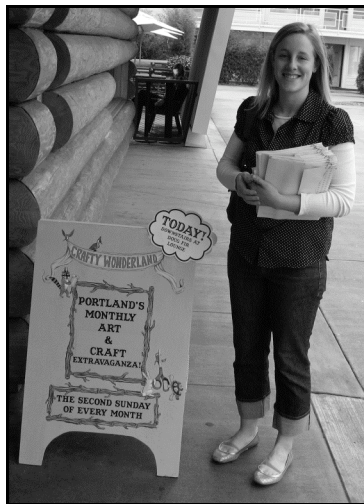


INTERNET MARKETING STRATEGIES FOR INDIE CRAFTERS

by
Rachel Lambie Johnson



A MASTER'S PROJECT

Presented to the Arts and Administration Program of the University of Oregon in partial fulfillment of the requirements for the Degree of Master of Science in Arts Management

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Doug Blandy, Professor and Associate Dean for Academic Affairs

Date



Rachel Lamble Johnson, 2007

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CURRICULUM VITAE

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Kelley Hall, Graceland University.
exhibited: *Beauty City*, oil on canvas.

Annual Juried Student Exhibition, 2003
The Shaw Center for the Performing Arts Art Gallery, Graceland University.
exhibited: *Diamond Ad*, computer illustration.

Familiar Things, Senior Art Exhibition, 2003
The Shaw Center for the Performing Arts Art Gallery, Graceland University.
exhibited: twenty-four paintings and a portfolio of computer illustrations.

Annual Juried Student Exhibition, 2002
The Shaw Center for the Performing Arts Art Gallery, Graceland University.
exhibited: *Baby Blue*, oil on canvas.

Big Red Show, 2001
The Shaw Center for the Performing Arts Art Gallery, Graceland University.
exhibited: *Circles*, two monotypes.

Annual Juried Student Exhibition, 2001
The Shaw Center for the Performing Arts Art Gallery, Graceland University.
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Annual Juried Student Exhibition, 2000
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CHAPTER 1: PROJECT DESCRIPTION

Problem

Little, if any, research has been done on the targeted topic of Internet usage by independent artists and craft persons (or “crafters”) for marketing and promoting their artwork. Related research has been done in the areas of small business Internet commerce (Poon & Swatman, 1999), commercial fine art Internet marketing done by businesses such as galleries and dealers (Clarke & Flaherty, 2002), and traditional (off-line) craft business strategies (Paige & Littrell, 2002). Much of this related research suggests that the Internet may be a significant new area where artists and related small businesses can apply their creative marketing approaches (Clarke & Flaherty, 2002; Lovelace, 1998; Poon & Swatman, 1999; Torres, 2002, p. 236; Wilkinson, 1996). My research will focus on the potential of the Internet as a marketing tool for the niche group of “indie” crafters. Specifically, it will explore two topics: the indie craft community and related marketing research.

This study will fill the gap in research regarding the Internet marketing strategies of the niche group of indie crafters, and synthesize the information gathered in order to make suggestions for how crafters can successfully use the Internet to grow their businesses.

Research Questions

Main question. In what ways can indie crafters use the Internet to market and promote their businesses?

Sub-questions.

- How have artists and crafters marketed and promoted their work in the past?
- How have small and arts-related businesses used the Internet for marketing?
- How is the Internet shaping the marketing practices of artists and crafters?

- What are the most effective and successful methods for using the Internet for marketing crafts?
- Are there certain Internet marketing strategies used by other industries that crafters could adopt?

Conceptual Framework

The online craft community is a growing entity that has the potential to improve the businesses of independent crafters. My study focuses on individuals from this community in order to gather information about how the Internet can be used for marketing and promotion. The results of my research will be helpful in informing the broader art and craft community about Internet marketing strategies. Before beginning the fieldwork section of my research, I reviewed literature in the areas of small business Internet commerce, commercial fine art Internet marketing done by businesses such as galleries and dealers, and traditional (off-line) craft business strategies. That literature review forms the foundation for my fieldwork exploring the resources and strategies that independent crafters use to market their work online. Some of the areas explored during the field work phase of my research are: how the Internet helps artists gain personal satisfaction from their work, how it helps artists make a living off of their craft, and how the online craft community supports each other with innovative resources and promotional tools. (See Appendix A for a diagram of my conceptual framework.)

Role of the Researcher

As an artist and crafter, I am a member of the group that I studied. This connection shapes how my research will be conducted. Interaction and dialogue with other artists greatly informed and influenced my research. My hypothesis is that the Internet can be a democratizing tool for crafters because it provides easy and inexpensive access to information and a vibrant

marketplace. There is a thriving community of independent crafters using the Internet to network with other artists and market their work. Within this online community, there are many online resources that independent crafters can utilize to promote and market their businesses. In my research I explored these resources by reviewing literature and observing and collecting information from crafters who already use the Internet successfully.

Theoretical Framework

As the basis of my research, I employed a combination of the interpretive and critical social science methodological paradigms. Neuman (2003) defined critical social science as “an approach to social science that goes beyond surface illusions to reveal underlying structures and conflicts of social relations as a way to empower people to improve their social world” (p. 532), and interpretive social science as “an approach to social science that focuses on achieving an understanding of how people create and maintain their social worlds” (p.537). I aimed to observe, understand, and describe the phenomenon of Internet marketing within the targeted community of indie crafters. In addition, I hope to help crafters by researching ways in which the Internet can improve their businesses, and by giving them suggestions of Internet marketing strategies to implement based on this research.

Significance of Study

The aim of the study is to collect information from the niche group of indie crafters about Internet marketing strategies, and to synthesize this information so that emerging crafters (or crafters new to Internet usage) can learn from in order to improve their businesses. The indie craft community (including the participants of my study) and the broader public will benefit from the existence of this research as a centralized source of information about promoting an art or craft business online. The Arts and Administration program at the University of Oregon will benefit

from the study because it will further the field and fill a gap in research concerning Internet marketing by crafters.

Definitions

The term “indie” stands for independent, and reflects similar trends such as indie music and independent film (Wikipedia, 2007, “Indie (culture)”). The Independent Design and Craft Association (2006) defines indie as any business or designer that is not associated with a large company. This segment of the crafting community can be described in many ways, such as renegade (like the Renegade Craft Fair), rebel D.I.Y (Kramer, 2003, crafster.org), or as the new craft movement (Sinclair, 2006, p. 7). It has also been described as “a radical new interpretation of craft practiced by a younger generation” (Feaster, 2005, para 4). Within the context of my research I have decided to label the group as indie. The term do it yourself will be referred to as “DIY”. Craft people studied during the course of my research who are a part of this indie community will be called crafters.

Delimitations

In his book, *Research Design*, John W. Creswell (2003) defined delimitations as parameters that narrow the scope of a study (p.147-148). This study confines itself to studying only related marketing literature and literature about the indie craft community. Also, only artists and crafters whom the researcher considered to be members of this community were asked to participate in the survey portion of the research. The aim was to collect information from this group of crafters about Internet marketing strategies that other emerging crafters (or crafters who are new to Internet usage) can learn from and consider within their own business plans. The number of people administered surveys during the course of the study was seventy-five. The study is further limited by its timeframe. Research began in February of 2007 and concluded in

May of 2007. (See Appendix B for a diagram of the data collection schematic and timeline.) My conclusions do not aim to definitively identify the *most* successful marketing techniques, but only to describe a selection of marketing techniques that are currently being used successfully by independent crafters within a certain online community.

