. 🇦🇿 Azerbaijan	1 (0.52%)
6. 🇪🇸 Spain	1 (0.52%)
7. 🇫🇮 Finland	1 (0.52%)
8. 🇫🇷 France	1 (0.52%)
9. 🇮🇹 Italy	1 (0.52%)
10. 🇳🇱 Netherlands	1 (0.52%)

Figure 4: Website Audience Overview

4.3.3 Instagram Traffic Analysis

Data was gathered using Instagram’s insights page for 6 weeks and was analyzed in order to create conclusions about the information (Figure 5).

Instagram Activity

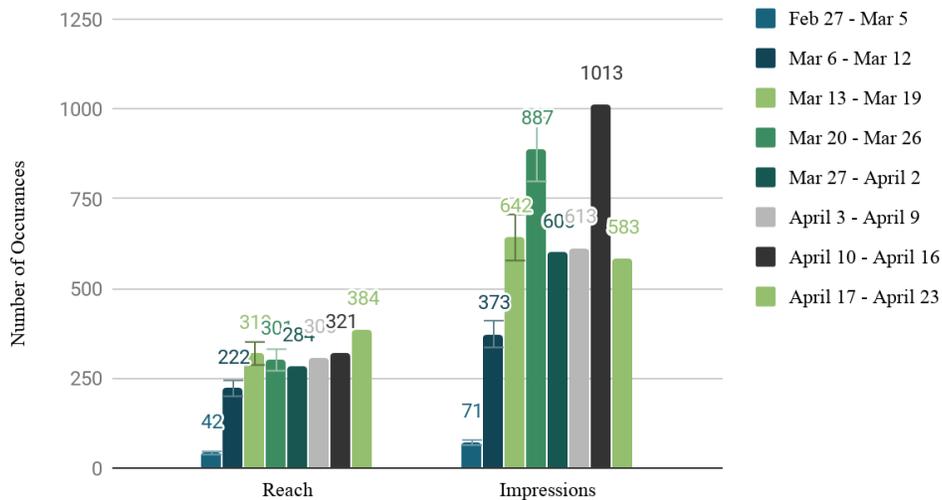


Figure 5: Instagram Activity from Feb 27- April 23

It is clear that Fabrikat’s reach (number of unique users that saw one’s post/story on any given day) increased as the weeks went on, which relates to Fabrikat posting pattern. When the research started, Fabrikat started posting more often on their Instagram which got more people interested and looking at their posts and stories. This is also seen with the impressions on Fabrikat’s Instagram which also went up. This tends to happen when a profile is posting more often which causes a post to be seen by more people. During the first recorded week, Fabrikat’s reach was 42 and impressions were at 71. By the end of the research, those numbers increased, suggesting that more people were finding out about Fabrikat, as seen in Figure 5.

Impressions and Number of Posts

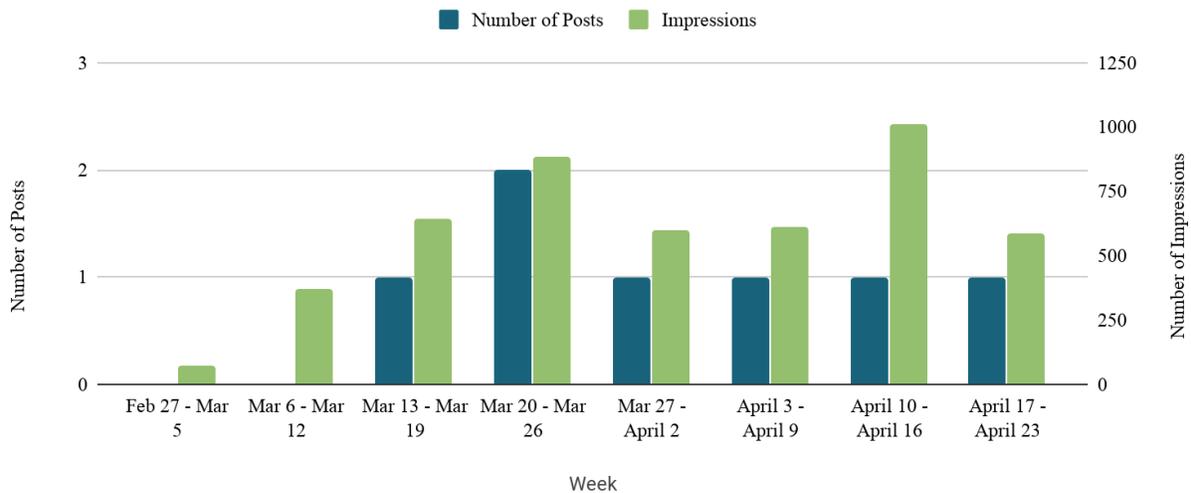


Figure 6: Impressions and Number of Posts v. Weeks

As stated in the results section there were not many people that clicked on Fabrikat’s website link located on their profile. Not getting many website clicks influenced the number of people visiting Fabrikat’s website (analyzed in depth in the next section). One reason for why people are not visiting Fabrikat’s website link, located on their profile, might be that people don’t know it is there. People seeing Fabrikat’s posts do not know that the link to the website is in the bio because the post does not indicate that information. By stating this information on all posts, people will start clicking on the link and visiting Fabrikat’s website. More than 90% of people viewing Fabrikat’s Instagram were located in Denmark. This is most likely the case because all of Fabrikat’s posts are in Danish as well as their bio. This means that non-Danish

speaking people would have a hard time directly engaging with Fabrikat's profile. Even though Instagram does have a translate button, someone clicking on Fabrikat's post should easily be engaged by not only the pictures but the captions too. This can also be the reason why the top cities where people are located are cities in Denmark. Fabrikat's Instagram audience is made up of 73% female and more than 90% of their audience is older than 25. Lastly, it is evident from comparing Fabrikat's daily user engagement that it is important for Fabrikat to post Fridays, Saturdays, and Sundays since those are the days that their viewers are on Instagram. This can be seen in figure 2 and 3 in the results section.

4.3.4 Website Traffic Analysis

On average, Fabrikat's website had 39 users per week (3 users per day). These are low numbers, especially when trying to build a customer base for an upcoming web shop. In order to not skew the data, Fabrikat founders and the research team were asked to not go onto the website. Also the average user spends about 3:19 seconds on Fabrikat's website, which can mean that people are not instantly engaged upon arrival. More than 80% of the people visiting Fabrikat's website come from Denmark. Fabrikat's website is only in Danish which narrowed the visitors who could actually read and understand their site. This also leads to people not spending much time on the site because they do not instantly get hooked or captured since those people cannot read the content. Based on page engagement, most people only went on a maximum of two pages. More than 50% of the people visit the site on a computer meaning that people are not visiting using their mobile device.

The data collected from the Instagram page and the website was combined to determine if there was a relationship between the posts on Fabrikat's Instagram page and the amount of users that go onto Fabrikat's website. Figure 7 shows that there is no relationship between the number of users per day on their website and the posts on Instagram. The red arrows indicate the dates that the posts were made and the blue line represents the number of users per day. If there was a relationship between Instagram posts and website traffic we would see a spike at every red arrow indicating people visiting Fabrikat's site after looking at the Instagram post.

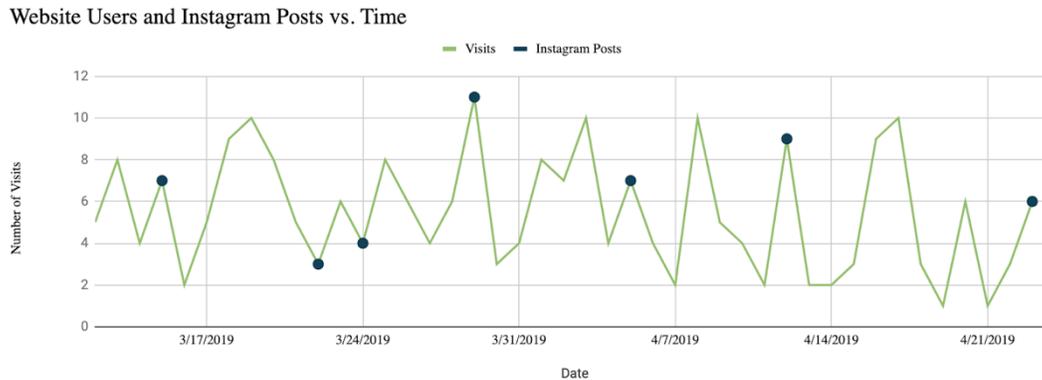


Figure 7: Website Users and Instagram Posts v. Time

Ultimately when the web shop is up and running on Fabrikat’s website, it will create pages that Fabrikat can send people to when viewing advertisements on sites like Instagram. This will also create an action that someone could do on Fabrikat’s website instead of just reading about events and about Fabrikat. Having a web shop and creating pages where people can take actions can cause more people to visit the site from the web shop advertisement on social media.

4.4 Results and Analysis for Objective 4

The following section describes the results and analysis that were obtained from interviews with shop owners in Copenhagen and survey responses collected from users on Amazon mTurk™ and Biosfære-Møn Facebook group.

4.4.1 Semi-Structured Interviews with Artisan Shops in Copenhagen Results

In order to determine successful marketing practices that are currently being implemented in the Copenhagen area semi-structured interviews with shop owners were conducted. In order to schedule interviews, emails were sent and phone calls were made to shops to find out the availability of owners. In cases where owners could not be reached or did not respond to schedule an interview, shops were visited directly to inquire about the availability of the owners. This produced mixed results; in some cases, owners were available and willing to be interviewed while others were too busy and declined the interview.

In total, 5 shop owners were interviewed. These shops were selected based on research done to find artisan shops as well as from a list provided by Fabrikat. These interviews focused

around ways these shops are able to increase their own exposure and bring more customers into their shop, as well as the types of products they sell and how they acquire these products. Shop owner 1 mainly sold handmade furniture as well as smaller handmade products like jewelry and pottery. For more information about the interviews with shop owners see Appendix IX. In addition to having a boutique shop, the building also contained a space for art exhibition events that draw in hundreds of people. For example, the most recent exhibition opening was attended by around 500 people. These events take place at the shop twice a year. The main way this shop sold was through direct sales from the shop rather than online sales. Most of this shops exposure comes through word of mouth and satisfied customers showing off their high quality products to friends and family. This company has built a strong reputation for selling quality goods and relies on this reputation to bring in new, interested customers. As well as through word of mouth, shop owner 1 also uses Instagram, Facebook and a newsletter that is sent out to subscribers to inform them of events going on in the shop.

A second interview was conducted with shop owner 2. This shop was slightly different because they sell products made mostly in Morocco rather than from local artisans. It was determined that the main way shop owner 2 markets their store is through social media, specifically Instagram. They have a strong online presence and sell up to 20% of their products online. The physical location of the shop was also a major factor in advertising to new customers. The shop was located in an area of Copenhagen known for its art culture and was surrounded by many other galleries and boutiques. Due to this, many interested customers find the shop by chance as they explore the area. In addition to this, the area that the shop is located in is in the Copenhagen city guide. Many online sales come from tourists that find products they like in the shop but don't buy them in person because of the size and inconvenience. Tourists then can visit the web shop later on to have products shipped to them.

Marketing practices as well as the types of handmade goods sold by shop owners 3 and 4 were very similar. Both shops rely mostly on direct sales in their store to earn profits. Each shop attempts to advertise through social media but are relatively new to Instagram and do not have very active pages. Shop owner 4 has postings in a Copenhagen city guide as well as a Trip Advisor to try and bring in new customers. Both shops have a website where interested customers can learn more about the products and web shops where they can purchase things

directly to have shipped to them. Being located in the city, tourist seasons were not much of a factor in sales for these businesses as the city is busy year round with tourists, only increasing slightly in the summer months. Table 4 is a summary of the information obtained in 3 of the 5 interviews conducted with shop owners. See appendix IX for a complete summary of shop owner interviews.

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Table 4: Example of Artisan Shop Code

<i>Artisan Code Name</i>	<i>Type of product sold</i>	<i>Sales Methods</i>	<i>Number of sales for each method</i>	<i>Local artisans, Payment</i>	<i>Customer Base</i>	<i>How people are exposed to business</i>	<i>How people get more information</i>	<i>Marketing techniques</i>
Shop Owner 1	Furniture	Storefront Online, Other stores	Mostly all storefront	Yes, commission, buy smaller pieces	Locals, tourists	Word of mouth	Word of mouth, website	Social media, word of mouth, physical
Shop Owner 2	Interior, Textile Jewels, Cloths	Storefront Online	20% online, 80% shop	Moroccan, buys pieces for resale	Locals, tourists	Instagram, walking by store, neighborhood guild	Website	Instagram, word of mouth
Shop Owner 5	Furniture Lighting, Lifestyle items	Storefront, Online, Pop-up shops, stores/ market	90% physical stores, 10% online	Yes, buy directly in some cases, commission,	90% Danish people	Social media, Instagram	Website, Info with packaging	Social media, Features in magazines

4.4.2 Survey Results, Amazon mTurk™ Respondents

To obtain a better understanding of customer preferences regarding the purchasing of handmade artisan goods, an online survey was produced and sent out using Amazon mTurk™. The survey was posted to Denmark and many other countries in the region in order to obtain a sample of respondents that would be considered potential customers. The survey was capped at 50 responses and all 50 were completed within two days of posting. The first question asked was whether or not respondents had purchased handmade artisan goods in the past. This was used as a base question to gauge the knowledge respondents had in the artisan market. Eighty-six percent of respondents answered yes to this question. The second question was directed to the 43 people

who answered yes to question 1, and asked where they purchased their products from. They had the option to choose all that applied from a list of options as well as enter their own answer. The majority answered that they bought it directly from the artisan who made it or from a shop. The third question was also directed only to those who answered yes to question 1 and asked how they first discovered where to buy their products. Respondents chose all that applied from the list provided and 58% of answers were “word of mouth”. Question 4 was similar to question 2, but was directed to all 50 respondents and pertained to the future rather than the past. Question 4 asked where people would be most likely to purchase handmade products in the future. The majority of responses were split between “directly from the person who made it” which 42% of people answered, and “online” which 38% chose. Question 5 asked if people would be more likely to buy a product if they knew more information about it. Eighty-six percent answered “yes” while 14% answered “neutral” and 0% answered “no”. Question 6 provided a list of specific information they would want to know such as “how long it took to make” and “where it was made” which respondents could choose all that applied to them. The most frequent response was “details about how it was made”. Question 7 asked respondents if handmade products hold more value to them than similar factory made products. Eighty percent answered that handmade products were more valuable to them. The final question in the survey asked if people would be more willing to pay more for a handmade product than a similar factory made product. All 50 answered yes to this question, with 44% answering yes, if they could learn more about the product and artisan who made it, and 36% answering yes, if the handmade product was more aesthetically pleasing than the alternative.

Below is the data for 4 out of the 8 survey questions that were asked. See appendix X for a complete list of data.

The information presented in Figure 8 refers to a question that investigated where people learned about where to buy the handmade products they had purchased in the past. It was only directed to people who answered ‘yes’ to the previous question which asked if they had purchased artisan products in the past.

How did you first discover where to buy these products?

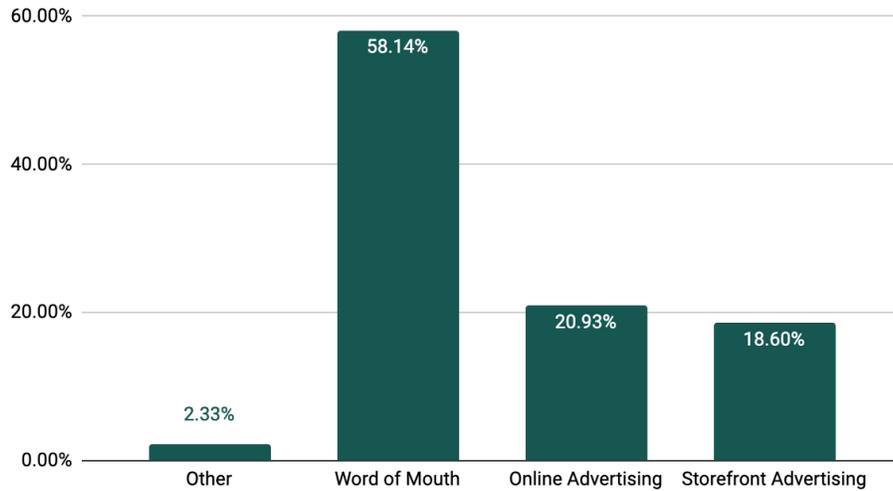


Figure 8: Question 3 Results, Amazon mTurk Respondents

Question 6 was used to discover what types of specific information people would want to know about a product before buying it. This data gave insight about what product information is more important to customers (Figure 9).

What specific information about the product would you want to know before purchasing it?

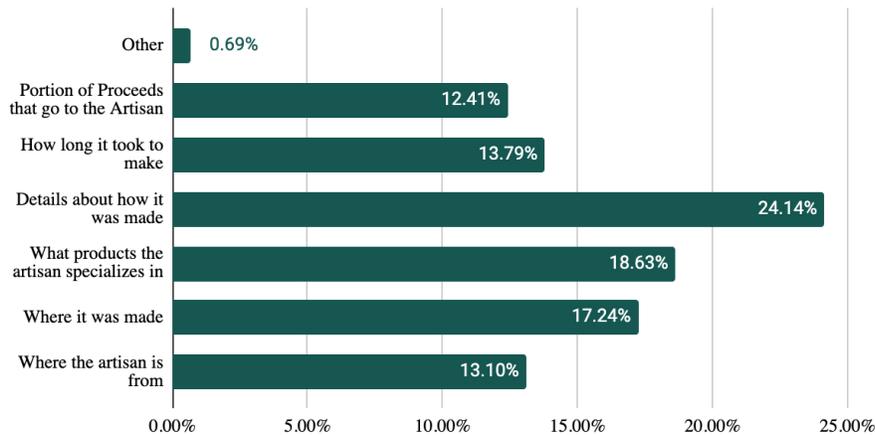


Figure 9: Question 7 Results, Amazon mTurk Respondents

The next question showed that in general, the customer base of artisan products values high quality, handmade items (figure 10).

Do handmade products hold more value to you than factory made products?