Limitations

Creswell (2003) defined limitations as parameters that identify potential weaknesses of a study (p.148). Because this study is limited to the Internet marketing strategies of the small community of indie crafters, it will not be generalizable to other areas of Internet marketing or other forms of arts marketing. Similarly, the conclusions found through this study may not apply to everyone within the targeted community. Also, because half of the participants in the survey portion of the research will be recruited from the Internet, the researcher will have no control over exactly how many participants will respond during the time frame of the study. As the field of Internet marketing is continually changing as the technology advances, further research on this topic will always be relevant.

CHAPTER 2: RESEARCH METHODOLOGY

Research Design

Research Approach

My research is exploratory in nature, aiming to gather and synthesize information related to marketing crafts on the Internet. It addresses past and current ways in which crafters have marketed their work, and how arts-related small business have used the Internet for marketing. The historic methods crafters used to market their work will inform how the Internet can fit into the business plans of contemporary crafters. Research into the use of the Internet by other small or arts-related businesses gives ideas for how the targeted group of crafters can also use the Internet to grow their businesses. Case studies in the form of observations of crafters who are currently using the Internet show the positive and negative aspects of its potential as a marketing and promotion tool. I observed the online web presence of crafters who already use the Internet and I distributed surveys to crafters via the Internet and in person at a craft fair. Research from all of these areas lead to conclusions about how the Internet is shaping the marketing and promotion strategies employed by indie crafters, and also lead to suggestions for ways in which they can use the Internet to improve their businesses.

Strategy of Inquiry

My preliminary research phase included reviewing literature related to the historic ways crafters have marketed their work. I also read current literature about general Internet marketing and arts-related business strategies. Research on the marketing strategies used by both small businesses and art-related business has been conducted in many ways, including by interviews (Lovelace, 1998; Paige & Littrell, 2002; Wilkinson, 1996), surveys (Clarke & Laherty, 2002; Paige & Littrell, 2002), and case studies (Poon & Swatman, 1999). My second phase of research was based around these predominantly qualitative types of field research. I observed several

contemporary crafters who are currently using the Internet to market or promote their work. I used the information collected from the literature and the observations to create a survey.

Many methods can help researchers better understand the unique marketing challenges presented by small craft and art-related businesses, but surveys are an especially efficient way to gather both quantitative and qualitative data from many respondents (Neuman, 2003, p. 267). Creating a clear and efficient survey is a major part of gathering successful survey data. Neuman (2003) recommended that researchers avoid using slang, ambiguity, and emotional language when creating survey questions, and to keep questions simple and avoid leading respondents toward certain answers (p. 268-282). The survey used in this study was self-administered, meaning that the respondents filled out the survey on their own. Self-administered surveys are a popular research method and were used by both Clarke and Flaherty (2002) and Paige and Littrell (2002) while researching arts and craft marketing. Bourque and Fielder (2003) described the many advantages to these types of surveys: low cost, wider coverage, larger samples, easier implementation, more concise timing, and confidentiality which allows researchers to address more sensitive topics (p. 9-15). Self-administered surveys also have disadvantages, such as low response rates, the inability to account for illiteracy and language differences among respondents, order effect issues, and if the survey is mailed, lack of control over who responds and slower turn-around time as compared to other types of surveys (Bourque & Fielder, p. 15-24). Despite disadvantages many researchers still widely use self-administered surveys to gather both quantitative and qualitative data.

The results from the preliminary literature research and observations, as well as the results from the qualitative survey informed my conclusions about how the Internet is shaping the marketing and promotional strategies crafters. The research also revealed suggestions on how crafters can use the Internet to help grow and promote their craft businesses.

Overview of Research Design

I distributed the survey to two convenience groups: crafters currently using the Internet as a major form of marketing, and crafters using craft fairs as a major form of marketing, specifically the Portland, Oregon, Crafty Wonderland. Crafty Wonderland is a craft show and sale that happens on the second Sunday of every month in Portland. Over forty independent artists and crafters are represented at the fair. I attended the March 11, 2007, fair to distribute a survey to willing crafters. I also invited crafters I found to be using the Internet to market their work to take my survey online. Both versions of the survey contained the same questions; only the format differed. I aimed to distribute the survey to twenty willing participants from both groups. (See Appendix C-1 and C-2 for the craft show and Internet versions of the survey.)

This study was conducted between February and May of 2007. The continued review of related literature and the case studies was also conducted during the months of February and March 2007. The online survey was administered during the month of April, and the craft show survey will be administered at Crafty Wonderland in Portland, Oregon, on March 11, 2007. The researcher analyzed and drew conclusions from the collected data during the months of April and May, and a final report of the findings was produced in May of 2007. (See Appendix B for a detailed timeline and diagram of how my research progressed.)

Anticipated Ethical Issues

This study is not confidential, therefore respondents may have perceived a level of risk in making their views public. This risk was minimized by clearly informing the respondents of the non-confidential nature of the study and their right to not participate or to stop participating at any time.

Data Collection and Analysis

Overview

After reviewing literature related to the topic of Internet marketing strategies for indie crafters, I observed the online business operations of several contemporary crafters who are currently using the Internet to market or promote their work. As stated in the above Research Design section, after completing the observations, I distributed a survey (see Appendix C-1 and C-2) to two groups: crafters currently using the Internet as a major form of marketing, and crafters using craft fairs as a major form of marketing, specifically the Portland, Oregon, Crafty Wonderland. Both versions of the survey contain the same questions; only the format differed. I distributed survey to forty adults over the Internet, and to 35 adults at the craft show. My goal was to collect completed surveys from twenty adult individuals in each group. (See Appendix B to see original timeline of my research plan.)

Data Collection Instruments

The survey asked questions about the artistic activity and Internet activity of the respondents, and the marketing strategies they use. The survey was self-administered, either on paper or over the Internet. The survey consists of eleven questions, and it took the respondents approximately twenty minutes to complete. Only adult participants were recruited. (See Appendix C-1 and C-2 for the craft show and Internet versions of the survey.)

Recruitment Instruments

Respondents were given a recruitment email or letter (see Appendix D-1 and D-2), which explained the study and their role as a participant, as well as gave them contact information in case they had additional questions. During the craft show survey recruitment the recruitment letter was also read as a script. The letter and/or email informed the participants that their

participation was completely voluntary and that the study is not confidential. The recruitment letter and/or email also indicated that the survey would take the participant approximately twenty minutes to complete, and that they could withdraw from participation at any time. Participants were given a copy of the recruitment letter or were asked to print a copy of the email for their records.

Consent Forms

Craft show survey consent. When the survey was administered at the Crafty Wonderland craft show recruitment took place in person. Each potential participant was handed the recruitment letter (see Appendix D-1) and was also read parts of the letter in the form of a script. A copy of the letter was given to the participant to keep for their records. When participants verbally gave their consent to participate, they were given the paper survey (see Appendix C-1). Participants completed the survey and then filled out a final consent form at the end of the survey with their contact information and signature. They could withdraw from participation in the study at any time. Returning the survey to the researcher with their complete contact information and signature indicated their consent to being a part of the study.

Internet survey consent. When the survey was administered through the use of the Internet, recruitment took place in the form of an email (see Appendix D-2). By clicking a link within the email, the potential participant was taken to the online survey. Within the online survey there was a form for the participant to fill out with their contact information. The participant was informed that by filling out this information, completing the survey, and clicking the submit button they were indicating their consent to be a part of the study (see Appendix C-2).

Data Collection and Disposition Procedures

The hard copies and digital copies of the survey responses will be kept for further analysis and reporting. Hard copies of the survey will be kept in a file at the researcher's home, and the digital records of the online survey will be kept on the hard drive of the researcher's personal computer. The participants were informed of this fact in the recruitment letter and email (see Appendix D-1 and D-2).

Coding and Data Analysis

The collected data came from three different sets: related literature, observations, and survey results. After the data was collected, it was synthesized and interpreted based on common responses and trends. Suggestions of successful Internet marketing strategies were extracted. Because none of the data are anonymous, no special coding needed to be done to ensure anonymity.

Validation of Findings

Validity of the study is demonstrated in multiple ways. Triangulation is evident through the use of three different data sets: related literature, observations, and survey results. The literature review was used to set up the framework of the study, and the two additional data sets are compared within this framework. The complete data collection procedure has been documented in order to ensure repeatability. And, the researcher uses rich, thick descriptions when conveying the findings in order to create a clear understanding of the study.

CHAPTER 3: LITERATURE REVIEW

Introduction

The online community of self-proclaimed “indie crafters” is the major inspiration behind my research. The combination of these independent artists and the Internet has created a dynamic community where each member can not only learn and get inspiration, but also where they can market and promote their work. Even though much of my inspiration comes from this group, it is also important to explore how the Internet may be beneficial to all types of artist and crafts people who wish to sell their work. The Internet offers many resources for artists to find encouragement, ideas, and community, as well as market and promote their art. My research will explore these resources and determine which strategies and techniques are successful for marketing art and crafts on the Internet.

The purpose of this literature review is to give an overview of the indie craft community, situate the indie craft community within the arts and culture sector, describe pre-Internet marketing strategies used by crafters, and explore Internet marketing strategies used by other small businesses that may be relevant to indie crafters. I will achieve this by reviewing literature from a variety of sources, including literature related to the indie craft community and Internet marketing. The literature was identified through journal article databases, Internet searches, bibliographies of similar studies, and word of mouth.

Indie Crafters

The term “indie” stands for independent, and reflects similar trends such as indie music and independent film (Wikipedia, 2007, “Indie (culture)”). The Independent Design and Craft Association (2006) defines indie as any business or designer that is not associated with a large company. This segment of the crafting community can be described in many ways, such as “renegade” (like the Renegade Craft Fair), “rebel DIY” (Kramer, 2003, crafster.org), or as “the

new craft movement” (Sinclair, 2006, p. 7). It has also been described as “a radical new interpretation of craft practiced by a younger generation” (Feaster, 2005, para 4). Indie crafters are described in these ways because they use traditional craft techniques in new, untraditional ways, and they craft for specific reasons, such as to make a political statement, express their individuality, or to get in touch with the tactile world after working at a computer all day (Railla, 2006, p. 10). Within the context of my research I have decided to label the group as indie. Craft people studied during the course of my research who are a part of this indie community will be called crafters.

Overview of the Online Indie Craft Scene

Background/History of the Indie Craft Phenomenon. “Looking back a century, we realize that activist crafting is not a new concept. Jane Addams, a social worker in the late 1800s and early 1900s, founded Chicago’s Hull House, establishing art centers and crafting circles accessible to the poor and marginalized in society. Extending her social craft action a step further, Addams organized art exhibits featuring the work of new immigrants and the poor. The revolutionary ideas that art and craft belonged to the masses and that each person possesses and innate ability to be an artist drove this early movement. Jane Addams’s community artwork helped solidify the principle that craft and art are central to our own humanity and should be accessible to all” (Beal, S., Nguyen, T., O’Rourke, R. & Pitters, C., 2005, p. 5).

But why are people crafting now? Jean Railla (2006) in her “Modern Crafting” column in *Craft*: magazine states,

Feminism was successful. The leaders on the Women’s Movement of the 1960s and 70s rejected the domestic as a symbol of their oppression, but the unwittingly paved the way for all those ironic crocheted sushi rolls that kids love nowadays. By leveling the playing

field between men and women (at least in the bottom rungs of the workforce), feminism opened the door for all of us to value typically feminine art forms (p. 10).

Past movements and attitudes, as well as the current political and social climate have shaped the contemporary indie craft movement.

Indie craft has a punk-rock sensibility that makes it akin to the same grassroots counterculture that nurtured the zine movement. . . . The trend is rooted in the turn-of-the-century arts and crafts movement that responded to the Industrial Revolution, and in the hippie counterculture of the '60s and '70s, which saw commune-like and handmade goods as a response to the establishment, manufactured culture. But indie craft also has unique characteristics of its own. Born out of the postindustrial media age of copious waste and endless consumerism, neo-crafters tend to favor user-friendly, recycled and often ironic, pop culture-informed goods (Feaster, 2005, para 4-7).

Indie crafter individuals. Indie crafters create their art for many different reasons, from simple expression to social activism.

A hybrid of '70s consciousness-raising sessions and the female camaraderie of the quilt circle, the neo-crafters represent a community-based, highly social movement that answers corporate dominance with shared resources and strength in numbers. Its largely female makeup both acknowledges the domestic impulses that feminist political correctness has suppressed while offering an ironic, post-Martha awareness that in the humble form of a recycled fashion jewelry line, women can be the makers of their own entrepreneurial destinies(Feaster, 2005, para 10).

Jean Railla (2004), creator of the online zine Getcrafty.com, explains the new generation of craft this way:

Being crafty means living consciously and refusing to be defined by narrow labels and categories. It's about embracing life as complicated and contradictory and, out of this

chaos, constructing identities that are feminist and domestic, masculine and feminine, strong and weak. It's painting racing stripes down muscle cars and driving them in homemade skirts and high heel shoes. It's getting together to knit in cafes and building intimacy online. It's swapping clothing. It's about being fashion-obsessed and simultaneously upset by sweatshop labor practices. It's about being well read and a fan of *Buffy the Vampire Slayer*. It's not about being quiet or demure, but it means always trying to be nice. It's about making things with your hands. And, most important, it's about living life artistically, regardless of whether or not you are an Artist with a capital A. (p.6).

Cathy Pitters, founding member of the Portland Super Crafty group, explains her draw to crafting this way, "I am proudly continuing the tradition that I learned from my mother and that she learned from hers. When you make something by hand, you end up with far more than a candle or a shell ashtray; you gain an invaluable experience that will stay with you for a lifetime" (Beal, S., Nguyen, T., O'Rourke, R. & Pitters, C., 2005, p. 3).

Although crafting is often based in tradition, many have other reasons for making and selling work. "Indie craft is also an artist-driven movement, propelled by a new generation of artists eager to expand outside the narrow, elitist and often unprofitable confines of the gallery scene. The old hierarchies that used to torment artists, between high art and lowbrow craft, seem irrelevant for this new craft generation" (Feaster, 2005, para 11). Many members of the indie craft community are artists who were trained at major art schools and universities, like Sarah Neuburger who runs the online store and website, The Small Object. Neuburger has a Master of Fine Arts degree from the School of Visual Arts in New York and now makes and sells her own one-of-a-kind art pieces on line and through retailers (Neuburger, 2007).

Although many crafters do have formal artistic training, it is most important to simply have the desire to create things. Greg Der Ananian (2005), founder of the Bazaar Bizarre craft fair

in 2001, states “mastering a skill in which you’ve become interested in is always fun” (p. 2).

Heidi Kenney is a crafter who makes stuffed dolls in the shape of food and other objects. She runs a website, My Paper Crane, with a blog and a shop where she sells her handmade goods, which are mostly hand-sewn plush representations of food and other everyday objects. (Kenney, 2005). “Kenney says that she has always enjoyed making things, and sold some of her handmade items in one store, but didn’t see the business potential until a few years ago, when she started a website” (Walker, 2006, para 3).