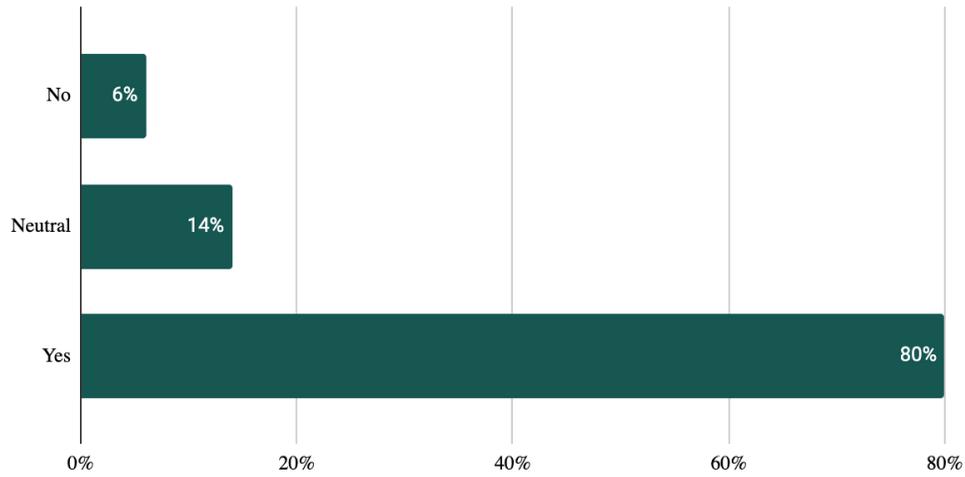


Figure 10: Question 8 Results, Amazon mTurk Respondents

The results from question 9 (figure 11) proved that consumers are willing to pay more for quality handmade products. The customer base for artisan products are more concerned with the aesthetics of a product and supporting its creator than getting a good deal and saving money.

Would you be willing to pay more for a handmade product versus a similar factory made product?

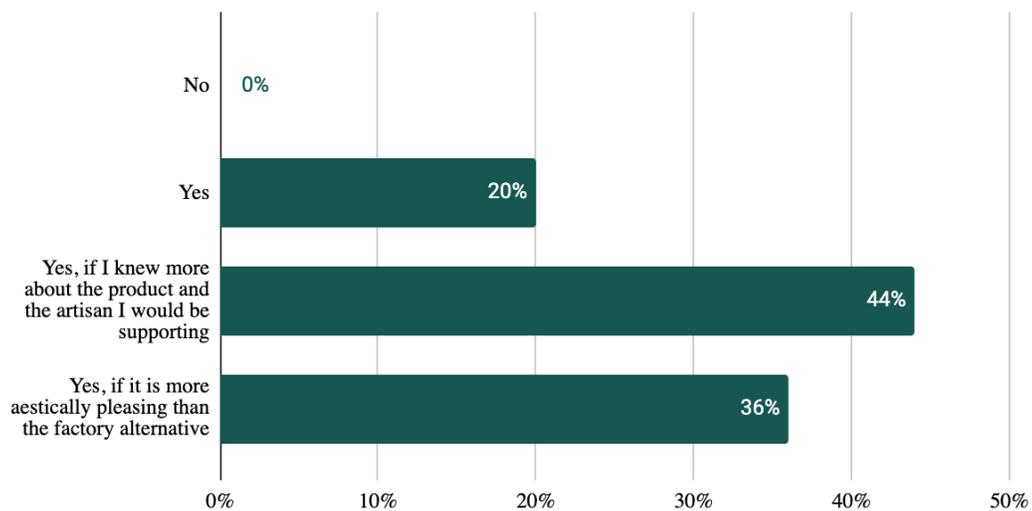


Figure 11: Question 9 Results, mTurk Respondents

4.4.3 Survey Results, Amazon mTurk™ User Demographic Data

In addition to the first survey sent out, the same survey was posted within three separate age ranges on Amazon mTurk™. Amazon mTurk™ allows for respondents for surveys to be limited to certain demographics, including age. The same survey was posted three separate times, but responses were limited in each to the age ranges of 18-25, 35-45, and over 55. These ranges were preset on mTurk™, explaining why nothing was sent out to people in the ranges of 25-35 and 45-55. These surveys were sent in order to gain more comprehensive data about the user demographic of Amazon mTurk™. After being posted for 3 weeks, the survey received 7 responses from 18-25 year olds, 6 responses from 35-45 year olds and zero responses from the older demographic of over 55. This showed that the main user demographic of Amazon mTurk™ consisted of younger people. Due to the low number of total responses and a lack of any responses from the older group, the actual data collected from these surveys was omitted from the report. There was simply not enough data and a lack of any new information to draw conclusions or identify trends based on the age of respondents. The fact that zero responses came from the older group was valuable information to the study. It could be assumed from this that in the initial surveys, of the 50 total respondents it is likely that little to none of them belonged to the older age range. It was important to gather information from this demographic in order to have a more complete dataset.

4.4.4 Survey Results, Biosfære-Møn Facebook Group Respondents

In order reach the older demographic, the project sponsor posted the survey to a Facebook group called Biosfære-Møn. This group consisted of mostly older people from the Møn Biosphere region and surrounding areas and is used as a platform for locals to share photos, articles, or events that are happening in the area. It was valuable to the study to post the survey to this group because of the age demographic of the group's users. Additionally, it was believed that the users of this group were a good sample of potential customers based on their close proximity to Fabrikat. Twenty-one survey responses were collected, the surveys consisted of the same eight questions as the first set, with the addition of two questions asking age and gender. The first question in the survey asked what age range respondents fell into, giving the options of

18-25, 26-35, 36-45, 46-55, and older than 55. Zero people fell into the youngest group, 1 person was between the ages of 26 and 35, 5 people were between the ages of 36 and 45, 5 people were between the ages of 46 and 55, and 10 people were over 55. This can be referenced in figure 12. Of the 21 respondents, 76% of them were female.

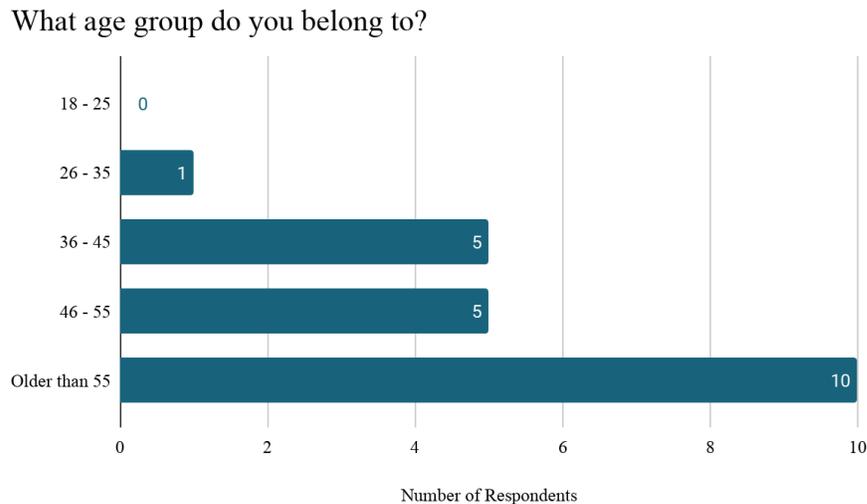


Figure 12: Age of Respondents, Facebook Survey

The following results focus on only the 10 respondents from the older demographic in the Biospære-Møn Facebook group. The data from the older demographic was isolated in this section in order to make comparisons between them and the younger mTurk™ group. Question 3 asked if these individuals had purchased handmade artisan products in the past and 80% answered yes. Question 4 was directed only to those who answered yes to the previous question and asked where people had purchased artisan products in the past. They were told to check all that applied, 2 chose online, 4 chose from a shop, 7 chose directly from the artisan, and 1 chose other. Next, the 80% that answered yes to question 3 were asked where they first discovered where to buy these products. Three answered from storefront advertising, 3 answered through word of mouth, 2 answered from online advertising, and 0 chose other. Question 6 was directed to all 10 of the older respondents and asked if they were to buy an artisan product in the future, where would they be most likely to buy it. Two answered online, 3 answered from a shop, 5 answered directly from the person who made it, and zero answered other. Question 7 asked if people would be more likely to buy a product if they knew more information about it, everyone

said yes. Next they were asked about specific information they would want to know about a product before purchasing it and were asked to select all that applied from the list. Three respondents chose that they wanted to know where the artisan was from. Seven people wanted to know where the product was made. Six selected that they wanted to know about the types of products the artisan makes. Seven wanted to know details about how the product was made. None of the respondents said that they wanted to know how long it took to make. Three people wanted to know how much of the proceeds went to the artisan. One person selected other, entering on their own response that they wanted more information about the materials used and if they were sustainable and eco-friendly. Question 9 asked whether or not handmade products held more value to them than factory made. Nine people answered yes to this with only one person answering no. Question 10 then asked if they would be willing to pay more for a handmade product versus a very similar factory made product. Seven answered 'yes', 2 answered 'yes, if they were able to learn more about the artisan who made it', 1 answered 'yes, if the product was more visually appealing', and no one answered no, neutral, or other.

These results provided the study data about what customers of handmade products, from the older demographic, prefer when making purchases. In addition to this, the data about specific information people would want to know about a product was used when making recommendations for marketing techniques. Having a better understanding of the customer base for handmade products allowed for more informed recommendations to be made. Below is the data for 4 of the 10 survey questions that were asked. The following graphs show data for the same questions that were presented in section 4.4.2. This is done in order to make comparisons between data from both survey groups.

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The following investigated where people learned about where to buy the handmade products they had purchased in the past. Data can be seen from the older demographic as it compares to the mTurk™ group.

Where did you First Discover where to Buy these Products?

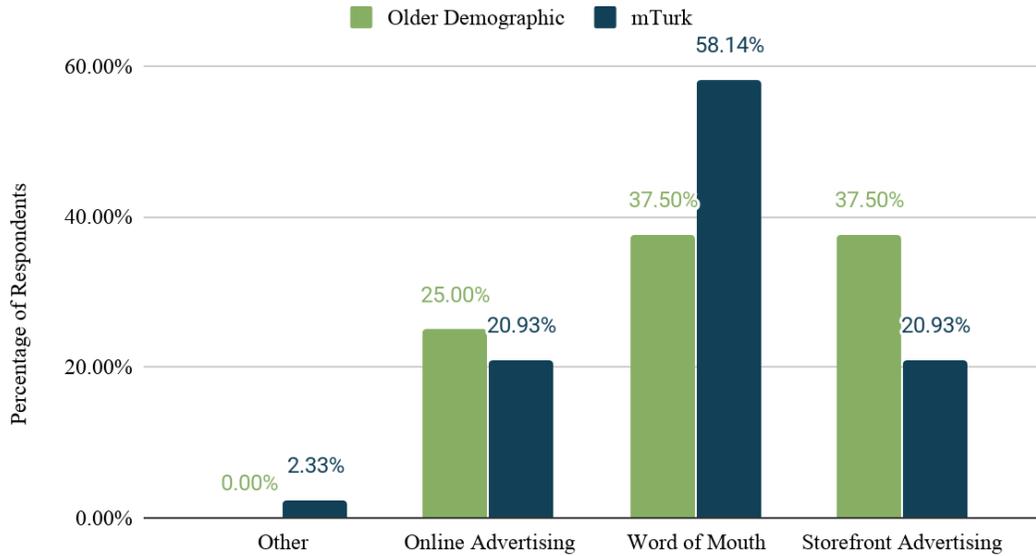


Figure 13: Question 5 Results, Comparison of Older Demographic and Amazon mTurk™ Groups

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Question 6 was used to discover what types of specific information people would want to know about a product before buying it. This data gave insight about what product information is more important to customers. Data can be seen from the older demographic as it compares to the mTurk™ group.

What specific information about the product would you want to know before purchasing it?

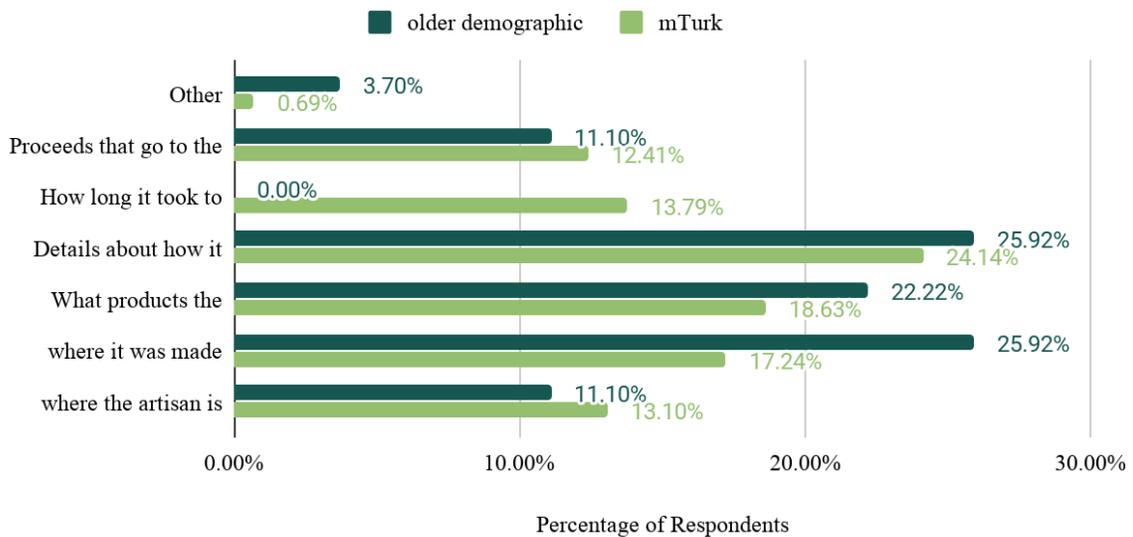


Figure 14: Question 8 Results, Comparison of Older Demographic and Amazon mTurk™ Groups

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This question showed that in general the customer base of artisan products values high quality, handmade items. Data can be seen from the older demographic as it compares to the mTurk™ group.

Do Handmade Products Hold More Value to You Than Factory Made Products?

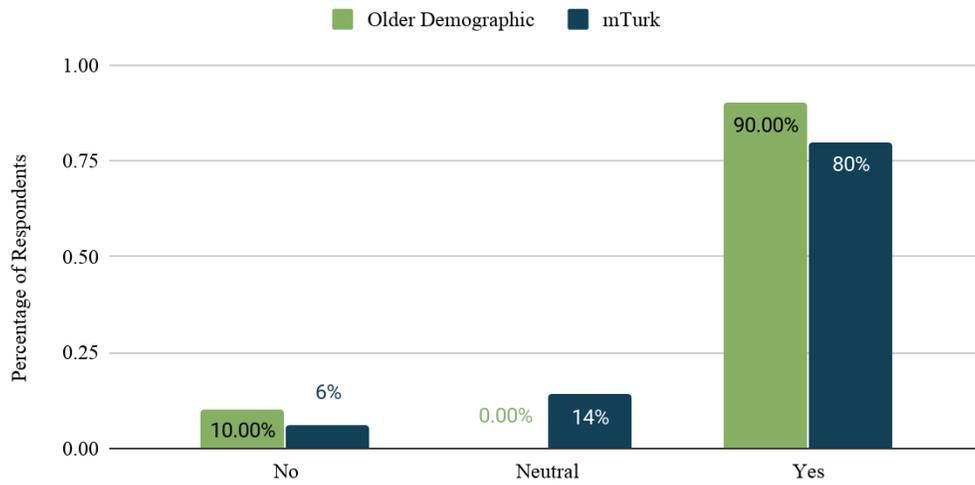


Figure 15: Question 9 Results, Comparison of Older Demographic and Amazon mTurk™ Groups

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The results from question 8 proved that consumers are willing to pay more for quality handmade products. The customer base for artisan products are more concerned with the aesthetics of a product and supporting its creator than saving money. Data can be seen from the older demographic as it compares to the mTurk™ group.

Would you be willing to pay more for a handmade product versus a similar factory made product?

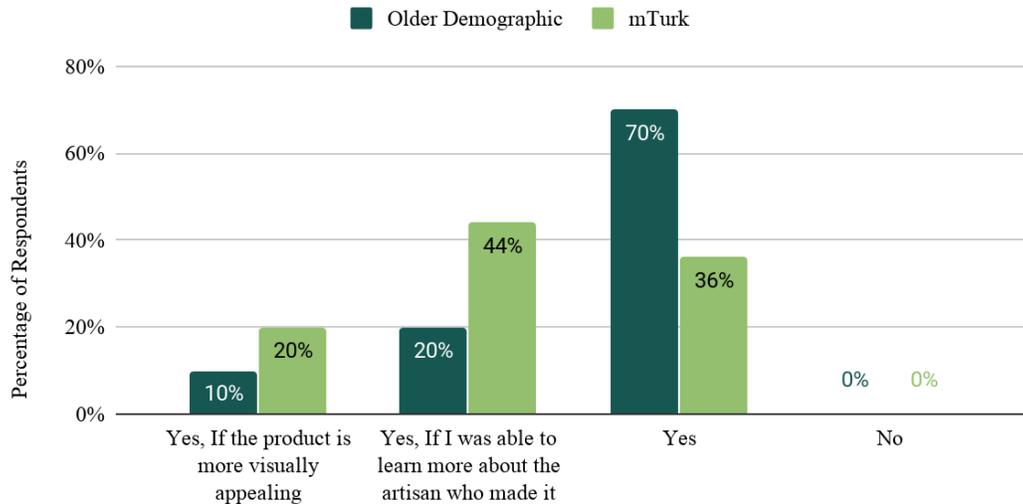


Figure 16: Question 10 Results, Comparison of Older Demographic and Amazon mTurk™ Groups

4.4.5 Analysis of Survey, Amazon mTurk™ Respondents

Analysis of the Amazon mTurk™ survey was done to identify preferences consumers have in regard to methods of purchasing products and information that if known would make them more likely to buy. One question that was particularly telling in how people learn about products to buy was question 4. This question asked how people who had bought handmade goods in the past first discovered where to buy them, 58% of respondents answered “through word of mouth”. This is an indicator of the importance of developing a strong reputation and selling high quality goods that customers will be proud to show off to their friends and family. Only 21% answered that they discovered artisan products from “online advertising”. Customers of handmade artisan products are better reached through more genuine methods such as word of mouth where they can learn about the companies and artisans in person from people they know. This is a testament to the local artisan community in Denmark where people value culture and

quality over cheaper prices. One survey question that proves this point asked whether or not someone would be willing to pay more for a handmade product rather than a similar factory made product. Not a single person answered no to this question, showing the value people hold in handmade products as well as the culture and tradition surrounding the creation process. When asked if they would be more likely to buy a product if they knew more information about it, 86% answered yes. The customer base for handmade artisan products consisted of people looking for much more than a functional product at a good price. Culture and connections are very important to these people and it is important to use marketing techniques that encompass this when trying to reach new customers.