[Kenney’s] success with My Paper Crane allowed her to quit a cubicle job answering phones at an insurance company and spend more time being a working mom on her own terms. Her experience shows how the DIY craft movement offers a new way to resolve an old tension between traditional domestic skill and participation in the (economic and creative) marketplace: by combining them (Walker, 2006, July 2, para 5).

Craft Communities. In 2003 nine female crafters in Austin, Texas created a group dedicated to uniting indie crafters of multiple disciplines who owned craft businesses. They called their group Craft Mafia and began meeting on a regular basis. The Austin group also started a website “to link and cross promote sister groups in other cities, share web traffic, and provide helpful information to other professional craft designers and groups“ (Austin Craft Mafia, 2003-2007). The group became so popular that crafters from all over the US and Canada wanted to start their own Craft Mafias in their communities. Today there are over forty-one Craft Mafia organizations throughout North America, all with their own individual websites, and there are currently four different television programs on the DIY network hosted by Austin Craft Mafia members (Branwyn, 2007, p. 48).

About a year after the Austin Craft Mafia was created, four women in Portland, Oregon formed a similar group, Portland (PDX) Super Crafty (Herman, 2003-2004, p. 72). PDX Super Crafty was created for many of the same reasons that spurred so many Craft Mafias: “support . . .

mutual promotion, group advertising, and the less tangible benefits of belonging to a group of like-minded folks” (Herman, 2003-2004, p. 72). Currently the PDX Super Crafty group hosts a monthly craft sale, Crafty Wonderland, in Portland, and also hosts monthly craft evenings at various Portland public libraries. They also maintain their website as a resource for crafters, and in 2005 they published *Super Crafty*, a combined crafter manifesto and project book (Beal, S., Nguyen, T., O’Rourke, R., & Pitters, C., 2007). Member, Rachel O’Rourke (as cited in Lehmann, 2005, para 16), explains the ideals behind their group “We’re really against corporate production and the idea that things are being mass produced overseas and you never really know who’s actually making what you purchase in the store.”

Another major international network of united craft groups is Church of Craft. Co-founded by ordained interfaith ministers Trismegista Taylor and Callie Jonaff, the mission of the Church of Craft is “to create an environment where any and all acts of making have value to our humanness. When we find moments of creation in our everyday activities, we also find simple satisfaction. The power of creating gives us the confidence to live our lives with all the love we can. By promoting creativity, we offer access to a non-denominational spiritual practice that is self-determined and proactive” (Church of Craft, 2007). Currently there are eleven participating “churches” throughout the world, with as many as 2,500 participants (Branwyn, 2007, p. 50).

Knitta, Please! is a craft group that combines knitting with a type of street art or graffiti tagging. The group originated in 2005 in Houston, Texas, when they began leaving small knitted works around door handles, car antennas, bike racks, street lights, and more (Knitta Please, 2007). The Knitta website describes themselves as “a tag crew of knitters, bombing the inner city with vibrant, stitched works of art, wrapped around everything from beer bottles on easy nights to public monuments and utility poles on more ambitious outings” (Knitta Please, 2007). The Knitta group currently has ten members who have left their knitted tags in cities from New York, to Seattle, to Paris (Anderson, 2007, p. 40). The group has received lots of press coverage, including

articles in the Houston Chronicle and the London Times, and they have recently begun to be approached by gallery curators to create art installations (Knitta Please website).

Many crafter groups congregate and communicate over the Internet, and although each group discussed previously maintains their own website, there are also many different sites that cater to the broader indie craft community. These sites can be blogs, forums, or marketplaces. Following is a description of a few major craft sites, including Craftster.org, Etsy.com, and Lov.li.

Craftster.org was founded by Leah Kramer in 2003 and is a “forum for people who love to make things but who are not inspired by cross-stitched home sweet home plaques and wooden boxes with ducks in bonnets” (Kramer, 2003). As of March 31, 2007, the site had 91,844 members, which Kramer (2003) calls “crafty hipsters” and “rebel DIY’ers.” On Craftster.org members share ideas and discuss crafty topics. “Kramer says that this online communing helped fuel the growing number of physical-world craft fairs, from the Renegade Craft Fair in Brooklyn to the Indie Craft Experience in Atlanta, whose popularity has in turn led to the founding of permanent indie-crafter stores” (Walker, 2006, July 2, para 3). In addition to running the Craftster.org website, Kramer also owns a brick and mortar store, Magpie, in Boston, is an organizer of the Bazaar Bizarre, and wrote the book, *The Craftster Guide to Nifty, Thrifty, and Kitschy Crafts: Fifty Fabulous Projects from the Fifties and Sixties* (Kramer, 2003, Craftster.org).

Etsy.com describes itself as “your place to buy and sell all things handmade” (Etsy, 2007). It has also been described as a “handmade community” (Tarr, 2007) and an “eBay-style craft community” (Dibbell, 2006). Etsy.com is a website where crafters can sell their handmade items, and consumers can buy them (Etsy, 2007). Users of the site can search for items by color, or location, or category, and “Etsy enables sellers to create their own Web sites, providing clean banner-free pages so buyers can focus on the products for sale” (Tarr, 2007). Etsy is also helping to build the crafts community by fostering relationships between users by allowing them to share

ideas and discuss issues in the site's forums (Etsy, 2007; Tarr, 2007). Etsy was created in June of 2005 by Robert Kalin, Chris Maguire, and Haim Schoppik (Simon, 2006).

Like Etsy.com, Lov.li is a community “of people who make art and crafts” (Lov.li, 2007, *Faq*). Users can buy handmade products, share and sell handmade products, create groups, promote events, create blogs, and make friends (Lov.li, 2007, *Faq*). The Lov.li website was created using open source software (Lov.li, 2007, *Credits*).

These three sites, Crafster.org, Etsy.com, and Lov.li, are just a sampling of the multitude of indie crafter websites currently on the Internet.

Craft as Activism. Betsy Greer (2003-2005), creator of the site *craftivism.com*, defines craftivism as the combination of crafts and activism and she states, “each time you participate in crafting you are making a difference, whether it's fighting against useless materialism or making items for charity or something betwixt and between. It's about the not-so-radical notion that activists can be crafters, and crafters can be activists.”

“[Leah] Kramer [founder of *Craftster.org*] and others figure that many craft consumers have borderline sociopolitical motives, seeking in these alternatives to mass-produced, corporate-made goods not just something unique but also a product with no murky labor or environmental-impact back story” (Walker, 2006, July 2, para 4). Many of the craft groups discussed in the previous section, like *Craft Mafia* and *PDX Super Crafty* were started to help their members compete with large corporations and give consumers unique choices in the marketplace (Branwyn, 2007, p. 48; Lehmann, 2005).

“The [indie craft] movement holds strong ties in punk rock 'Do-It-Yourself' communities, stemming in part from the Riot Grrrl underground movement of early nineties America where women challenged the male dominance of the music scene. It is a distinct part of an independent cultural ethos set apart from the commercial world, a resourceful way to live your life, a way to personalize your own environment” (Spencer, 2007).

The ethic of DIY is the base idea behind contemporary indie crafting (Railla, 2007, p.10). “There is something decidedly anti-authority in dumpster diving or knitting in an era where cheap goods can be acquired easily, and corporate culture and rampant consumerism are on the rise, In the age of hypermaterialism, Paris Hilton, and thousand-dollar ‘It’ bags, perhaps making stuff is the ultimate form rebellion” (Railla, 2007, p.10).

Craft and the Arts and Culture Sector

The American Assembly (2000), acknowledges the diverse and broad spectrum of artistic activity in the United states, and divides this large art sector into three segments: commercial, not-for-profit, and unincorporated. “Commercial arts organizations market to broad, mass, and global audiences, on the one hand, and to niche audiences targeted by specific advertising needs or other corporate objectives, on the other hand. They are, in large part, market driven” (The American Assembly, 2000, p. 69). The American Assembly (2000) defines unincorporated arts activities as dependent on “donations of time and effort by interested members of their communities” (p. 69). The indie craft community fits into the American Assembly model somewhere between the commercial and unincorporated sectors.