4.4.6 Analysis of Survey, Biosfære-Møn Facebook Group Respondents

In addition to the analysis of the Amazon mTurk™ survey, analysis was done on the local Facebook group survey in order to determine trends and make comparisons. Analysis in this section was focused on the 10 Facebook group respondents that belonged to the older demographic. Through a comparison of the data from the two survey groups many similarities were found. For example, the question asking how respondents first discovered where to buy a product, produced similar data in both groups. In both cases the highest number of selections were word of mouth. Additionally, similar to the Amazon mTurk™ group, only 2 of the 10 responses indicated that they learned where to buy through online advertising. When asked whether or not they would be willing to pay more for a handmade product versus a factory made, not a single person answered no. This was also the case for the first survey group, confirming the value people hold in handmade products and their willingness to pay extra for it. As seen in the Amazon mTurk™ survey group, consumers of artisan products value the uniqueness and quality that comes with being handmade. Through analysis and comparisons between Amazon mTurk™ respondents and Biosfære-Møn Facebook group respondents, it was determined that the older demographic shared many similar preferences to the younger demographic.

4.4.7 Analysis of Copenhagen Shop Owner Interviews

Interviews conducted with shop owners in Copenhagen were analyzed in order to discover commonly used marketing techniques that were successful in reaching customers. It

was discovered that having an online presence and using social media, especially Instagram, allowed for business owners to spread information about their shops and increase their exposure to potential customers. An example of this can be found in artisan shop 2, located in Copenhagen. This shop sees consistent sales and operates year-round. They are active and post nearly every day, informing around 8,000 followers about their products with unique information about each piece. Using Instagram, returning customers have the ability to share specific posts with others who they think would be interested in buying something. It is important for artisan shop 2 to make posts showing their products as something people can see themselves purchasing. One way they do this is including details about the products pictured, including the materials used and where it was made. This helps people to feel a more personal connection to the products and influences them to buy something themselves or share the posts with others. Another technique used on artisan shop 2's Instagram page is referring followers to their web shop, where they can directly purchase products. Letting people know that a product is available to buy online allows for people to immediately shop for something that they find appealing in an Instagram post.

It was also discovered that establishing a strong reputation for quality products allowed for information about businesses to be spread through word of mouth. In the artisan community, customers value the quality and craftsmanship of the products they purchase. This makes it valuable for businesses to establish a reputation for high quality goods. An example of this can be found with artisan shop 1. This shop has become well known throughout Copenhagen for selling top-of-the-line handmade furniture. Through the interview with this shop's owner, it was expressed that the main way people find out about their business is through word of mouth. This type of marketing is only possible if customers always leave satisfied and know they are spending their money on something that is very high quality. To accomplish this, the shop hires expert craftsmen that collaborate in workspaces within the building to create the furniture that is sold.

Another technique used by artisan shop 2 to bring customers into their building is by hosting art exhibitions. These events are advertised through a newsletter as well as social media which brings in hundreds of guests into their building. In addition to attending the art exhibition, guests are exposed to many of the shop's products, some of which they may be interested in

buying. These events help grow the network of people that are aware of the shop and interact with it by signing up for their newsletter and following their social media pages. Bringing people into their building for these events grows the public's awareness of the shop and the products they sell. All of this information was obtained during interviews with the owners of these shops.

5 Recommendations for a Marketing Strategy

The purpose of this chapter is to present the recommendations for a marketing strategy that were developed based on the data that was collected and analyzed.

5.1 Share the Cultural Identity of the Island

Highlight the culture of the island, focusing specifically on the connection to nature and sustainability. Try to work with the artisans to highlight the products that they make that focus on nature and sustainability. This can be done by dedicating post on social media platforms that focus on the cultural identity of the island and the connection that their products have with nature and sustainability.

5.2 Increase Social Media Posting

Post on Instagram at least every two days to ensure that there is constant activity and exposure. Make sure to constantly monitor the Instagram Insights page to validate that the posts are reaching and impressing more profiles and the number of website visits are increasing. This will help grow Fabrikat's follower base and hopefully create more traffic to the website. After the web shop is launched, a large follower base will hopefully lead to more customers. Use the made library of artisan information and posts to highlight artisans of the week. The library is a folder with artisan information and pictures gathered from the artisans through a Google form. This information is already made into Instagram posts for ease of posting. An example of a template used for Instagram posts can be found in Appendix XIV. As a base point to create these posts, a survey was created and is shown in Appendix XIII.

5.3 Create a Reputation for Quality Handmade Products

Continue to only accept artisans who create high quality products into the network. This will ensure customers have a good buying experience and will leave them satisfied and willing to share their good experiences with others. Focus on the quality of the products sold so that people tell others about them by word of mouth. Sell products that people will be proud to show off to their friends and family. Encourage customers to post about the product on their Instagram or

other media platforms in hopes to have their following see the products that Fabrikat sells. If someone posts about Fabrikat on their personal media page, repost their post on Fabrikat's Instagram story to make the consumer feel recognized and show the functionality of the pieces that you sell.

5.4 Share Fabrikat's and the Artisans' Story

Send a postcard or letter with information about Fabrikat and the individual artisan with every sale to give the customer a better understanding of how the products are made. This allows customers to learn about Fabrikat as well as the individual artisan who made the product they bought. The postcard also serves as something small that the customer can share with friends and family. Information about the individual artisans and their products should also be available on Fabrikat's website and social media pages.

5.5 Keep Customers up to Date

Have a newsletter/email alias that people can sign up for in order to learn more about upcoming products or markets. This will make more people aware of upcoming events in order to increase attendance and sales. Additionally, it gets people excited about new products that they may be interested in buying.

5.6 Feature Fabrikat in Local Guide Books

Try to get featured in local local guide books and magazines such as *50 Things to do on Møn*. Guidebooks are commonly used by tourists and can give Fabrikat exposure to a new group of people. The features in the guide book should provide the dates of markets and events as well as references to the web shop once launched. Since featuring Fabrikat in guidebooks would cost money, this technique could be implemented once revenue is being made off their web shop or markets.

5.7 Create a Pop-up Shop During the Summer

Try to hold pop-up shops during the tourist season to sell products directly to the tourist. This would give Fabrikat additional exposure to the tourists. Fabrikat should promote the web shop at the pop-up shop location so that tourists know that they can purchase a particular item after they leave if they are unsure if they are ready to purchase. If Fabrikat had a web shop during last years December Bazar, a market where many people bought presents for the holidays, and someone forgot to buy a gift they could go to Fabrikats web shop and purchase it.

5.8 Have Media Platforms Available in Multiple Languages

In order to increase the number of people who are able to interact with Fabrikat's media platforms, the platforms should be available to be viewed in multiple languages. On Fabrikat's website, there should be a button where that people can press to change between languages. On their social media pages, the posts should be written in multiple languages.

6 Conclusions and Recommendations

The purpose of this chapter is to reflect on the analysis of the data collected in order to draw key findings and relate them to the main objectives. Included in this chapter are recommendations to our sponsors for future consideration.

6.1 A Connection to Nature is at the Core of the Culture of the Island

The data from the focus group and interviews was combined and analyzed. It was determined that a connection to nature is at the core of the culture of the island and of the artisans. The focus group revealed that this was one of the most important cultural aspects that is seen on the island and that it is shown in the artisan products that are made. Half of the artisans interviewed used natural materials to produce their goods. Eleven of the fourteen artisans that were interviewed mentioned that the idea of a connection to nature was integral to their work.

Related to this idea of a connection to nature is sustainability. The island of Møn is a UNESCO Biosphere area and from the interviews it was evident that some of the artisans felt that sustainability and commitment to the environment is important to them. These artisans wanted to be seen as sustainable to others, going as far as to use sustainable or naturally sourced materials in their work.

6.2 The Marketing Practices that were being used by Fabrikat

From the analysis of the data collected through the group interview with Fabrikat, the researchers were able to identify their current marketing practices. The physical advertising methods (posters, an advertisement in the newspaper) that they used to promote their markets combined with their social media promotion were effective in getting customers to come to their December Bazar in 2018, resulting in over 500 customers. This ultimately resulted in the artisans who sold their goods during the event having more customers.

There are also some limitations to Fabrikat's practices. Their web shop is not currently published and as a result, any promotion that Fabrikat performs either through social media or physical advertising methods does not lead customers to a place where they can purchase artisan goods. This limits the customers to only the attendees of the markets that Fabrikat hosts. As a

result, this also reduces the income that Fabrikat earns, in turn limiting them from being able to purchase more newspaper advertisements.

Another limitation of Fabrikat's marketing practices is their website. Fabrikat's website received a low number of visitors on average each week – a low amount for a website that is trying to develop a consumer base for their upcoming web shop. Their website is also infrequently updated and is not promoted often on their social media; both of these could be a contributing factor to the low traffic to the website. Another possible reason for the low traffic is the fact that the website is only written in Danish, which does not allow for audiences that do not understand Danish to interact with Fabrikat's content.

6.3 Social Media Advertising is a Large Factor in an Artisan's Success

Based on the data collected from each method, it was determined that advertisement and promotion on social media was a key performance metric for artisan businesses. Artisans who posted daily were able to promote themselves effectively by having their business and products appear to users every day. This increases the chances that their followers share their content or interact with it in some way.

This conclusion is supported by the analytics data that was collected from Fabrikat's Instagram page. It was found that their impressions, reach, and profile visits all generally increased during the time that data was collected. The only thing that changed from week to week was the frequency of Fabrikat's posts on their Instagram page. When the number of posts decreased, the number of impressions, profile visits, and reach also decreased. This identified a relationship between the number of posts per week and the number of interactions that are made with the Instagram profile, which was also suggested by the information collected from the interviews with artisans.

Additionally, it was found from the surveys conducted using Amazon mTurk™ that 58% (29 respondents) learned of artisanal goods through 'word of mouth'. This is important, as social media helps to facilitate this mode of communication much more easily and effectively than the traditional meaning. Social media allows friends and family to share information with each other quickly, spreading the information among large populations in a short amount of time.

The interviews with the shop owners in Copenhagen also suggested that social media advertising is important for the marketing of their business. Social media advertising allows the shops to increase their exposure and reach new audiences. Using social media, customers have the ability to share specific posts made by the shop owners with others who they think would be interested in buying a product.

6.4 Marketing of Handmade Artisanal Goods

From the survey data that was collected using Amazon mTurk™, it was determined that there is a greater desire for handmade artisan goods when compared to factory made goods. One hundred percent of respondents answered that they preferred handmade artisan products over factory made products if the products are similar and would be willing to pay more for them. Additionally, the survey revealed that 86% (43 respondents) would be more likely to purchase handmade products if they knew more information about them such as how they were made and who made them. This data indicates that people are willing to go the extra step to support artisans and that they hold more value in their products. Therefore, providing this information would be effective in producing a higher number of sales of these artisanal goods.

The interviews with the shop owners in Copenhagen suggested that if the products that are sold are of high quality, the stores will develop a reputation for being a seller of these products. Therefore, the handmade products will generate additional sales for the shop because the customers will share these products with their friends and family through word of mouth.

6.5 Future Recommendations

Since Fabrikat's web shop is still not launched, it is recommended that a marketing strategy is created based on our list of recommendations before the launch of the web shop. This would also include informing the artisans of when the web shop is being launched and asking them to advertise it. It is also recommended that Fabrikat posts frequently on Instagram in the days leading up to the launch.

In the future, Fabrikat should analyze the cost of the use of the web shop for the artisans. There are comparisons that can be made between the cost of using a web shop like Etsy and physical storefronts. Data was collected in this study about the commission in shops in

Copenhagen and this information may be useful as a starting point when Fabrikat develops their business model. In some cases, shops in Copenhagen bought the products outright from artisans to resell in their store; this is called business-to-business selling. The data collected about this can be used by Fabrikat to determine an effective business plan for their web shop and is located in Appendix IX.

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Appendix

Appendix I: Interview Questions

Informed Statement of Consent

We are a group of students from Worcester Polytechnic Institute in Massachusetts. We are conducting a series of interviews for the purpose of understanding the cultural importance of the island of Møn and documenting marketing strategies currently used by local artisans. We strongly believe this kind of research will ultimately enhance the ability to market artisanal goods to different regions of Denmark. Your participation in this survey is completely voluntary and you may withdraw at any time. Please remember that your answers will remain confidential. No names or individual identifying information will appear on the questionnaires or in any of the project reports or publications. This is a collaborative project between the Fabrikat and WPI, and your participation is greatly appreciated. If interested, a copy of our results can be provided at the conclusion of the study.

Interview Questions (Objective 1, Objective 2 and Objective 4)

Interviewee(s): Artisans

Marketing Questions (Objective 2):

1. What types of products do you make?
2. Do you create your products full-time or part-time?
3. How do you currently sell the products that you make?
4. What is your current strategy to market your products?
5. Where do you currently sell your products?
6. Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?
 - a. If not, why don't you have an online presence?
7. Approximately how many items do you sell per month?
8. How many of those items are sold online (if any)?
9. How and where do you sell your products during the tourist season?
10. Approximately how many more products do you sell per month during the tourist season?

Cultural Questions (Objective 1)

1. How do you go about making the products?
2. How did you learn to make the products?
3. How does the product that you make represent you as an artisan?
4. Does the work that you make reflect your culture / the identity of Møn or of Denmark?
5. How do you want your culture to be seen/understood?
6. What do you want someone not from Møn to understand about you based on your work?

Interviewee(s): Employees of Fabrikat

Interview Questions (Objective 2):

1. What is your current strategy to market the products from the island?
2. What is effective or ineffective about your current strategy?
3. What is your current plan to increase the market reach of Fabrikat?
4. Where do you currently sell your products?
5. How many events have you held in the past?
6. How do you advertise each event?
7. How many people typically come to each event that you've had in the past?
8. Are the attendees new or returning people?
9. What do you do during the tourist season to increase your visibility?

Interviewee(s): Gallery and Shop Founders in Copenhagen

Interview Questions (Objective 4):

1. What types of products do you make/sell?
2. What other ways do you sell your products?
 - a. How much do you sell through each method, (compare online sale vs store sales)
 - b. Do you work with any local artisans? How are they compensated?
3. Who makes up your main customer base? (tourists or locals)
4. How do people first learn of your business?
5. How do people find out more information about your business?
6. What ways are you currently marketing yourself to make your business more well-known and more discoverable?
7. Do you market yourself any differently during different seasons?

Appendix II: Focus Group Questions

Informed Statement of Consent

We are a group of students from Worcester Polytechnic Institute in Massachusetts. We are conducting a series of focus groups for the purpose of understanding the cultural importance of the island of Møn. We strongly believe this kind of research will ultimately enhance the ability to market artisanal goods to different regions of Denmark. Your participation in this focus group is completely voluntary and you may withdraw at any time. Please remember that your answers will remain confidential. No names or identifying information will appear on the questionnaires or in any of the project reports or publications. This is a collaborative project between the Fabrikat and WPI, and your participation is greatly appreciated. If interested, a copy of our results can be provided at the conclusion of the study.

Focus Group Questions (Objective 1):

Focus group participants: Artisans who are a part of Fabrikat's Network

1. What is the cultural identity on Møn?
2. How does the work that you make reflect your culture/ the identity of Møn or Denmark?
3. How do you want your culture to be viewed from a marketing standpoint?

Appendix III: Survey Questions

Informed Statement of Consent

We are a group of students from Worcester Polytechnic Institute in Massachusetts. We are conducting surveys for the purpose of gathering information about the customer base surrounding artisanal products. We strongly believe this kind of research will ultimately enhance the ability to market artisanal goods to different regions of Denmark. Your participation in this survey is completely voluntary and you may withdraw at any time. Please remember that your answers will remain anonymous. No names or identifying information will appear on the questionnaires or in any of the project reports or publications. This is a collaborative project between the Fabrikat and WPI, and your participation is greatly appreciated. If interested, a copy of our results can be provided at the conclusion of the study.

Survey Questions (Objective 4):

Using the Amazon MTurk™ service and Qualtrics

Random Sample Survey: 50 respondents

1. Have you purchased handmade artisan products in the past?
IF YES
 2. Where did you purchase these products?
 3. How did you first discover where to buy the products that you purchased?
4. If you were to buy a handmade artisan product in the future where would you be most likely to buy it?
5. Would you be more likely to buy a product if you knew more information about it?
6. What specific information would you want to know about a product before purchasing it?
7. Do handmade products hold more value to you than factory made?
8. Would you be willing to pay more for a handmade product vs. a factory produced product?

Local Facebook Group: 21 respondents

1. What age group do you belong to?
2. What is your gender?
3. Have you purchased handmade artisan products in the past?
IF YES
 4. Where did you purchase these products?
 5. How did you first discover where to buy the products that you purchased?
6. If you were to buy a handmade artisan product in the future where would you be most likely to buy it?
7. Would you be more likely to buy a product if you knew more information about it?
8. What specific information would you want to know about a product before purchasing it?
9. Do handmade products hold more value to you than factory made?
10. Would you be willing to pay more for a handmade product vs. a factory produced product?

Appendix IV: Focus Group Data

Table A-IV.1: Focus Group Data

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>	<i>Code 4</i>
What is the cultural identity on Møn?	Tight knit community	Focus on Sustainability	Connection to Nature	Tradition
How does the work that you make reflect your culture/ the identity of Møn or Denmark?	Connects to nature (textile designs with plant imprints) (pillows stuffed with sea grass)	Sustainable materials (biodegradable seagrass)	Workshops (textile design workshops where people are able to connect to the products and process of creating them)	
How do you want your culture to be viewed from a marketing standpoint?	Inspirational (teaching people about nature and inspiring them to make their own connections in their own life)	Creative	Organic discovery (want people to discover the culture and products organically rather than have it forced onto them)	

Appendix V: Artisan Data - Cultural Questions

Table A-V.1: Artisan Data – Cultural Questions

<i>Artisan Code Name</i>	<i>How are the Products Made?</i>	<i>Education</i>	<i>How do the Products Represent the Artisan?</i>	<i>Do their products reflect Denmark or Møn?</i>	<i>How does the Artisan want their Culture to be seen/understood?</i>	<i>How does the Artisan want to be seen by someone not from Møn?</i>
Artisan 1	Drawing	Self-taught	Life and Journey	Women's culture	Realistic, life story, imperfect	Not applicable
Artisan 2	Local inspiration, Quality materials	Self-taught	Perfectionist quality work	Reflects the nature of the island	Not applicable	Good quality, perfect
Artisan 3	Using natural material	Self-taught	Natural materials, Eco friendly, Connection to viewer	Reflects the nature of the island and living close to nature, Minimalistic	Have a connection to the piece	More aware of nature
Artisan 4	Handmade natural materials	Self-taught, Courses	Simple, useful, practical, delicate	Baskets with willow is Scandinavian	Close to nature , not over-processed	Not applicable
Artisan 5	Develops recipes	Self-taught, Old recipes, Tradition	He loves what he does	Comes from nature , See nature and take it home	Keeping old traditions while innovating a little	Biosphere is important, <i>Sustainability</i> , Good brand
Artisan 6	Taylor made clothing	Schooling	Quality	Nordic culture	Quality, <i>Sustainable</i>	Not applicable
Artisan 7	Stuffing pillows with seagrass	Self-taught, Tradition	<i>Sustainable</i> materials, Incorporate tradition	Sustainability	<i>Sustainable</i> and connected to nature	There is a connection to nature

<i>Artisan Code Name</i>	<i>How are the Products Made?</i>	<i>Education</i>	<i>How do the Products Represent the Artisan?</i>	<i>Do their products reflect Denmark or Møn?</i>	<i>How does the Artisan want their Culture to be seen/understood?</i>	<i>How does the Artisan want to be seen by someone not from Møn?</i>
Artisan 8	Local plants as inspiration	Danish design school	Artistic, Poetic	Reflects nature of the island	Inspired by nature , relates to nature	There is a connection to nature
Artisan 9	Makes products at home	Self-taught	Food safe, natural	Sustainability	Food safe, Natural and <i>Sustainable</i>	Sustainable
Artisan 10	Local Plants	Classes, Education	Love for nature	Inspired by nature, Rural culture	Natural	Process is just as important as outcome, Pride in work
Artisan 11	Uses ready-made clay	Self-taught, Courses	Both feminine and masculine qualities, Search for self	No; Personal experimentation	Appreciate the beauty of daily life	Useful, awareness about handmade goods, nature, the moment
Artisan 12	Woven goods	Classes, Education	Not applicable	No	<i>Sustainability</i> of Uganda	Not applicable
Artisan 13	Custom made products, uses nature , <i>sustainable materials</i>	Schooling, Self-taught	Shows interests in experimentation	Depends on the project and who is worked with (like a school)	Not applicable	Wants someone to be happy with the work made
Artisan 14	Organic skin care, Made in a lab	Self-taught, Schooling	Formulated own products, People want to see who made the products	Yes, reflects moving to the countryside and connecting to nature , Organic lifestyle	Not applicable	Care for the environment, Products made with love, Cares about bees and insects

Appendix VI: Group Interview with Fabrikat’s Founders Results

Table A-VI.1: Coded Group Interview with Fabrikat’s Founders

Questions:	Code 1	Code 2	Code 3	Code 4	Code 5
What is your current strategy to market the products from the island?	Markets	Social Media	Workshop	Network	Physical Advertising
What is effective or ineffective about your current strategy?	Budget	Limited Time	Not profitable yet		
What is your current plan to increase the market reach of Fabrikat?	Webshop	Tourism	Markets	Pop up Shop	
Where do you currently sell your products?	Markets				
How many events have you held in the past?	3 markets	Sale of tote bag			
How do you advertise each event?	Physical Advertising	Visit Denmark (local booklet)	Social Media		
How many people typically come to each event that you’ve had in the past?	500+ at december event				
Are the attendees new or returning people?	Mostly new, some returning				
What do you do during the tourist season to increase your visibility?	Nothing				

Appendix VII: Artisan Analyzed Data - Marketing Questions

Table A-VII.1: Artisan Data – Marketing Questions

<i>Artisan Code Name</i>	<i>In Network?</i>	<i>Online Sales Locations</i>	<i>Physical Sales Locations</i>	<i>Marketing Strategy</i>	<i>Frequency of Posting</i>	<i>Sales/ Month</i>	<i>% Sales Online</i>	<i>Add. Loc. - Tourist</i>	<i>Sales/Month - Tourist</i>	<i>Sales / Year</i>	<i>Successful ness</i>
<i>Artisan 1</i>	Yes	Personal Website	N/A	Social Media	Daily	120	100%	Markets	240	1800	Very
<i>Artisan 2</i>	Yes	Etsy, Art finder, Personal Website	Studio	Social Media, Paid Promotion	Daily	30	85%	Studio	90	540	Moderately
<i>Artisan 3</i>	Yes	Personal Website	Galleries, Markets	Social Media, Word of Mouth	Weekly	4	50%	No Additional	4	48	Not Very
<i>Artisan 4</i>	Yes	Personal Website, Social Media	Studio, Local Shops, Gallery	Social Media, Word of Mouth, Physical Advertising	Weekly	6	Majority	No Additional	26	132	Moderately
<i>Artisan 5</i>	Yes	N/A	Storefront, Food Markets	City Guide, Word of Mouth	N/A	28,800 DKK	0%	Tourist Attraction	28,800DKK	345600DKK	Very
<i>Artisan 6</i>	Yes	Social Media	Storefront	Social Media, Word of Mouth	Weekly	4	0%	Studio	17	87	Not Very
<i>Artisan 7</i>	Yes	Personal Website	Studio, Markers	Social Media, Markets	Infrequently	Unknown	Unknown	N/A	0	Unknown	Unknown
<i>Artisan 8</i>	Yes	Personal Website	Storefront	Social Media, Exhibitions, Workshops	Weekly	8	50%	No Additional	8	96	Moderately
<i>Artisan 9</i>	Yes	Personal Website	Pop-up Shop	Facebook Targeting	Very Infrequently	Unknown	50%	Pop-up Shop	More during holidays	Unknown	Unknown

<i>Artisan Code Name</i>	<i>In Network?</i>	<i>Online Sales Locations</i>	<i>Physical Sales Locations</i>	<i>Marketing Strategy</i>	<i>Frequency of Posting</i>	<i>Sales/ Month</i>	<i>% Sales Online</i>	<i>Add. Loc. - Tourist</i>	<i>Sales/Month - Tourist</i>	<i>Sales / Year</i>	<i>Successful ness</i>
<i>Artisan 10</i>	Yes	N/A	N/A	Social Media	Daily	0	0%	Markets	0	0	Not Very
<i>Artisan 11</i>	Yes	Social Media	Shops	Social Media	Daily	20	Unknown	Markets	200	780	Very
<i>Artisan 12</i>	Yes	Personal Website	Shops	Social Media, Email Newsletter	Every other day	20	Nearly all	No Additional	20	240	Moderately
<i>Artisan 13</i>	Yes	N/A	Custom Made Products	Social Media, Email Newsletter	Very Infrequently	0	0%	No Additional	0	0	Not Very
<i>Artisan 14</i>	Yes	Personal Website	Shops	Social Media, Word of Mouth, Paid Promotion	Every other day	200	50%	Markets	400	3000	Very
<i>Artisan 15</i>	No	N/A	Storefront	Social Media, Physical Advertising	Twice a Week	Unknown	0%	No Additional	More during the Summer	Unknown	N/A
<i>Artisan 16</i>	No	N/A	Commissioned Work, Galleries	City Guide, Word of Mouth	N/A	Unknown	0%	Studio/Workshop	More during the Summer	Unknown	N/A
<i>Artisan 17</i>	No	Personal Website	Studio	Social Media, City Guide, Word of Mouth	Very Infrequently	1 for the entire Winter	Unknown	Studio/Workshop, Exhibitions	8 total in the Summer	9	N/A

Appendix VIII: Data Analytics Results

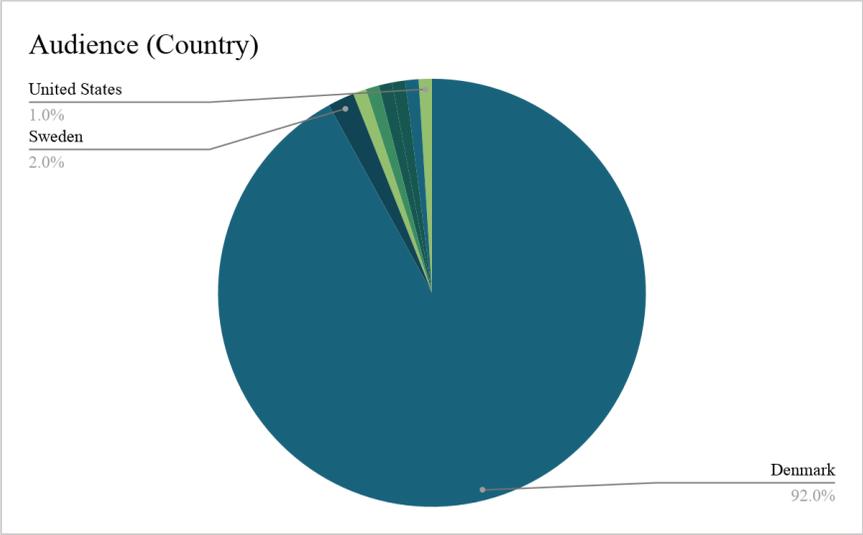


Figure A-VIII.1: Fabrikat's Instagram Audience – Locations

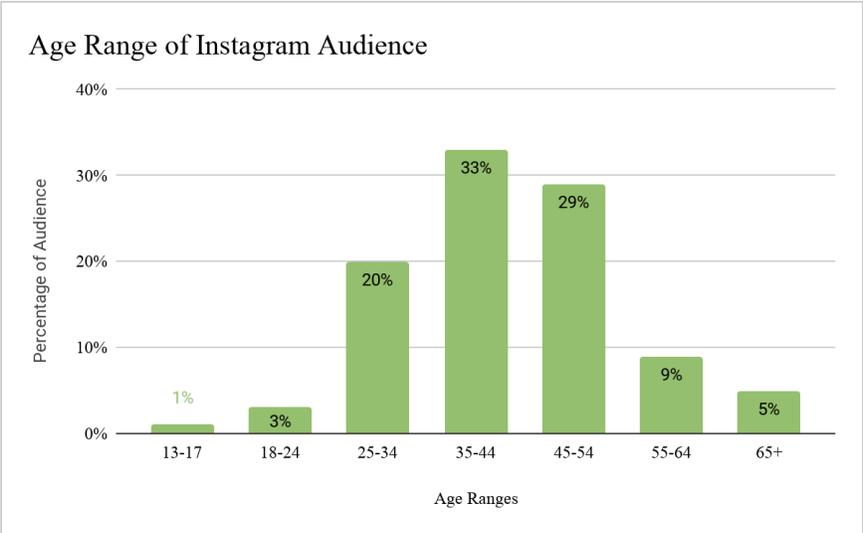


Figure A-VIII.2: Fabrikat's Instagram Audience - Age Ranges

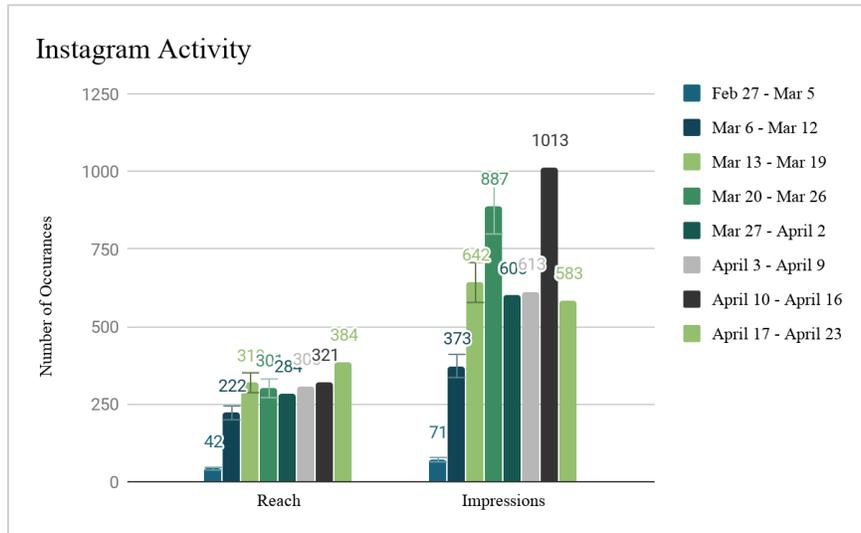


Figure A-VIII.3: Fabrikat's Instagram Activity

1. 🇩🇰 Denmark	166 (85.57%)
2. 🇺🇸 United States	15 (7.73%)
3. 🇨🇳 China	2 (1.03%)
4. 🇦🇹 Austria	1 (0.52%)
5. 🇦🇿 Azerbaijan	1 (0.52%)
6. 🇪🇸 Spain	1 (0.52%)
7. 🇫🇮 Finland	1 (0.52%)
8. 🇫🇷 France	1 (0.52%)
9. 🇮🇹 Italy	1 (0.52%)
10. 🇳🇱 Netherlands	1 (0.52%)

Figure A-VIII.4: Website Audience Locations

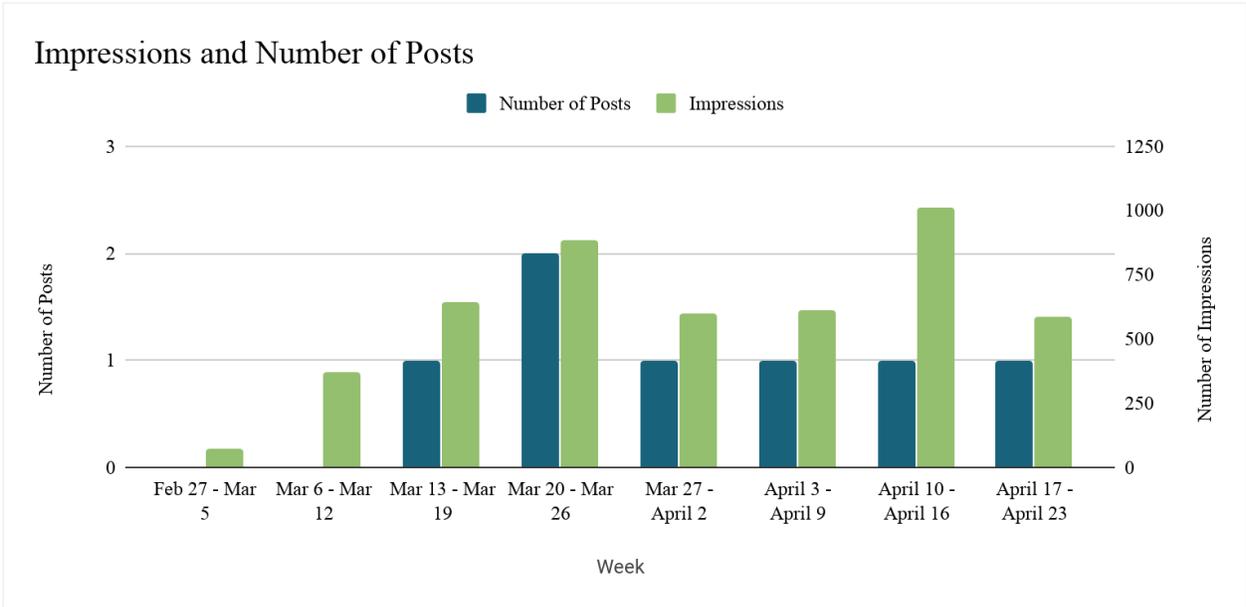


Figure A-VIII.5: Impressions/Number of Post v. Weeks

Appendix IX: Shop Owners in Copenhagen Interview Data

Table A-IX.1: Shop Owner 1 Data

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>	<i>Code 4</i>	<i>Code 5</i>	<i>Code 6</i>	<i>Code 7</i>
What types of products do you sell?	Furniture						
What ways do you sell your products?	Storefront	Few online orders	Other stores (deals with stores)				
How much do you sell through each method, (compare online sale vs store sales)	Mainly all Storefront						
Do you work with any local artisans? How are they compensated?	Yes, can be found on website	Commission	Don't charge to show work	buy smaller pieces from artisans			
Who makes up your main customer base? (tourists or locals)	Locals	Tourists					
How do people first learn of your business?	Word of Mouth						
How do people find out more information about your business?	Word of Mouth	Website					
What ways are you currently marketing yourself to make your business more well-known and more discoverable?	Guide book	Stories in the paper	Newsletter	Social media (Instagram and Facebook)	Post cards	Signature on emails	Word of mouth
Do you market yourself any differently during different seasons?	No						

Table A-IX.2: Shop Owner 2 Data

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>
What types of products do you sell?	Interior	Textiles	Jewelry
What ways do you sell your products?	Online store	Physical Store	
How much do you sell through each method, (compare online sale vs store sales)	15-20% online	Rest in store	
Do you work with any local artisans? How are they compensated?	Works with Moroccan artists	Buys the work out front and sells	
Who makes up your main customer base? (tourists or locals)	Both		
How do people first learn of your business?	Instagram	Come to the store	Neighborhood in city guide
How do people find out more information about your business?	Information on website		
What ways are you currently marketing yourself to make your business more well-known and more discoverable?	Instagram	Word of mouth	Reposts on Instagram
Do you market yourself any differently during different seasons?	April until the end of September season	Dresses and other stuff on the street	Smaller things that tourist can buy

Table A-IX.3: Shop Owner 3 Data

Questions	Code 1	Code 2	Code 3
What types of products do you sell?	Collection Goods		
What ways do you sell your products?	Webshop	Fairs	Storefront
How much do you sell through each method, (compare online sale vs store sales)	More Store Sales		
Do you work with any local artisans? How are they compensated?	Yes		
Who makes up your main customer base? (tourists or locals)	Locals	Some Tourists	
How do people first learn of your business?	Storefront	Social Media	
How do people find out more information about your business?	Website	Social Media	
What ways are you currently marketing yourself to make your business more well-known and more discoverable?	Business to Business Marketing		
Do you market yourself any differently during different seasons?	Seasonal Products		

Table A-IX.4: Shop Owner 4 Data

Questions	Code 1	Code 2	Code 3	Code 4
What types of products do you sell?	Ceramics	Jeweler	Clothing	Decorations
What ways do you sell your products?	Storefront	Webshop		
How much do you sell through each method, (compare online sale vs store sales)	More Storefront			
Do you work with any local artisans? How are they compensated?	40% Taken			
Who makes up your main customer base? (tourists or locals)	Locals	Tourists		
How do people first learn of your business?	City Guide	Trip Advisor	New Instagram	
How do people find out more information about your business?	Website			
What ways are you currently marketing yourself to make your business more well-known and more discoverable?	City Guide			
Do you market yourself any differently during different seasons?	No			

Table A-IX.5: Shop Owner 5 Data

Questions	Code 1	Code 2	Code 3	Code 4	Code 5	Code 6
What types of products do you sell?	Furniture lighting	Lifestyle items				
What ways do you sell your products?	Physical concept store	Own website	Sell online through a British site	Pop up shops	Finders Keepers in Denmark	Other markets
How much do you sell through each method, (compare online sale vs store sales)	10% Online	90% Physical stores				
Do you work with any local artisans? How are they compensated?	Work with local artisans	Compensated for the products that they sell	In some cases they buy products from the artisan directly	Some artisans work as far as Algeria	These people don't have the resources to sell the materials	Works with artisans in third world countries
Who makes up your main customer base? (tourists or locals)	Mainly Danish people	Work in a fairly new area in Copenhagen	90% from Denmark			
How do people first learn of your business?	Social media	PR	Instagram has been the main platform	Post on Instagram 1-2 times a week	Stories 3 times a week	
How do people find out more information about your business?	The information can be found on the website	In the store you can find information about sustainability	Small symbols that visually show how the item is sustainable			
What ways are you currently marketing yourself to make your business more well-known and more discoverable?	Social media	PR	Being featured in magazines	Still a small business		
Do you market yourself any differently during different seasons?	Focus on seasonal changes	When Christmas comes they market specific products	Focus on items more sellable during the seasons			