For example, many indie craft organizations are created to help independent artists and designers compete in the marketplace, and are not official not-for-profit organizations. One such organization is the Independent Design and Craft Association, LLC, an organization dedicated to “promoting independent designers to the mainstream market” and to “restoring the awareness and appreciation of crafts in today's world by promoting them as high-value, desirable alternatives to the offerings of big-box stores” (Independent Design and Craft Association, 2007, *About*). The organization is made up of members of the website CraftRevolution.com and they accomplish their objectives “by promoting members via print publications, online sales and advertising cooperatives” (Independent Design and Craft Association, 2007, *About*). This organizations, like

the Craft Mafia and PDX Super Crafty discussed previously, were initiated by grassroots, unincorporated methods by individuals seeking to perform more successfully in the commercial arts sector (Austin Craft Mafia, 2003-2007; Herman, 2003-2004, p. 72; Independent Design and Craft Association, 2007, *About*).

The American Assembly (2000) also discusses the emerging importance of the electronic media, namely the Internet, in the distribution of arts to the broader public. “With its linked architecture, multimedia features, interactive capacity, and global reach, the Internet is proving to be an effective way to provide information about art and to market art, as well as to represent and distribute print, visual, and audio products” (The American Assembly, 2000, p. 70). The Internet can help unincorporated organizations and independent producers of art reach a broader audience or a larger niche audience (The American Assembly, 2000, p. 69).

The arts are an important part of American society. They “contribute to quality of life and economic growth,” “help to form an educated and aware citizenry,” and “enhance individual life” (The American Assembly, 2000, p. 66-67). The indie craft community, which is a combination of the commercial and unincorporated sectors, represents a thriving part of the arts in society.

Craft Marketing

Pre-Internet Marketing Strategies/Historical Background

Researchers admit that there is very little literature covering the subject of arts marketing (Fillis, 2002, p.139), however some information about the marketing practices used by indie crafters can be drawn from small firm marketing research literature and from craft business books. The following section discusses how crafters and other artist entrepreneurs marketed their work before the advent of the Internet, specifically covering the unique nature of arts marketing, the use of trade and craft shows, and the use of print advertising and other traditional marketing methods.

“Whether the art organization is run for commercial profit or is publicly funded, it tends to suffer from similar barriers to growth as the smaller firm in general. In addition, one industry dimension not present in the majority of other businesses is the dichotomy of art for art’s sake versus art for business sake where creative ideals clash with the realities of operating in an increasingly competitive marketplace” (Fillis, 2002, p. 140). This clash of ideals presents unique marketing challenges for artists and crafters, but Fillis (2002) points out that “artists as individuals can offer a refreshing perspective on how to operationalise meaningful and effective entrepreneurial marketing” (p. 140). Two of Fillis’s (2002) main conclusions about marketing for small businesses, including arts entrepreneurs, is that “the smaller firm entrepreneurial marketer uses creativity in order to establish competitive advantage and to overcome severe resource restraints” (p. 151), and that “by operating in niche markets and utilizing their distinct sets of competencies, the smaller firm can compete with larger organizations despite resources limitations” (p. 138).

In the book *Marketing Your Arts & Crafts*, by Janice West (1994), fifty different markets are suggested to craftspeople as places where they may be able to sell their work. The book was published before the Internet became a mainstream marketplace, and suggestions include museum gift shops, commissioned work, private showings, swap meets, kiosks and pushcarts, galleries, and of course, craft and trade shows. Craft and trade shows are one of the most common places where crafters market and sell their products. According to Wendy Rosen (1998), in her book *Crafting as a Business*, “every weekend, approximately 600 craft fairs take place across the United States. That’s an estimated 30,000 fairs every year that offer the country’s tens of thousands of craftspeople the opportunity to make a living from their art” (p. 138). Craft shows offer many advantages for crafters including direct interaction with customers and immediate profit (Rosen, 1998, p. 145). “When you sell things directly, you get a better percentage of the profit. Getting the exposure helps too, it will bring people to your site when they take your cards

and check stuff out later, or call you up for a custom project. Also, if your work is tactile (like mine) it will really sparkle in real life as opposed to on a screen” (Beal, Nguyen, & O’Rourke, 2003-2004).

Trade shows are another way crafters and artists can market their work to customers face-to-face. They are different than craft fairs in that “a trade show’s aim is to bring volume buyers and sellers together in an atmosphere designed to promote sales” (Rosen, 1998, p. 152). Trade shows are one of the most cost effective ways to market crafts as long as you are able to fulfill bulk wholesale orders (Rosen, 1998, p. 153).

Other pre-Internet marketing techniques that can still be used by crafters today include press releases and press kits, print advertising, direct mail, and personal networking and word of mouth (Beal, Nguyen, & O’Rourke, 2003-2004; Rosen 1998). Press releases are used to notify the media about any new products, changes, or promotions that a crafter may want publicized. Press kits are more general and can include images, brochures, and information about a crafter’s business (Beal, Nguyen, & O’Rourke, 2003-2004). Print advertisements can be run in magazines or newspapers, or be sent through the mail in the form of postcards, newsletters, or catalogs (Rosen, 1998).

Online Marketing Strategies of Small and Arts-related Businesses

Due to the small amount of research focused on the Internet marketing strategies of indie crafters, research from related fields is useful in understanding the narrower topic. Three major marketing topic areas that are evident in recent research literature and that are relevant to the Internet marketing strategies of indie crafters are: small business Internet commerce, commercial fine art Internet marketing done by businesses such as galleries and dealers, and traditional (off-line) craft business strategies. The literature reviewed from these three topic areas uncovered three major themes that are relevant to the marketing of indie crafters. The first theme is that craft

and art-related businesses base their marketing strategies on different goals and definitions of success than traditional profit-centered businesses (Fillis, 2000, p. 131; Paige & Littrell, 2002). Secondly, creativity in marketing is important (Fillis, 2000; Paige & Littrell, 2002) and the Internet may be a significant new area where artists and related businesses can apply their creative marketing approaches (Clarke & Flaherty, 2002; Lovelace, 1998; Poon & Swatman, 1999; Torres, 2002, p. 236; Wilkinson, 1996). Finally, strategic alliance networks and general networking between artists and between small craft or art-related businesses can help all of the parties involved develop their general marketing practices as well as increase access to technologically-based marketing avenues (Clarke & Flaherty, 2002; Lovelace, 1998; Paige & Littrell, 2002; Torres, 2002).

People who run small, independent craft and art-related business often start their business for different reasons than other traditional profit-centered business owners. “Intrinsic factors such as personal satisfaction and the opportunity to elevate the craft tradition” are some of the criteria craft retailers use to define success (Paige & Littrell, 200, p. 1). Fillis (2000) found that “the typical arts and crafts microenterprise has been shown to take risks in terms of both the products itself and in the way in which the business is developed” (p. 131). The dedication to creativity and more personal business goals leads to the development of unique marketing strategies. Paige and Littrell’s (2002) qualitative interviews of twelve craft retailers in the southern highlands region of the U.S. found that the businesses commonly noted “educating their customers about crafts, the artisans who produced the crafts, and the culture of the region” (p. 318) as a main marketing strategy. Creative strategies like this example and others, such as targeting niche, arts-exclusive markets (Clarke & Flaherty, 2002), and pooling resources with other artists or small arts-related businesses (Torres, 2002), can help the business owners to achieve their unique personal and art-based business goals.