Appendix X: Survey Results

Amazon mTurk™ Survey Results

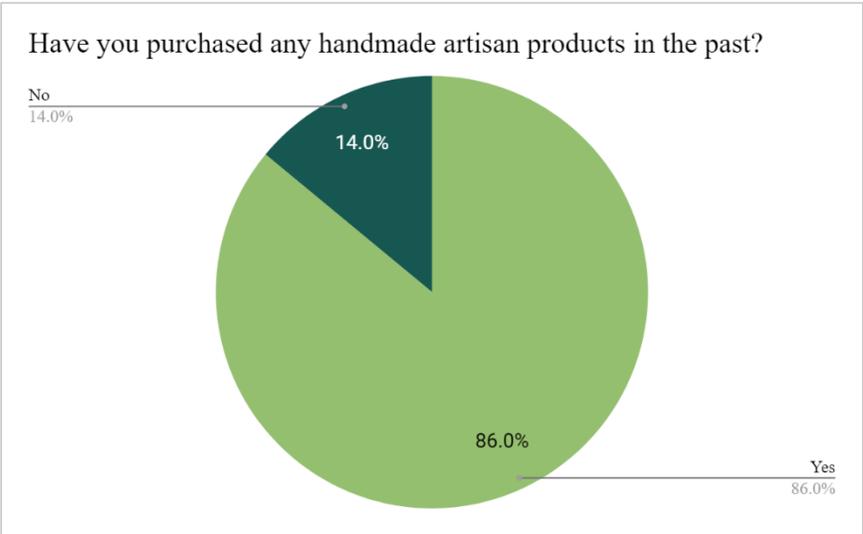


Figure A-X.1: First Question Results

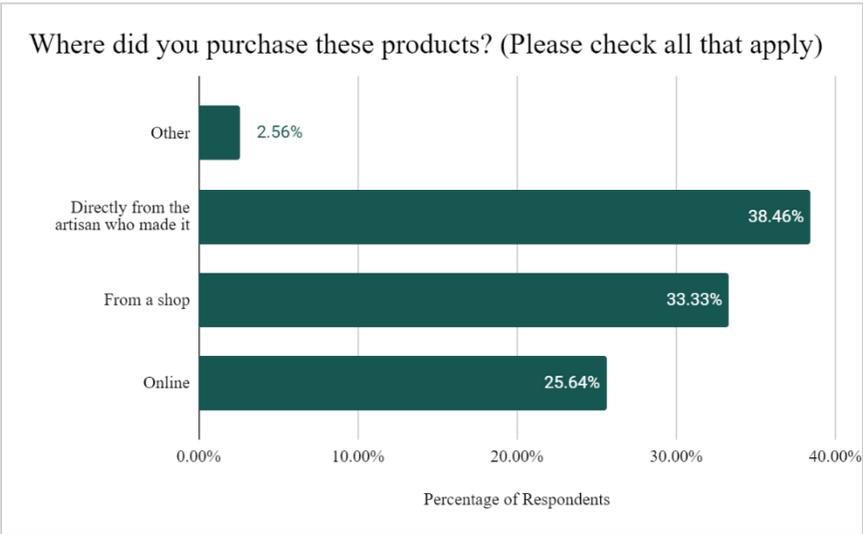


Figure A-X.2: Second Question Results

Table A-X.1: Second Question Results

Answers Checked	Direct (ONLY)	Shop (ONLY)	Online (ONLY)	Direct+ Shop	Direct+ Online	Shop+ Online	Direct+ Shop+ Online	Shop+ Online+ Other
# of responses	6 14.0%	2 4.7%	8 18.6%	5 11.6%	3 6.9%	11 27.9%	6 13.9%	2 4.7%

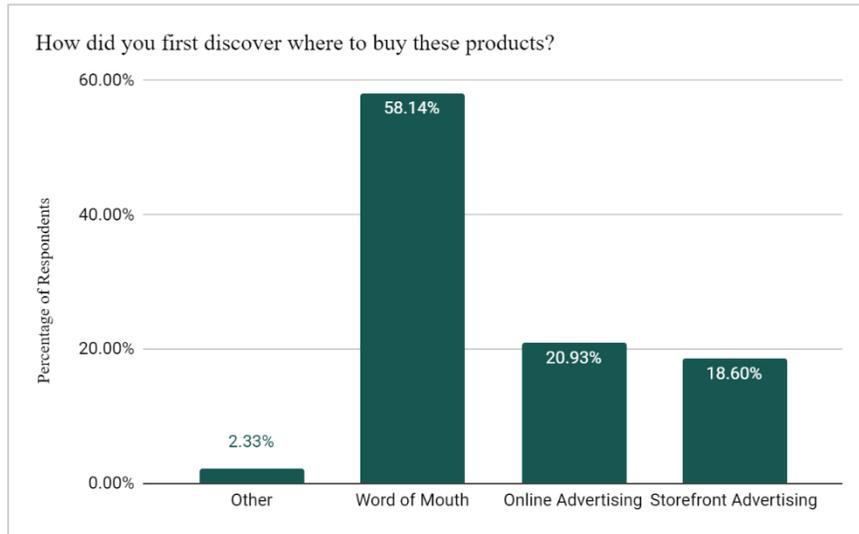


Figure A-X.3: Third Question Results

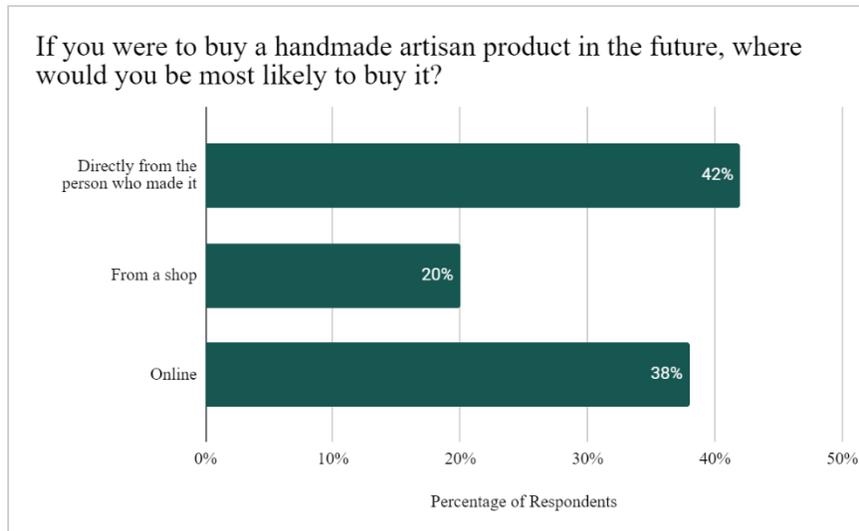


Figure A-X.4: Fourth Question Results

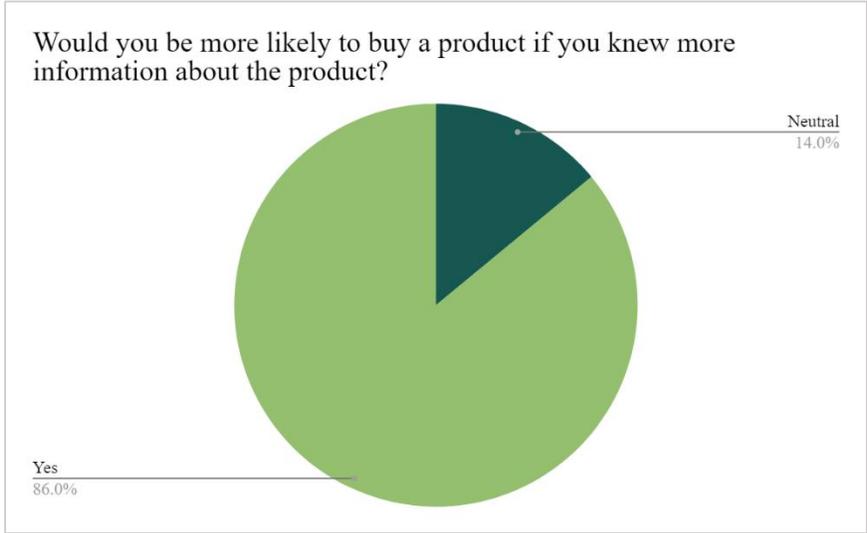


Figure A-X.5: Fifth Question Results

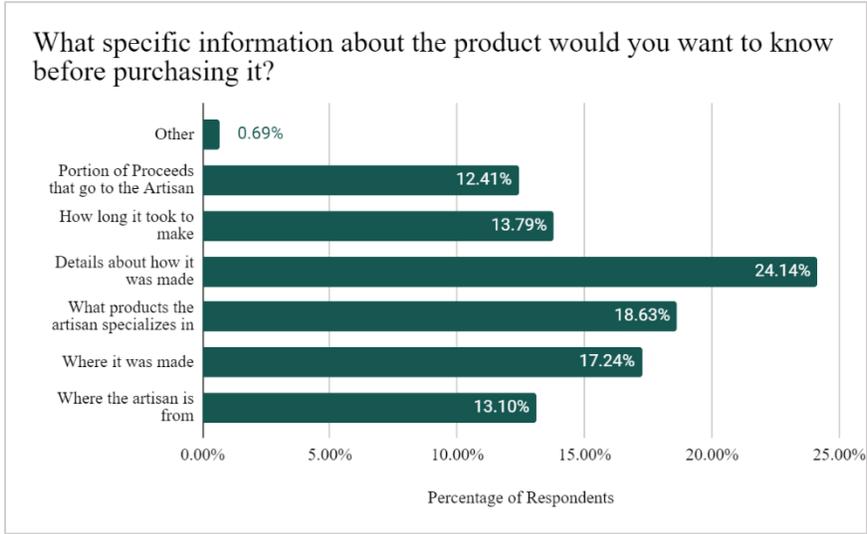


Figure A-X.6: Sixth Question Results

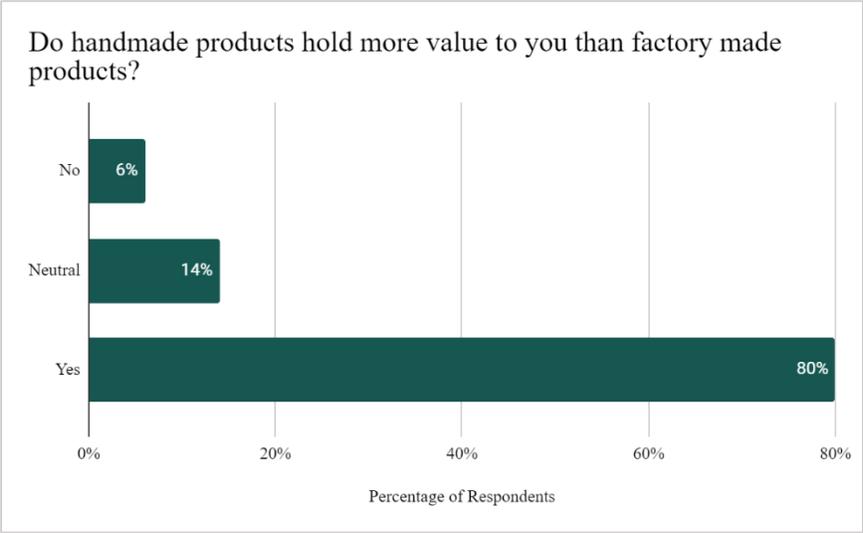


Figure A-X.7: Seventh Question Results

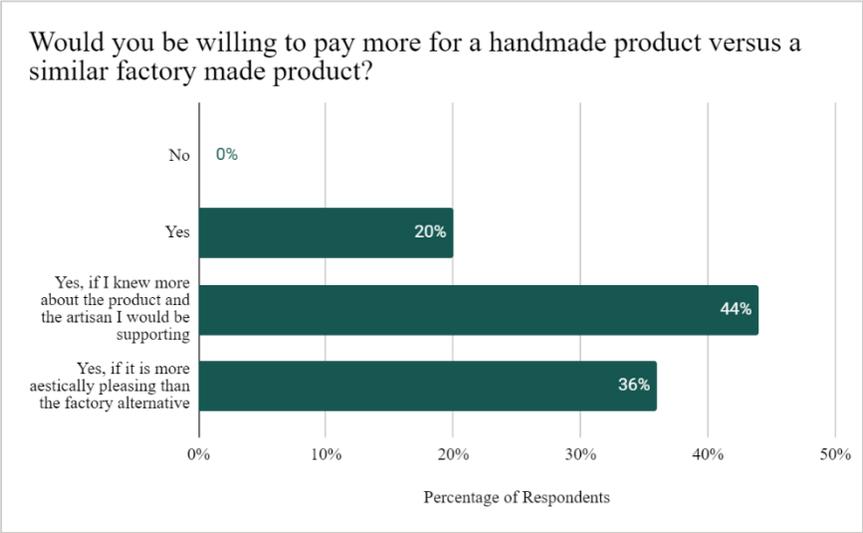


Figure A-X.8: Eighth Question Results

Island Facebook Group Survey Results

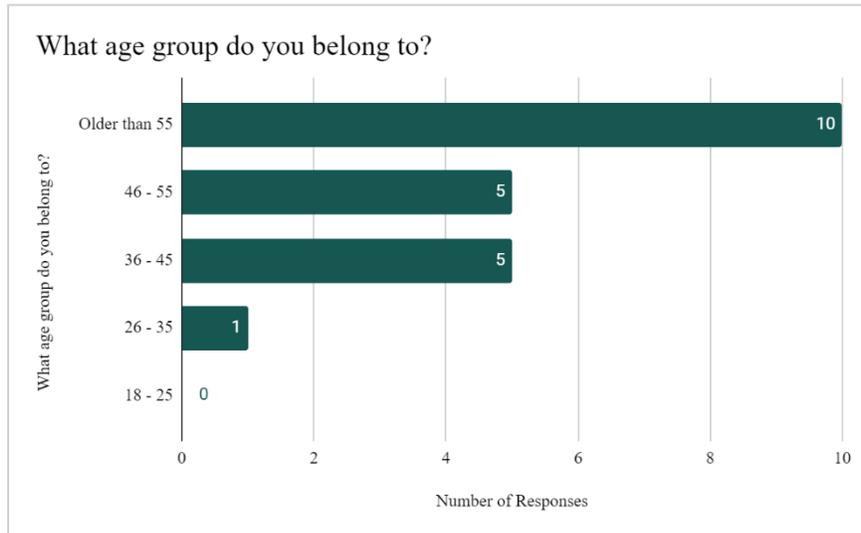


Figure A-X.9: First Question Results

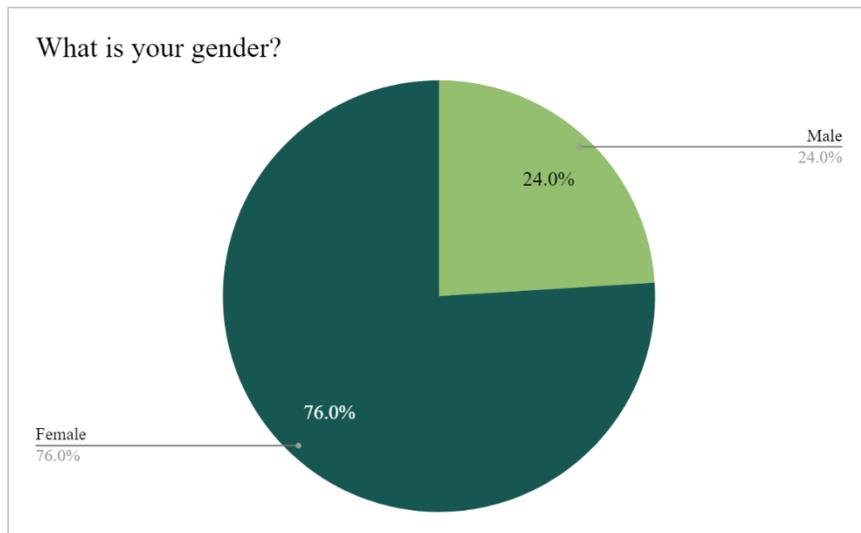


Figure A-X.10: Second Question Results

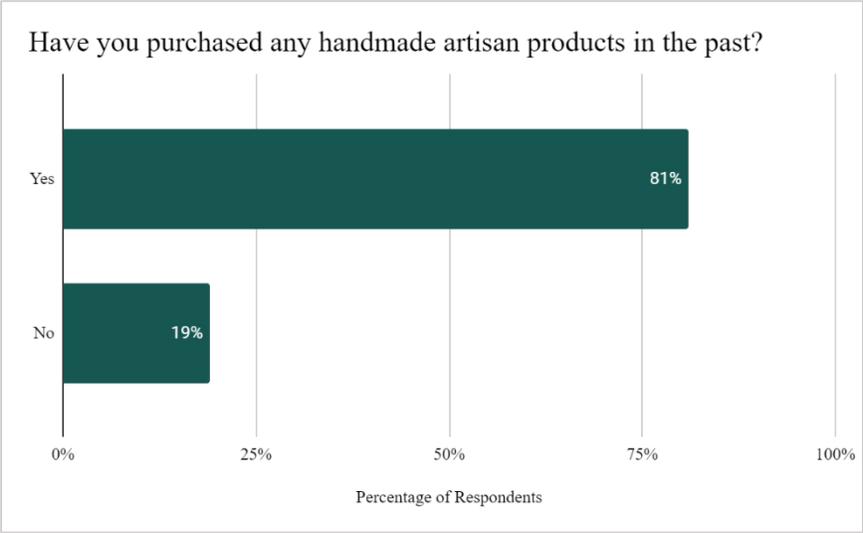


Figure A-X.11: Third Question Results

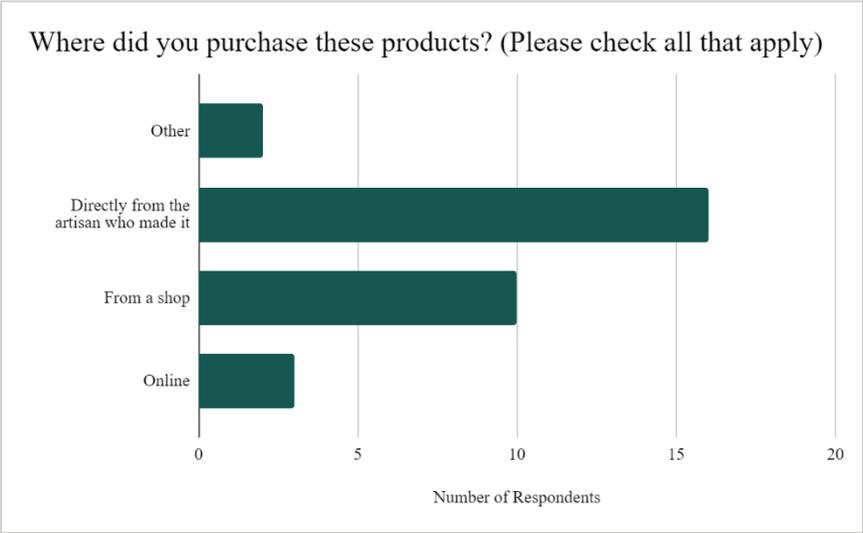


Figure A-X.12: Fourth Question Results

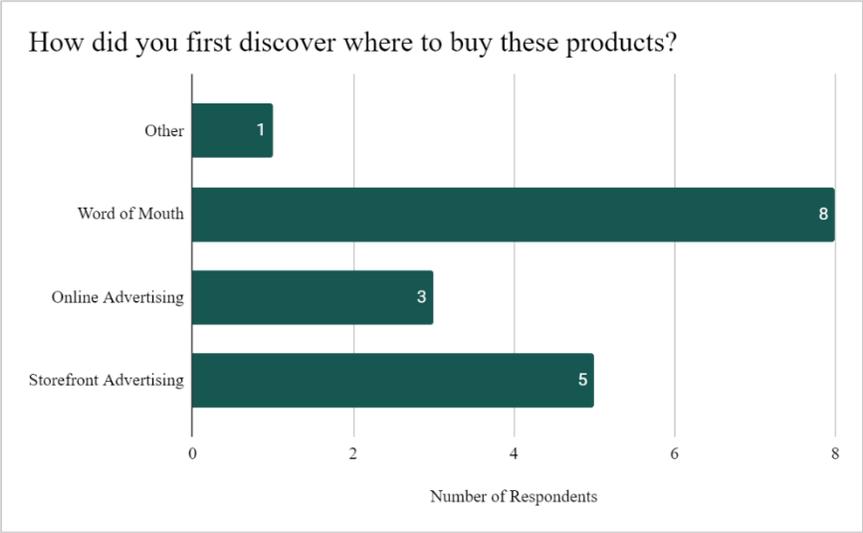


Figure A-X.13: Fifth Question Results

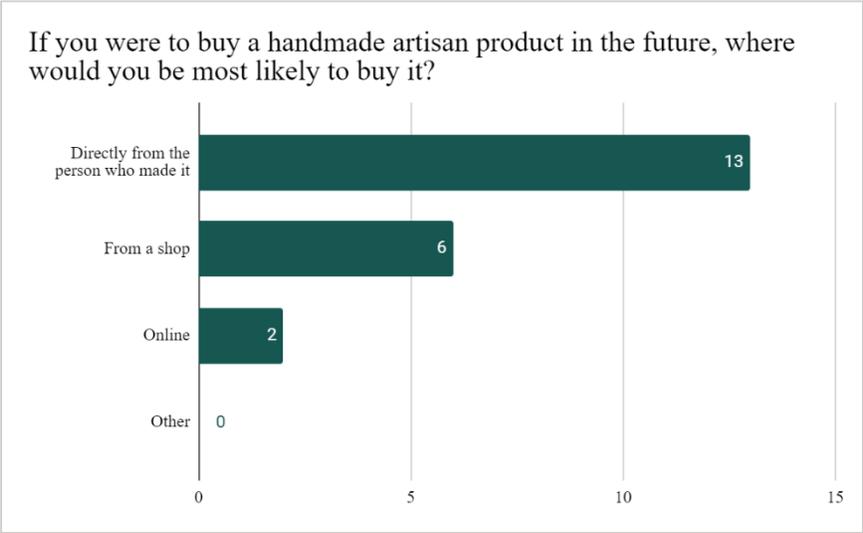


Figure A-X.14: Sixth Question Results

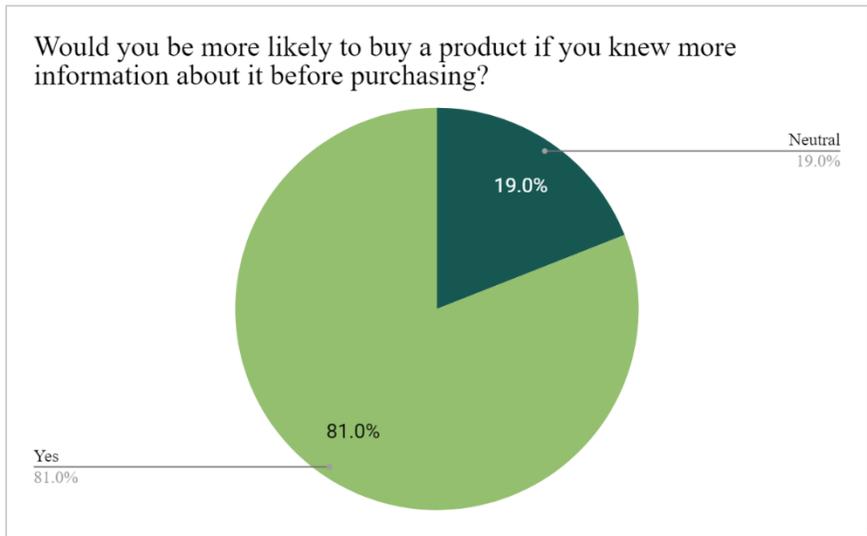


Figure A-X.15: Seventh Question Results

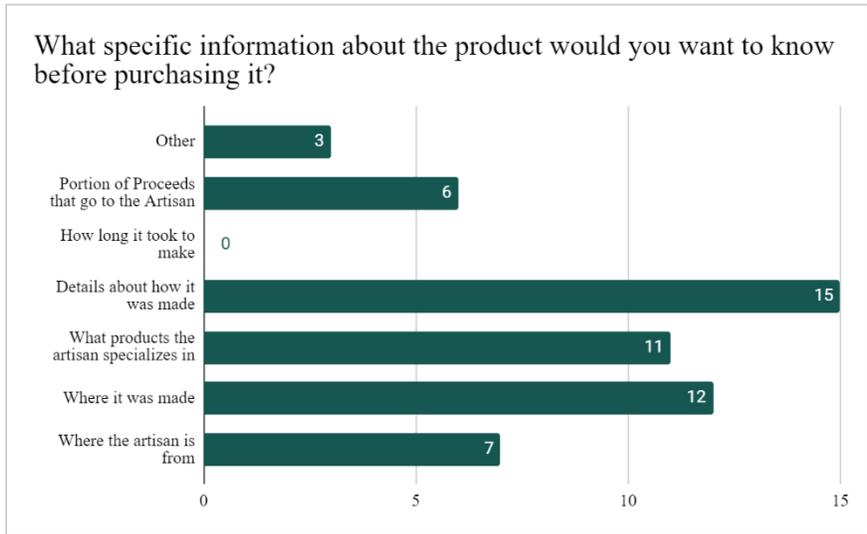


Figure A-X.16: Eighth Question Results

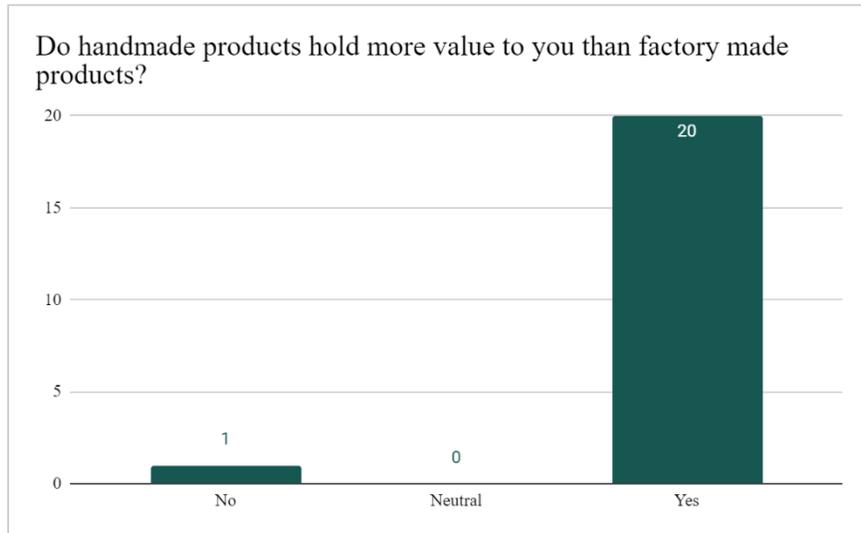


Figure A-X.17: Ninth Question Results

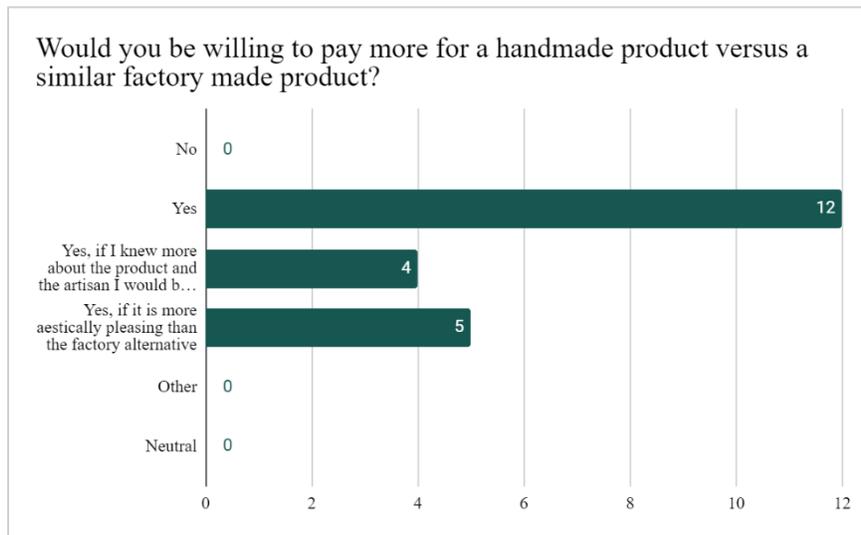


Figure A-X.18: Tenth Question Results

Island Facebook Group Survey Results – Older Demographic

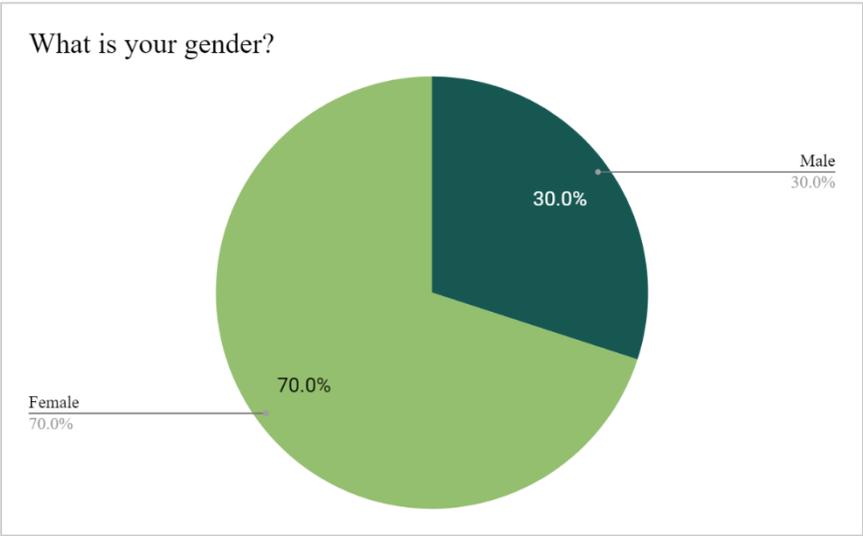


Figure A-X.19: Facebook Older Demographic – Question 1

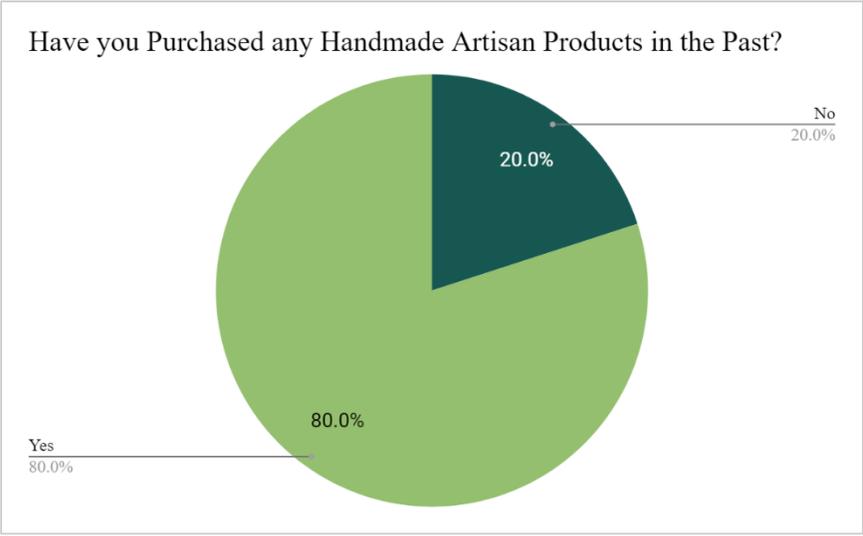


Figure A-X.20: Facebook Older Demographic – Question 3

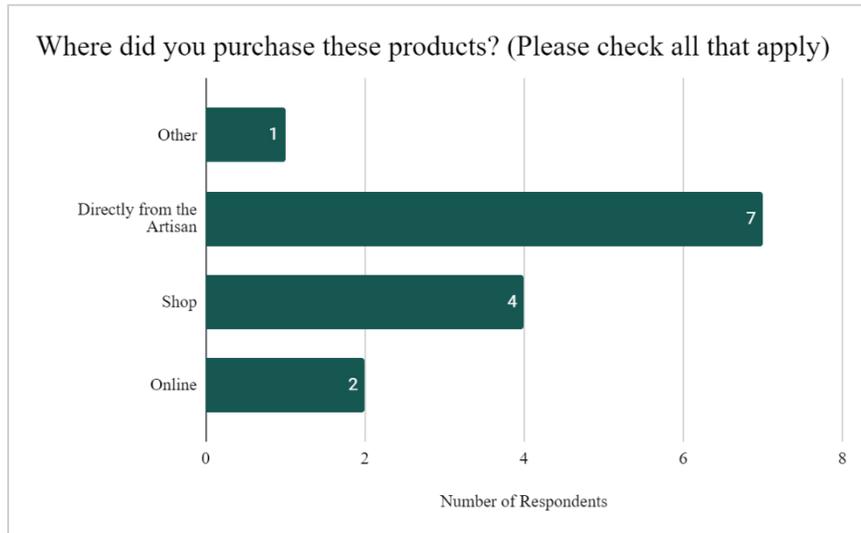


Figure A-X.22: Facebook Older Demographic – Question 4

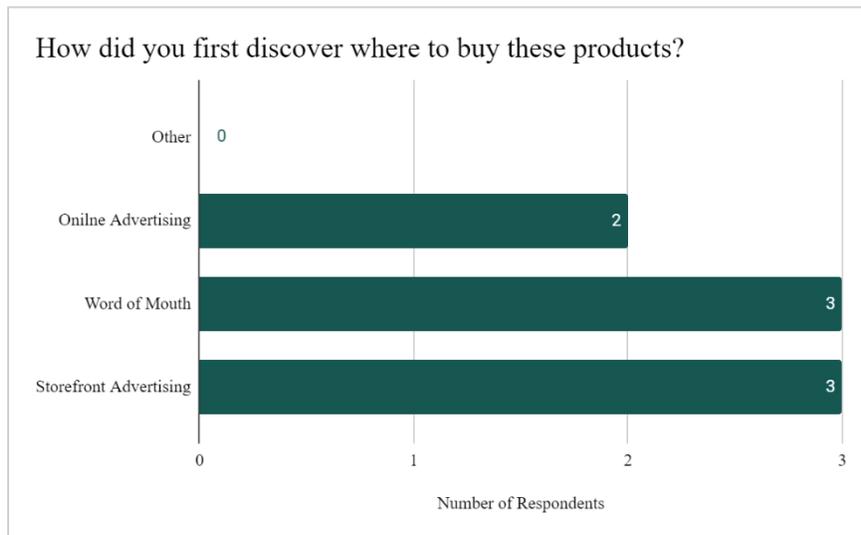


Figure A-X.23: Facebook Older Demographic – Question 5

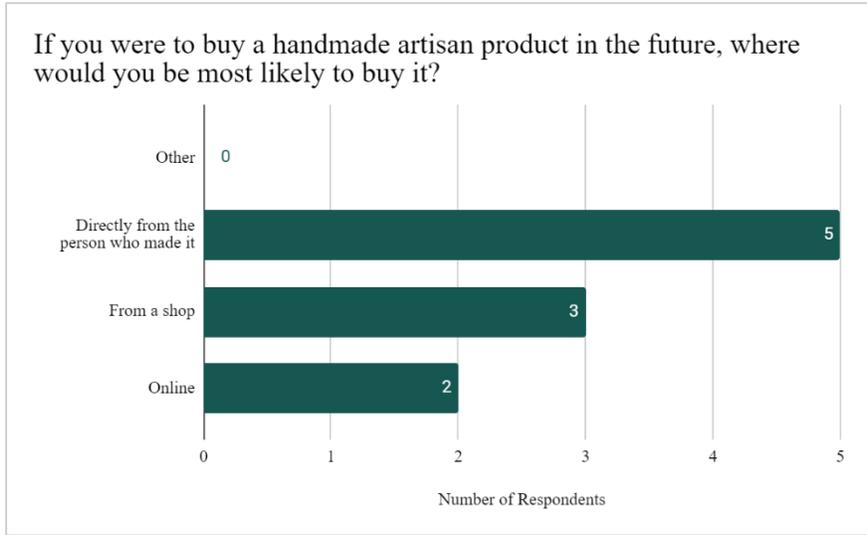


Figure A-X.24: Facebook Older Demographic – Question 6

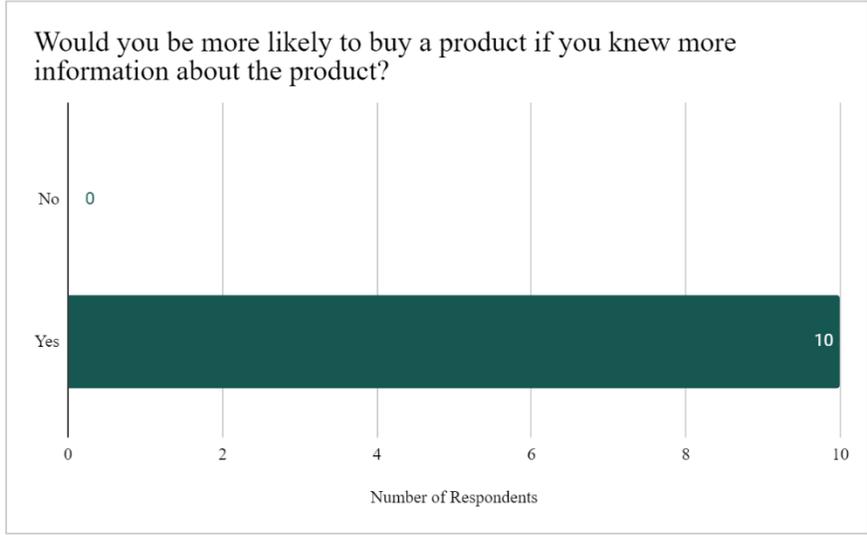


Figure A-X.25: Facebook Older Demographic – Question 7

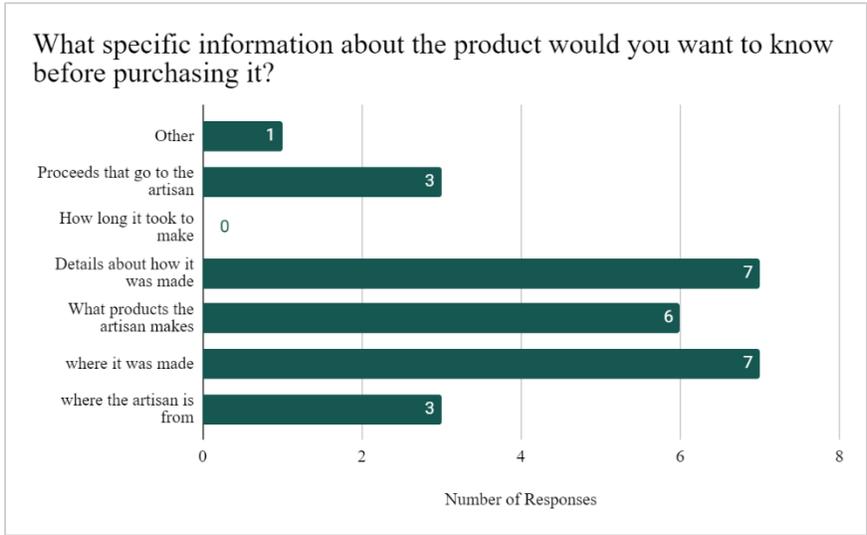


Figure A-X.26: Facebook Older Demographic – Question 8

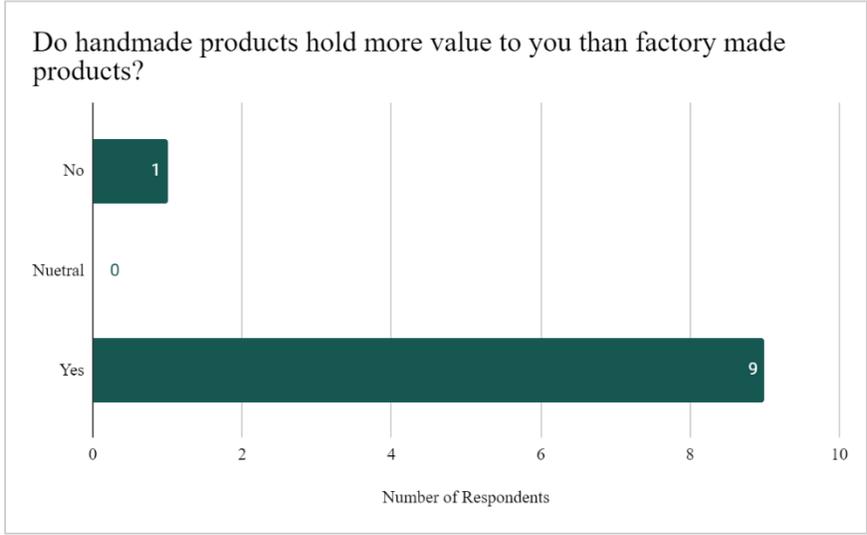


Figure A-X.27: Facebook Older Demographic – Question 9

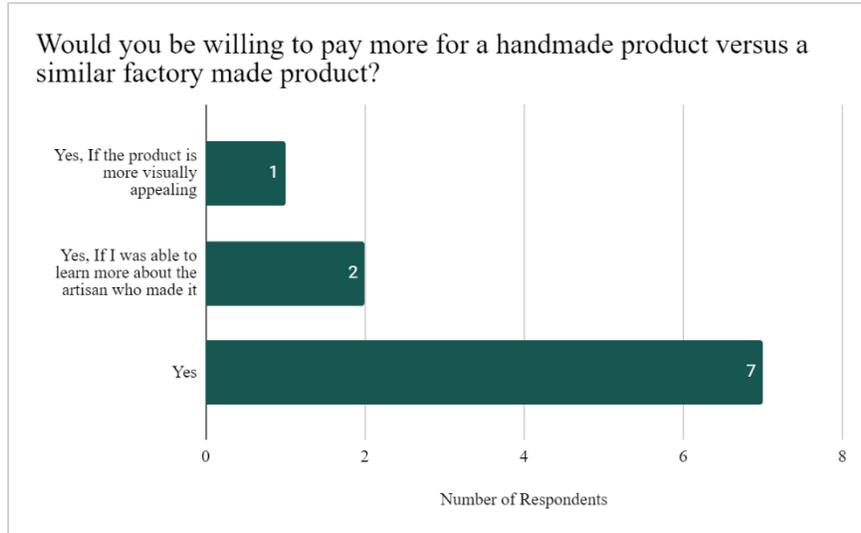


Figure A-X.28: Facebook Older Demographic – Question 10

Amazon mTurk™ and Facebook Survey Older Demographic Comparison Graphs

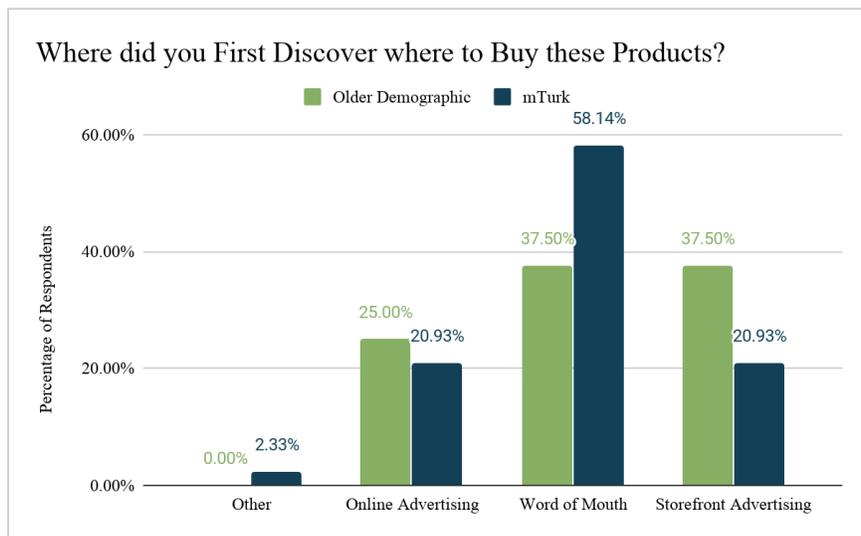


Figure A-X.29: Amazon mTurk™ and Facebook Comparison Graph 1

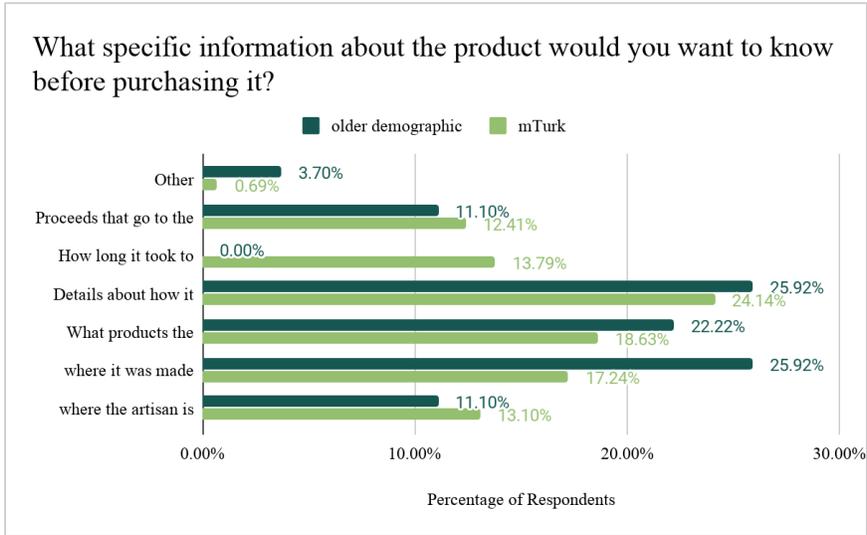


Figure A-X.29: Amazon mTurk™ and Facebook Comparison Graph 2

Appendix XI: Individual Networked Artisan Interview Data

Table A-XI.1: Artisan 1 Data

Questions	Code 1	Code 2	Code 3
What types of products do you make?	Drawing	Prints	Books and Calendar
Do you create your products full-time or part-time?	Full Time		
How do you currently sell the products that you make?	Online		
What is your current strategy to market your products?	Instagram	Physical Advertising	
Where do you currently sell your products?	Personal Website		
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	Instagram	Daily	
If not, why don't you have an online presence?			
Approximately how many items do you sell per month?	120 per Month	Seasonal	
How many of those items are sold online (if any)?	All		
How and where do you sell your products during the tourist season?	Flea markets		
Approximately how many products do you sell per month during the tourist season?	Holidays		
How do you go about making the products?	Drawing		
How did you learn to make the products?	Self-Taught		
How does the product that you make represent you as an artisan?	Life & Journey		
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	Women's culture	No	
How do you want your culture to be seen/understood?	Realistic	Life story	Imperfect
What do you want someone not from Møn to understand about you based on your work?	N/A		

Table A-XI.2: Artisan 2 Data

Questions	Code 1	Code 2	Code 3	Code 4	Code 5	Code 6
What types of products do you make?	Linocuts	Prints				
Do you create your products full-time or part-time?	Full Time					
How do you currently sell the products that you make?	Etsy	Website				
What is your current strategy to market your products?	Instagram	Post on Etsy	Pay Etsy for Promotion	Artfinder	Pintrest	Physical Advertisement
Where do you currently sell your products?	Etsy	Personal Website	Artfinder			
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	Instagram	Pinterest	Etsy	Daily		
If not, why don't you have an online presence?						
Approximately how many items do you sell per month?	One a day					
How many of those items are sold online (if any)?	Majority	85% of sales				
How and where do you sell your products during the tourist season?	Studio/Workplace					
Approximately how many products do you sell per month during the tourist season?	3 a day					
How do you go about making the products?	Local Inspiration	Quality Materials	Works for perfection			
How did you learn to make the products?	Self-taught					
How does the product that you make represent you as an artisan?	Perfectionist	Quality work				
Does the work that you make reflect your culture /the identify of Møn or of Denmark?	Yes	Island				
How do you want your culture to be seen/understood?	N/A					
What do you want someone not from Møn to understand about you based on your work?	Quality	Perfect				

Table A-XI.3: Artisan 3 Data

Questions	Code 1	Code 2	Code 3	Code 4
What types of products do you make?	Paintings	Textile	Prints	Natural materials
Do you create your products full-time or part-time?	Full time			
How do you currently sell the products that you make?	Social Media	Personal Website	Studios/Gallery	Markets
What is your current strategy to market your products?	Instagram	Word of Mouth		
Where do you currently sell your products?	Online (no webshop)	Galleries	Markets	
Do you have an online presence for the purpose of promoting and/or selling your products?	Small (Website/Instagram/Facebook)	1 - week		
If so, what platforms are you a part of and how often do you update them?				
If not, why don't you have an online presence?	Marketing			
Approximately how many items do you sell per month?	4			
How many of those items are sold online (if any)?	~2(half)			
How and where do you sell your products during the tourist season?	Same as rest of year			
Approximately how many products do you sell per month during the tourist season?	Same as rest of year			
How do you go about making the products?	Using natural material			
How did you learn to make the products?	Self-taught	Family		
How does the product that you make represent you as an artisan?	Natural materials	Eco friendly	Make connections to viewer	
Does the work that you make reflect your culture /the identify of Møn or of Denmark?	Reflects the sustainability of the island	Living close to nature	minimalistic Scandinavian style	
How do you want your culture to be seen/understood?	"Connection with piece"			
What do you want someone not from Møn to understand about you based on your work?	Aware of nature			

Table A-XI.4: Artisan 4 Data

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>	<i>Code 4</i>	<i>Code 5</i>	<i>Code 6</i>
What types of products do you make?	Weaved Products, Fences	Seats	Purses	Baskets	Broches, Embroidery	Rings
Do you create your products full-time or part-time?	Full Time					
How do you currently sell the products that you make?	Gallery	Shop in Stege before	Website			
What is your current strategy to market your products?	Website	Store	Instagram	Facebook	"secret" that People find	Guide advertisement