This creativity and originality in marketing is important to the success of small art and craft businesses. “To differentiate themselves from larger retailers who offer more standardized product assortments, smaller retailers perform better with more innovative, more unique, and higher quality product lines” (Paige & Littrell, 2002, p. 316). The Internet may be a beneficial avenue in which to pursue these innovative arts marketing strategies. Unfortunately, not much research has yet been done on Internet marketing because the technology is new and rapidly changing. Even the research that was done just five to ten years ago is dated. But despite these limitations, many researchers suggest the Internet as an area where small businesses and artists can gain exposure to a larger audience (Clarke & Flaherty, 2002, p.149; Lovelace, 1998, Paige & Littrell, 2002, p. 320; Poon & Swatman, 1999; Wilkinson, 1996). Poon and Swatman (1999) also found that even though small businesses may begin to use the Internet because of the perceived benefits they only believe their businesses will gain, as opposed to actual direct quantitative benefits, the business owners reported that they did realize actual benefits in the form of new opportunities and the useful function of the Internet for communication.

Researchers have found that artists are sometimes “disconcerted about technology use” (Clarke & Flaherty, 2002, p. 146) and that small business owners lack the resources and knowledge to launch an Internet arm of their operations (Poon & Swatman, 1999). These obstacles can be overcome by the innovative implementation of strategic network alliances between artists or small arts-related businesses (Torres, 2002). A case study of a network of ceramic artists in Ireland conducted by Torres found that by collaborating as a network and hiring a project manager, the group was able to book advertising space, send press releases, and create a website, all of which none of the artists could not have accomplished on their own. Paige and Littrell (2002) also found that collaborative strategies, like networking among family, friends, and business peers, as well as Internet marketing were strategies utilized by craft retailers. Lovelace (1998) presented the Internet as a place to find a community of artists or craft people with which

to network. As the Internet continues to become a more major marketing and commercial arena, small businesses are going to feel pressure to engage in e-commerce. “If a small business has a high percentage of customers and competitors online, then not adopting Internet commerce will be a competitive disadvantage” (Poon & Swatman, 1999, p. 13). Online communities or group sites produced by a group of artists or business owners engaged in a strategic alliance or network could be a less overwhelming step into the online world.

Research on the marketing strategies used by both small businesses and art-related business has been conducted in many ways, including by interviews (Lovelace, 1998; Paige & Littrell, 2002; Wilkinson, 1996), surveys (Clarke & Laherty, 2002; Paige & Littrell, 2002), and case studies (Torres, 2002; Poon & Swatman, 1999). All of these methods point to three major themes that can help researchers to better understand the unique marketing challenges presented by small craft and art-related businesses: (1) businesses centered around art or craft have different definitions of success and therefore need different marketing strategies; (2) the Internet may help art-related businesses to implement creative marketing strategies; and, (3) networking or forming strategic alliances may help art and craft business to find greater success in general marketing and on the Internet. Greater research is needed in the narrow field of marketing by indie crafters, and also in the ever-evolving field of art and craft marketing on the Internet. An additional area of research might explore how the personal goals of artistic expression, creativity, work flexibility, and overall happiness affect the marketing strategies employed by artists and craft persons. Researchers also need to explore the utilization of the vast potential of the Internet for global exposure and creation of community between artists and craft persons.

Conclusion

The Internet has been an igniting and uniting force for the indie craft movement by giving its participants an arena to connect and encourage each other, as well as a place to market

and sell their wares. The art world of indie crafters may have been alive but disjointed before the arrival of the Internet, now this art world has spread to include everyone from the artist, to the casual reader of a crafty online blog, to the consumer looking for fun, one-of-a-kind creations. As the Craft Revolution website stated, “the quiet thought that once whispered in the minds of a few women has quickly become a booming drumbeat that unifies hundreds across the globe. The true, magnificent meaning of craft is becoming alive again. Clearly, it is time for a revolution” (2006).

The purpose of this literature review was to give an overview of the indie craft community, describe pre-internet marketing strategies used by crafters, and explore Internet marketing strategies used by other small businesses that may be relevant to indie crafters. I achieved this by reviewing popular literature related to the indie craft community and scholarly literature related to Internet marketing. The conclusions found during this review of literature lead to the next section of my document, the presentation of my research data.

CHAPTER 4: PRESENTATION AND ANALYSIS OF DATA

The purpose of this study was to fill the gap in research regarding the Internet marketing strategies of the niche group of independent crafters, and to synthesize the information gathered in order to make suggestions for how crafters can successfully use the Internet to grow their businesses. In this study, I used a survey to collect data from indie crafters about their Internet-usage.

Crafters Survey

The survey was presented in two formats, in person at a craft show and over the Internet. The survey was distributed to two convenience groups: crafters currently using the Internet as a major form of marketing, and crafters using craft fairs as a major form of marketing, specifically the Portland, Oregon, Crafty Wonderland. The crafters who took the survey at Crafty Wonderland were from the Portland area, while the crafters who took the Internet survey were from all across the United States, and one person was from Singapore.

Crafty Wonderland was chosen as the venue at which to distribute surveys because of its proximity to Eugene, Oregon, where I live and attend the University of Oregon, and because of its size and prominence within the Portland indie craft community. On Sunday, March 11, 2006, I went to the Crafty Wonderland craft fair where over forty independent artists and crafters were represented. I distributed thirty-five print surveys in person to the vendors. Twenty-six surveys were returned to me either on the day of the fair, or through the mail via a provided stamped envelope. The response rate for the paper survey was 74%.

The Internet version of the survey was distributed to forty crafters on Saturday, April 1st, 2007, by emailing them an invitation to participate in the research study. The Internet survey participants were chosen because of their prominence in the online indie craft community, their

use of an individual website promoting their crafts, and the availability of their email address. Forty crafters were emailed the survey invitation. Twelve individuals responded within a two-week time period, a response rate of 30%.

A total of seventy-five surveys were distributed, and thirty-eight individuals responded. The combined total response rate was 51%. The surveys consisted of eleven questions, with some being multiple choice and some open-answer. Following is a report of the findings gathered from the survey, organized by survey question. Themes and trends will also be pulled from the open-answer questions.

Question One

Question One A. The first question of the survey was for demographic or identification purposes and aimed to position the respondents within a range of commitment to their craft. The question asked, “what role does your artwork of crafts play in your life?” Respondents were asked to mark just one of the five responses to this question. All thirty-eight respondents answered Question One; four (11%) indicated that crafts were only a hobby, four (11%) indicated that crafts were a major interest, eighteen (46%) indicated that they are working to make crafts their livelihood, eleven (29%) indicated that crafting is their full-time job, and one (3%) person marked “other” and explained that crafting was their part-time job. The responses to Question One show that of the thirty-eight respondents, twenty-nine (75%) are either making their crafts full-time or working towards making crafting their livelihood. (See Figure 1 for a graphic representation of the responses to Question One A.)

A major difference between the two survey groups is that 42% of the Internet respondents said that making crafts is their full time job, while only 23% of the craft show respondents answered the same. However, the two groups were similar in that in both groups about 75% of the respondents answered that making crafts was either their full time job or they were trying to

make it their full time job. Another interesting result of the survey is that none of the Internet respondents indicated that making crafts is just a hobby, perhaps showing that by the time a crafter has created a major online presence related to their crafting (a criteria for inclusion in this study group), it has become more than a hobby. (See Figures 2 and 3 for a graphic representation of the two groups' answers to Question One A.)