Where do you currently sell your products?	A Peterson	Personal website (dm)	Social media (dm)	Studio	Local shops (kits)	
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them? If not, why don't you have an online presence?	Instagram	Facebook	Weekly (Instagram)			
Approximately how many items do you sell per month?	6 / month	20 - 24 in summer	2 winter			
How many of those items are sold online (if any)?	Majority sold in store					
How and where do you sell your products during the tourist season?	Workshop	Website	Sign directing people to workshop			
Approximately how many products do you sell per month during the tourist season?	20 more products					
How do you go about making the products?	Handmade	Natural Materials	Willow			
How did you learn to make the products?	Self-taught	Different type of school	Found self in art room a lot	Took some weaving Courses		
How does the product that you make represent you as an artisan?	Simple	Useful and practical	Delicate			

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>	<i>Code 4</i>	<i>Code 5</i>	<i>Code 6</i>
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	Making basket with willow is Scandinavian					
How do you want your culture to be seen/understood?	Close to nature	Not over processed				
What do you want someone not from Møn to understand about you based on your work?	Not asked					

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Table A-XI.5: Artisan 5 Data

Questions	Code 1	Code 2	Code 3	Code 4
What types of products do you make?	Mustard	Cream	Herbal products	All natural
Do you create your products full-time or part-time?	Full time			
How do you currently sell the products that you make?	Physical store	Some in Torvehallerne	Medieval garden	
What is your current strategy to market your products?	City guide	Word of mouth		
Where do you currently sell your products?	Physical store			
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	No			
If not, why don't you have an online presence?	Doesn't like The internet	Wants people to connect with nature		
Approximately how many items do you sell per month?	28,800 DKK/month			
How many of those items are sold online (if any)?	None online			
How and where do you sell your products during the tourist season?	Shops	Medieval garden		
Approximately how many products do you sell per month during the tourist season?	Main season (doesn't work in The winter)			
How do you go about making the products?	Develops his Recipes			
How did you learn to make the products?	Self-taught	Read old recipes	Wife family tradition	
How does the product that you make represent you as an artisan?	He loves what he does			
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	Comes from Nature	See nature and take some of it home		
How do you want your culture to be seen/understood?	Keep old traditions	Innovate a little		
What do you want someone not from Møn to understand about you based on your work?	The biosphere is important	Sustainable	Good brand	

Table A-XI.6: Artisan 6 Data

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>
What types of products do you make?	Sewed goods	Sustainable Clothing	
Do you create your products full-time or part-time?	Part time		
How do you currently sell the products that you make?	Store in Copenhagen	Pop-up shops	
What is your current strategy to market your products?	Instagram	Facebook	Word of mouth
Where do you currently sell your products?	Store in Copenhagen		
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	Instagram	Facebook	Website
If not, why don't you have an online presence?			
Approximately how many items do you sell per month?		4	
How many of those items are sold online (if any)?		0	No webshop
How and where do you sell your products during the tourist season?	Store in Copenhagen	Studio	Social Media
Approximately how many products do you sell per month during the tourist season?	25 (1.5 months)		
How do you go about making the products?	Tailored materials		
How did you learn to make the products?	Schooling	Costume Designer	
How does the product that you make represent you as an artisan?	Fits right	Quality	
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	No	More Nordic	
How do you want your culture to be seen/understood?	Sustainable	Quality	The person looks good
What do you want someone not from Møn to understand about you based on your work?	Not asked		

Table A-XI.7: Artisan 7 Data

Questions	Code 1:	Code 2:	Code 3:	Code 4:
What types of products do you make?	Pillows with seagrass stuffing			
Do you create your products full-time or part-time?	Full time			
How do you currently sell the products that you make?	Markets	Online	Facebook	
What is your current strategy to market your products?	Limited	Bring pillows to markets	Website	Facebook
Where do you currently sell your products?	Markets	Online	Studio	Workshop
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	Facebook (no often updates) Used for information			
If not, why don't you have an online presence?	Only been selling for 6 months			
Approximately how many items do you sell per month?	Doesn't know			
How many of those items are sold online (if any)?				
How and where do you sell your products during the tourist season?	Hasn't been selling during tourist season yet			
Approximately how many products do you sell per month during the tourist season?				
How do you go about making the products?	Stuffing pillow cases with sea grass			
How did you learn to make the products?	Self-taught	Tradition from 60s		
How does the product that you make represent you as an artisan?	Using sustainable biodegradable materials	Incorporation of older traditions		
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	Sustainability			
How do you want your culture to be seen/understood?	Sustainable	Connection to nature		
What do you want someone not from Møn to understand about you based on your work?	Connection to nature			

Table A-XI.8: Artisan 8 Data

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>	<i>Code 4</i>	<i>Code 5</i>
What types of products do you make?	Textiles	Pillow cases	Linen cloth	Dresses and clothes	
Do you create your products full-time or part-time?	Part time				
How do you currently sell the products that you make?	Webshop	Word of mouth	Shops	Art museum	Markets
What is your current strategy to market your products?	Exhibitions	Work shops	Products	All three work together	Instagram
Where do you currently sell your products?	Webshop	Physical store			
Do you have an online presence for the purpose of promoting and/or selling your products?	Instagram				
If so, what platforms are you a part of and how often do you update them?					
If not, why don't you have an online presence?					
Approximately how many items do you sell per month?	About 100/ year				
How many of those items are sold online (if any)?	50%				
How and where do you sell your products during the tourist season?	Webshop	Shop			
Approximately how many products do you sell per Month during the tourist season?	Sells about the Same				
How do you go about making the products?	Using local plants As inspiration				
How did you learn to make the products?	Danish design School				
How does the product that you make represent you as an artisan?	Artistic	Poetic			
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	Reflects the Nature of the island				
How do you want your culture to be seen/understood?	Inspired by Nature	Relate to nature			
What do you want someone not from Møn to understand about you based on your work?	There is a connection to nature on the island				