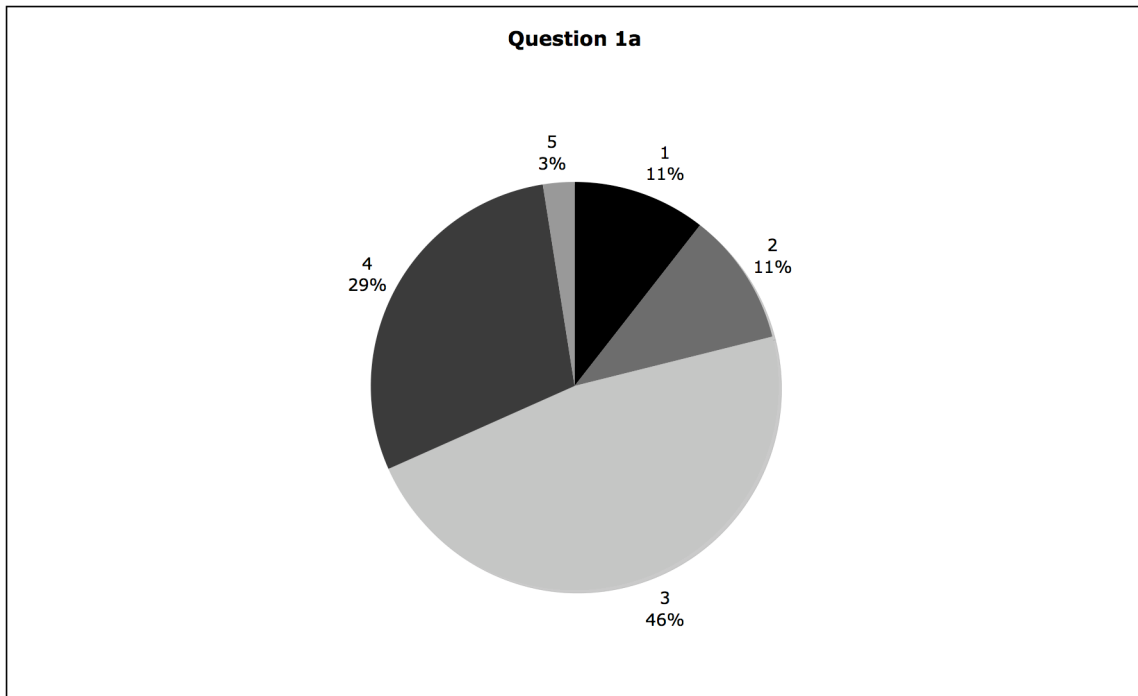
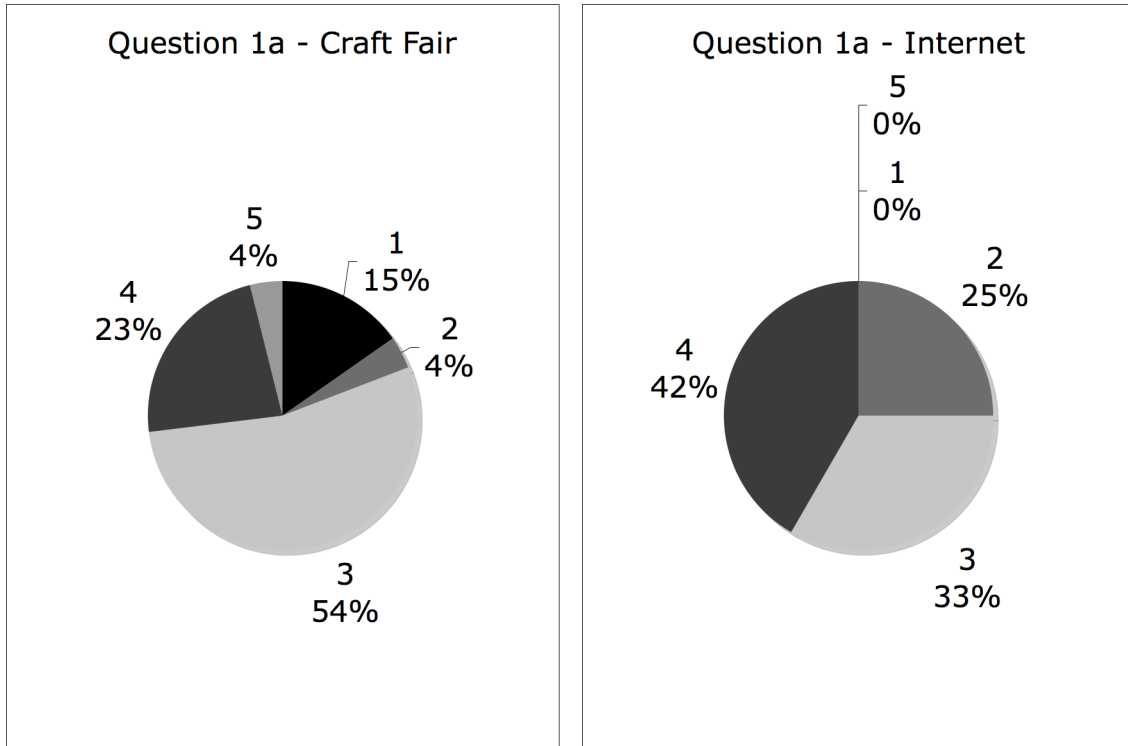


Figure 1 - Question 1a: What role does your artwork of crafts play in your life? Response options: (1) I only make crafts as a hobby, (2) my crafts are a major interest of mine and I spend a lot of my free time on it, (3) making crafts is not my full time job right now, but I am working hard to make it my livelihood, (4) making my crafts is my full time job or my main source of income, and (5) Other.



Figures 2 and 3 - Question 1a: What role does your artwork of crafts play in your life? Response options: (1) I only make crafts as a hobby, (2) my crafts are a major interest of mine and I spend a lot of my free time on it, (3) making crafts is not my full full time job right now, but I am working hard to make it my livelihood, (4) making my crafts is my full time job or my main source of income, and (5) Other.

Question One B. Question One had a part B, which attempted to determine the goal income level that crafters aim to make from their crafts. Only nineteen (50%) of the thirty-eight respondents answered Question One B, which asked, “If you answered above that making crafts is your full time job, or you would like it to be, what is your goal income level?” Five (26%) respondents marked under \$15,000, six (32%) marked \$15,001 - \$25,000, four (21%) marked \$25,001 - \$40,000, one (5%) person marked \$40,001 - \$60,000, and three (16%) respondents marked over \$60,000. (See figure 4 for a graphic representation of the responses to Question One B.)

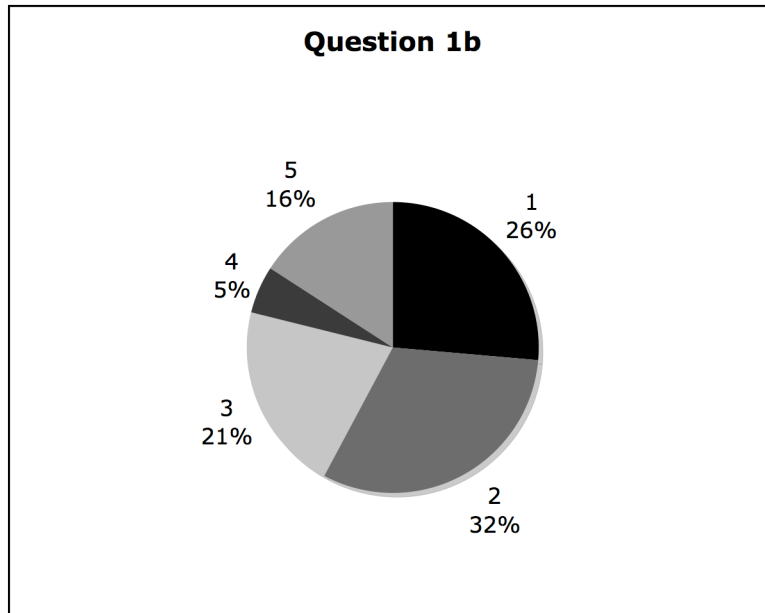


Figure 4 - Question 1b: If you answered above that making crafts is your full time job, or you would like it to be, what is your goal income level? Response options: (1) under \$15,000, (2) \$15,001 - \$25,000, (3) \$25,001 - \$40,000, (4) \$40,001 - \$60,000, and (5) over \$60,000