Table A-XI.9: Artisan 9 Data

Questions	Code 1	Code 2	Code 3	Code 4
What types of products do you make?	Honey	Wax (sustainable) food cover	Photograph	Videography
Do you create your products full-time or part-time?	Full time			
How do you currently sell the products that you make?	Webshop	Popup shop outside house		
What is your current strategy to market your products?	Target people that like sustainability			
Where do you currently sell your products?	Website	Popup shop		
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	Facebook	Before holidays		
If not, why don't you have an online presence?				
Approximately how many items do you sell per month?	No idea			
How many of those items are sold online (if any)?	50%			
How and where do you sell your products during the tourist season?	Popup shop outside house			
Approximately how many products do you sell per Month during the tourist season?	Sell more when people need presents	Needs to show how to use it		
How do you go about making the products?	Makes them at At home			
How did you learn to make the products?	Self-taught			
How does the product that you make represent you as an artisan?	Food safe	Natural		
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	Sustainability			
How do you want your culture to be seen/understood?	Food safe	Natural	Sustainable	
What do you want someone not from Møn to understand about you based on your work?	Sustainability			

Table A-XI.10: Artisan 10 Data

Questions	Code 1	Code 2	Code 3
What types of products do you make?	Printmaking		
Do you create your products full-time or part-time?	Part Time		
How do you currently sell the products that you make?	Do not sell		
What is your current strategy to market your products?	Not yet		
Where do you currently sell your products?	Nowhere		
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	Instagram(DM)	Facebook	Daily
If not, why don't you have an online presence?			
Approximately how many items do you sell per month?	0		
How many of those items are sold online (if any)?	0		
How and where do you sell your products during the tourist season?	Markets		
Approximately how many products do you sell per Month during the tourist season?	Unknown		
How do you go about making the products?	Local Plants		
How did you learn to make the products?	Classes	Education	
How does the product that you make represent you as an artisan?	Love for nature		
Does the work that you make reflect your culture / The identify of Møn or of Denmark?	Inspired by nature (Scandinavian)	Rural culture	
How do you want your culture to be seen/understood?	Natural		
What do you want someone not from Møn to understand about you based on your work?	Pride in work	Process is just as important as outcome	Source of plants

Table A-XI.11: Artisan 11 Data

Questions	Code 1	Code 2	Code 3	Code 4
What types of products do you make?	Artist	Ceramic Artist		
Do you create your products full-time or part-time?	Full			
How do you currently sell the products that you make?				
What is your current strategy to market your products?	Social Media			
Where do you currently sell your products?	Instagram	Facebook	Storefront	
Do you have an online presence for the purpose of promoting and/or selling your products?	Instagram	Facebook	Daily	
If so, what platforms are you a part of and how often do you update them?				
If not, why don't you have an online presence?				
Approximately how many items do you sell per month?	~20			
How many of those items are sold online (if any)?	0%			
How and where do you sell your products during the tourist season?	Holiday Season	Markets		
Approximately how many products do you sell per month during the tourist season?	200			
How do you go about making the products?	No local materials yet	Ready-made clay		
How did you learn to make the products?	Self-taught	Taught by a famous artist as well	Took Courses	
How does the product that you make represent you as an artisan?	Feminine and Masculine Qualities	Search for self	What can you do with clay?	
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	No	Personal	Experimenting	
How do you want your culture to be seen/understood?	Appreciate the beauty of daily life			
What do you want someone not from Møn to understand about you based on your work?	Awareness of beauty	Awareness of handmade things	Awareness of present moment	Useful, not just art

Table A-XI.12: Artisan 12 Data

Questions	Code 1	Code 2	Code 3
What types of products do you make?	Baby Wraps	Weaver	Handwoven goods
Do you create your products full-time or part-time?	In between		
How do you currently sell the products that you make?	Webshop	Shops	
What is your current strategy to market your products?	Instagram	Facebook	Email Newsletter
Where do you currently sell your products?	Webshop	Shops	
Do you have an online presence for the purpose of promoting and/or selling your products?	Instagram	Facebook	2-3 times a week
If so, what platforms are you a part of and how often do you update them?			
If not, why don't you have an online presence?			
Approximately how many items do you sell per month?	15-20		
How many of those items are sold online (if any)?	Nearly all		
How and where do you sell your products during the tourist season?	No		
Approximately how many products do you sell per month during the tourist season?	No more		
How do you go about making the products?	doesn't directly create products		
How did you learn to make the products?	Plant sciences		
How does the product that you make represent you as an artisan?	Sustainable, certified		
Does the work that you make reflect your culture / the identify of Møn or of Denmark?	No, has always used sustainability		
How do you want your culture to be seen/understood?	Likeminded/interested in sustainability		
What do you want someone not from Møn to understand about you based on your work?	Likeminded/interested in sustainability		

Table A-XI.13: Artisan 13 Data

Questions	Code1	Code 2	Code 3	Code 4	Code 5	Code 6
What types of products do you make?	Original artwork	Lamps	Hand made big wall art pieces	Decorative Pieces	Interior decor	For Fabrikat its decorative work
Do you create your products full-time or part-time?	Full time					
How do you currently sell the products that you make?	Custom made Products	Selection of lamps were manufactured	Nothing sold online			
What is your current strategy to market your products?	No strategy					
Where do you currently sell your products?	Custom made Products					
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	No webshop, Doesn't sell on Instagram	Have an Instagram And Facebook	Update when There is a project That makes sense	More energy to update Instagram and fb than website	Newsletter once or twice a year	
If not, why don't you have an online presence?						
Approximately how many items do you sell per month?	None	People come Randomly				
How many of those items are sold online (if any)?	None					
How and where do you sell your products during the tourist season?	Don't really change the marketing during the season					
Approximately how many products do you sell per Month during the tourist season?						
How do you go about making the products?	Project frame Called montage	Research materials And the meaning Of materials	3D spacial Collage is made	Can take years	Uses sustainable Materials	Reuse wood textile trash

Questions	Code1	Code 2	Code 3	Code 4	Code 5	Code 6
How did you learn to make the products?	Design school	Textile art				
How does the product that you make represent you as an artisan?	Shows interests	Experimenting with materials	The artwork represents itself			
Does the work that you make reflect your culture / The identify of Møn or of Denmark?	No	It depends on the Project				
How do you want your culture to be seen/understood?						
What do you want someone not from Møn to understand about you based on your work?	Their objects are not related to the island	Difficult to answer	Follow your ideas as a designer	Hope people will be happy when they see the work	Handmade and unique	

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Table A-XI.14: Artisan 14 Data

Questions	Code 1	Code 2	Code 3	Code 4	Code 5
What types of products do you make?	Organic skin care				
Do you create your products full-time or part-time?	Full time				
How do you currently sell the products that you make?	Webshop	Retailers	One on the island	One in Copenhagen	Some cosmetologist that do facials with them
What is your current strategy to market your products?	Happy customers	Social media	Instagram	Facebook	Updated every other day
Where do you currently sell your products?	Webshop	Retailers	One on the island	One in Copenhagen	Some cosmetologist that do facials with them
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them? If not, why don't you have an online presence?	Instagram	Facebook			
Approximately how many items do you sell per month?	Last month 200 products total				
How many of those items are sold online (if any)?	Half and half				
How and where do you sell your products during the tourist season?	Some markets				
Approximately how many products do you sell per Month during the tourist season?	Sell more but not sure how many		Maybe double		
How do you go about making the products?	Small lab that they made themselves		Is a lab technician		
How did you learn to make the products?	Self-taught				
How does the product that you make represent you as an artisan?	Formulated own products	People want to see who makes the products			
Does the work that you make reflect your culture / The identify of Møn or of Denmark?	Very much moving to the country	Living with nature	Organic lifestyle		
How do you want your culture to be seen/understood?					

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>	<i>Code 4</i>	<i>Code 5</i>
What do you want someone not from Møn to understand about you based on your work?	Care for the environment	Products made by hand and with love	Care about bees and insects		

Appendix XII: Individual Non-Networked Artisan Interview Data

Table A-XII.1: Artisan 15 Data

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>
What types of products do you make?	Knitting	Sewing	
Do you create your products full-time or part-time?	Full time		
How do you currently sell the products that you make?	Doesn't sell knitted goods		
What is your current strategy to market your products?	Storefront	Facebook	Local paper
Where do you currently sell your products?	Storefront		
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	Facebook	Instagram	Update 2x a week
If not, why don't you have an online presence?			
Approximately how many items do you sell per month?	None	Season and weather dependent	
How many of those items are sold online (if any)?	None		
How and where do you sell your products during the tourist season?	More tourist come to the shop in the summer		
Approximately how many products do you sell per month during the tourist season?	More during the summer		

Table A-XII.2: Artisan 16 Data

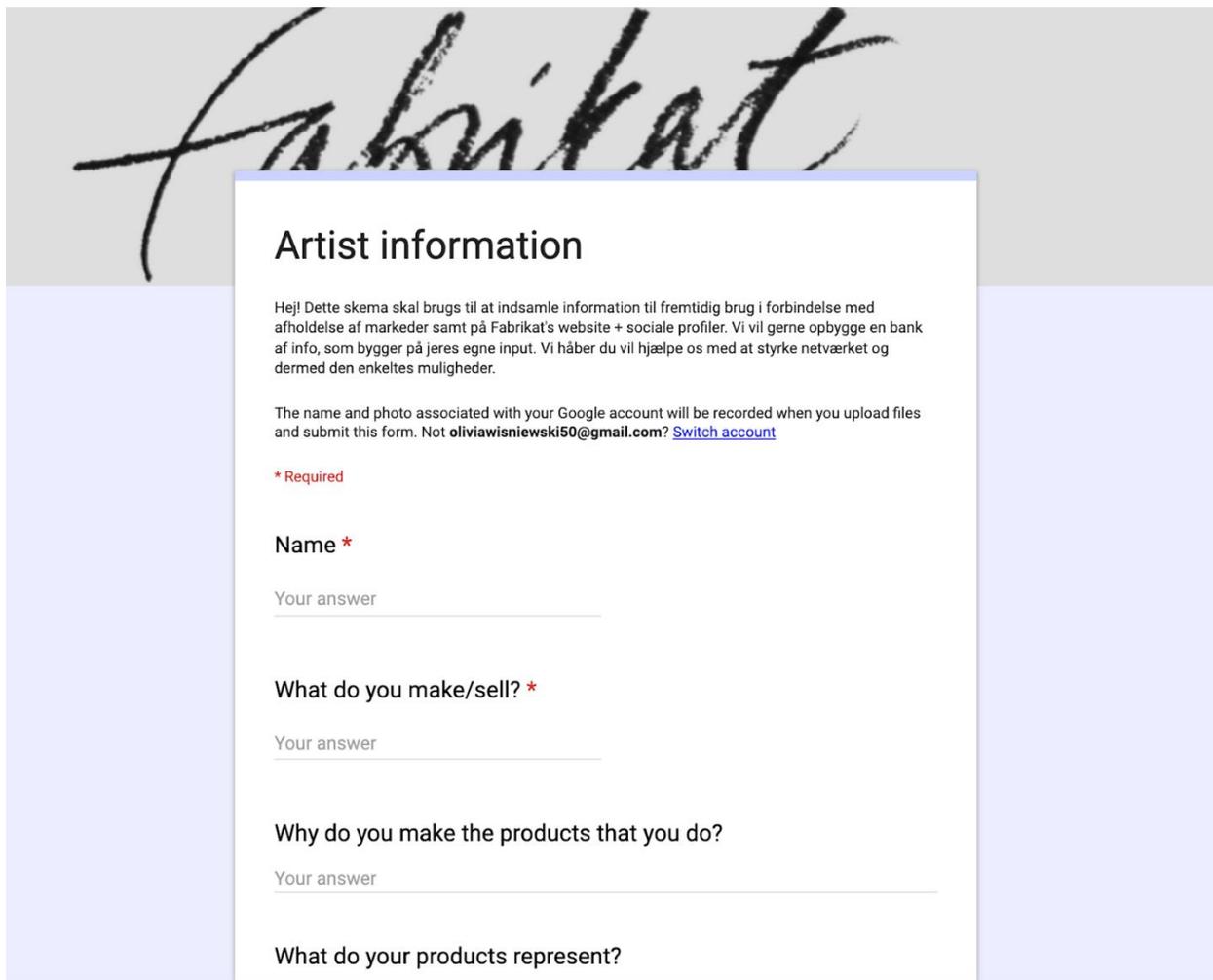
<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>
What types of products do you make?	Jewelery	Sculpture
Do you create your products full-time or part-time?	Part-time	
How do you currently sell the products that you make?	Only Physical Locations	Commissioned work
What is your current strategy to market your products?	City Guide	Word of Mouth
Where do you currently sell your products?	Galleries in Copenhagen	Small Exhibitions
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	No	
If not, why don't you have an online presence?	not asked	
Approximately how many items do you sell per month?	Unknown	
How many of those items are sold online (if any)?		0%
How and where do you sell your products during the tourist season?	Studio	
Approximately how many products do you sell per month during the tourist season?	More during the summer	

Table A-XII.3: Artisan 17 Data

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>
What types of products do you make?	Glass-blown art		
Do you create your products full-time or part-time?	Part-time		
How do you currently sell the products that you make?	Online	Physical Locations	
What is your current strategy to market your products?	Facebook	City Guide	Word of Mouth
Where do you currently sell your products?	Website	Studio	
Do you have an online presence for the purpose of promoting and/or selling your products? If so, what platforms are you a part of and how often do you update them?	Facebook	Very infrequently	
If not, why don't you have an online presence?			
Approximately how many items do you sell per month?	1 during the entire winter		
How many of those items are sold online (if any)?	Unknown		
How and where do you sell your products during the tourist season?	Exhibitions		

<i>Questions</i>	<i>Code 1</i>	<i>Code 2</i>	<i>Code 3</i>
Approximately how many products do you sell per month during the tourist season?	8 total during the summer		

Appendix XIII: Survey Used to Create Instagram Posts



Artist information

Hej! Dette skema skal bruges til at indsamle information til fremtidig brug i forbindelse med afholdelse af markeder samt på Fabrikat's website + sociale profiler. Vi vil gerne opbygge en bank af info, som bygger på jeres egne input. Vi håber du vil hjælpe os med at styrke netværket og dermed den enkeltes muligheder.

The name and photo associated with your Google account will be recorded when you upload files and submit this form. Not oliviawisniewski50@gmail.com? [Switch account](#)

* Required

Name *

Your answer _____

What do you make/sell? *

Your answer _____

Why do you make the products that you do?

Your answer _____

What do your products represent?

What inspires you?

Your answer

How do you produce your work?

Your answer

What do your products mean to you?

Your answer

What is the core value of your work?

Your answer

What makes your work unique?

Your answer

Do you want to be featured on Fabrikat's website? (Photos and information based on material provided by you) *

Yes

No

Do you want to be on featured Fabrikat's Instagram? (Photo and information provided by you) *

Yes

No

Would you be interested in joining Fabrikat's web-shop? *

Yes

No

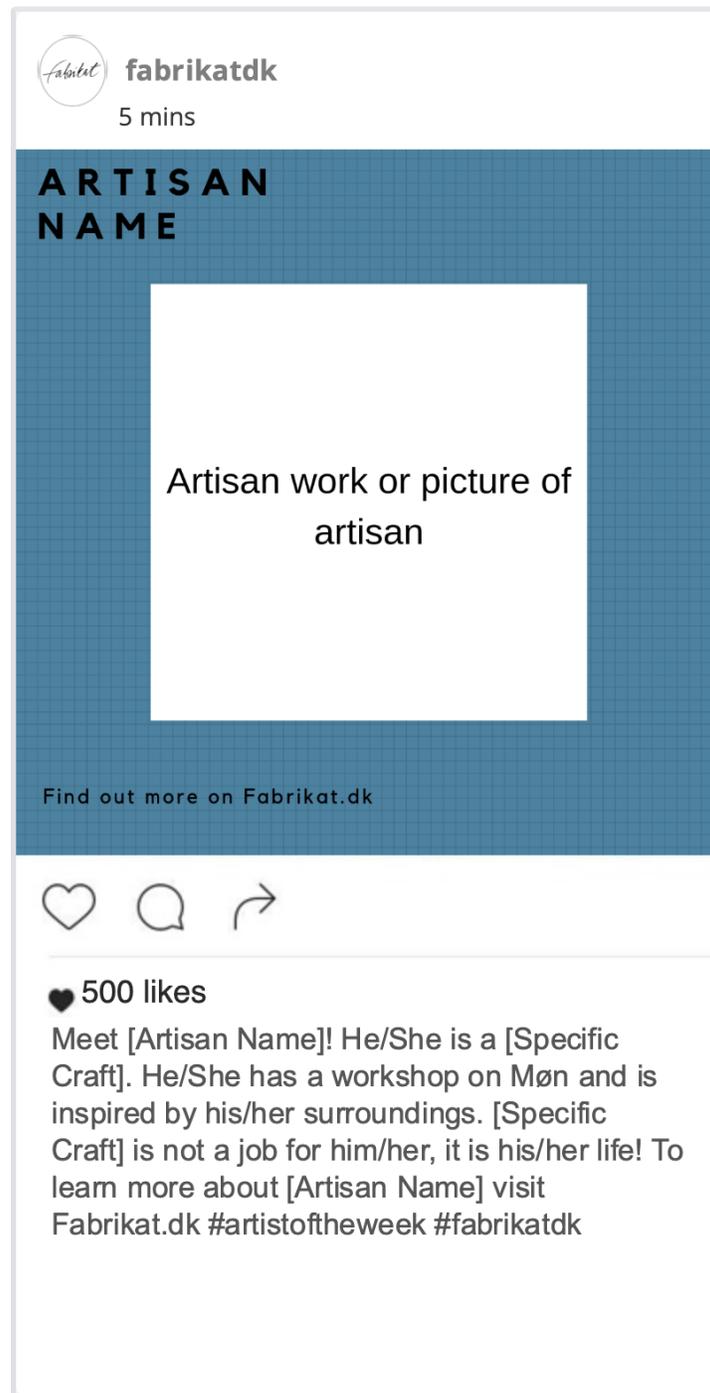
Add a picture of you and your work *

[ADD FILE](#)

SUBMIT

Never submit passwords through Google Forms.

Appendix XIV: Example of Instagram Post



Appendix XV: E-Files

Market Research for Handmade Artisan Products – Survey Responses.xlsx : This file contains the raw data that was collected from the electronic surveys that gathered the views of 50 individuals about artisan work from Amazon mTurk and the views of 21 people from a survey sent to the Biosfære-Møn Facebook Group.

Instagram Analytics – Raw Data.xlsx : This file contains the raw analytics data that was collected each week from Fabrikat's Instagram page.