Question Two

Question two attempted to determine what type of crafts are being made by the respondents. It asked, “What type of artwork or crafts do you sell or market on the Internet?” Respondents were asked to mark all of the options that applied to them for the question. “Jewelry or other accessories” was indicated as being made by the largest number of respondents, with fourteen people (37%) marking it as a craft they made. “Clothing” and “fine art paintings, illustrations, photographs, or drawings” were the second and third crafts most made by the respondents with twelve (32%) and ten (26%) respondents indicating that they made those types of crafts. Both “functional hand-sewn objects” and “other” were marked by nine (24%) respondents. Respondents were asked to write in a response if they marked “other” for this question. The responses for what other crafts are made by the respondents included: “items from re-claimed materials,” “original printed cards,” “audio content/podcasts,” “spray painted stenciled

art,” and “buttons and warm fuzzies.” Eight people (21%) responded that they make “paper products”, seven (18%) responded that they make “plushies or other stuffed objects,” and five (13%) responded that they make “housewares.” Both “books and zines” and “sculptures and trinkets” were indicated as being made by four respondents (11%). Three respondents (8%) indicated that they make “needlecrafts or quilts,” and one person (3%) indicated that they make “beauty or bath items.” No one indicated that they make “pottery, ceramics, or glass items.” (See figure 5 for a graphic representation of the responses to Question Two.)

Clothing and jewelry or other accessories were the most popularly made crafts sold by the craft show respondents (with 35% and 38% of the respondents respectively). The crafts sold by the Internet respondents represent a more evenly distributed variety of objects, with fine art paintings, illustrations, photographs, or drawings being the most frequently indicated (42% of the Internet respondents) type of craft sold. (See Figure 6 for a graphic representation of the two groups’ answers to Question Two.)

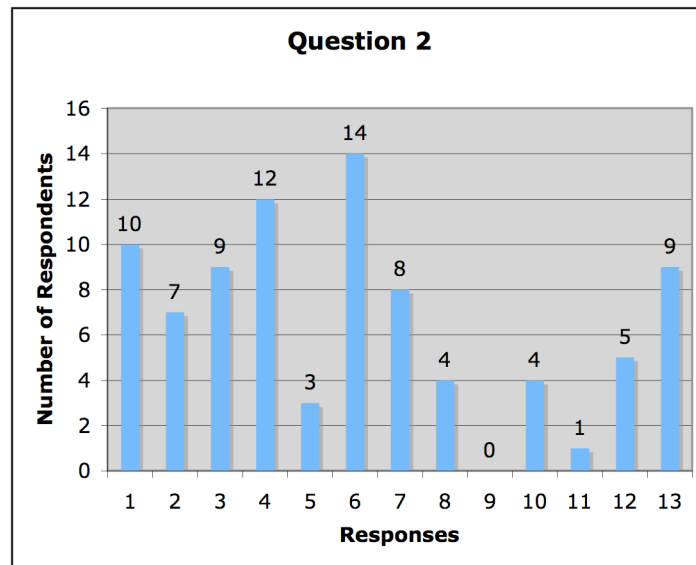


Figure 5 - Question 2: What type of artwork or crafts do you sell or market on the Internet? Response Options: (1) fine art paintings, illustrations, photographs, or drawings, (2) plushies or other stuffed objects, (3) functional hand-sewn products, such as bags or pouches, (4) clothing, (5) needlecrafts or quilts, (6) jewelry or accessories, (7) paper products, (8) books or zines, (9) pottery, ceramics or glass items, (10) sculptures or trinkets (11) beauty or bath items, (12) housewares, and (13) other.

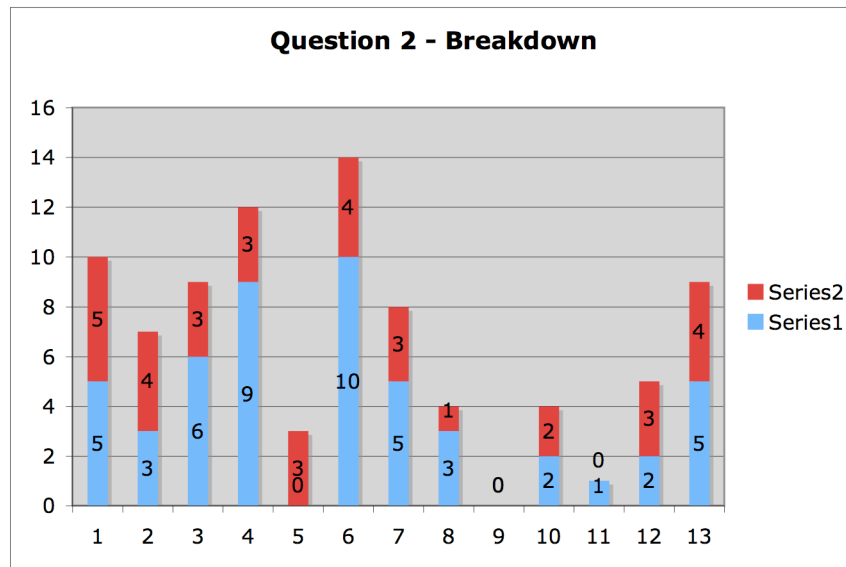


Figure 6 - Question 2 - Breakdown: What type of artwork or crafts do you sell or market on the Internet? Response Options: (1) fine art paintings, illustrations, photographs, or drawings, (2) plushies or other stuffed objects, (3) functional hand-sewn products, such as bags or pouches, (4) clothing, (5) needlecrafts or quilts, (6) jewelry or accessories, (7) paper products, (8) books or zines, (9) pottery, ceramics or glass items, (10) sculptures or trinkets (11) beauty or bath items, (12) housewares, and (13) other. Series 1 = Craft show respondents, Series 2 = Internet respondents.

Question Three

Question three asked, “As a crafter, how do you use the Internet?” Respondents were asked to mark all of the options that applied to them for the question. The most popular Internet activities of the respondents as indicated by the survey were visiting online craft communities and reading other artists’ or crafters’ blogs, with twenty-eight (74%) and twenty-seven (71%) respondents marking these two options respectively. Five respondents (13%) indicated “other” for Question Three. Some of the written explanations for “other” include: “I use the internet to recruit writers & illustrators for my zine,” “marketing via email,” “I podcast about the craft culture,” “to advertise shows/provide an idea of work & to sign up for shows,” and “to seek out venues to sell our art.” (See figure 7 for a graphic representation of the combined total responses to Question Three.)

The most common response from the craft show respondents was “I visit online craft communities,” with 69% of the total craft show respondents. The most common response for the Internet respondents was “I read other artists' or crafters' blogs,” with 100% of the Internet respondents indicating that they participate in that activity. Fifty-eight percent of the craft show respondents also indicated that they read other craft blogs, making it the second most commonly marked Internet activity for that group. These results could indicate that reading other artists’ and crafters’ blogs is a very important and common online activity for crafters. (See Figure 8 for a graphic representation of the two groups’ answers to Question Three.)

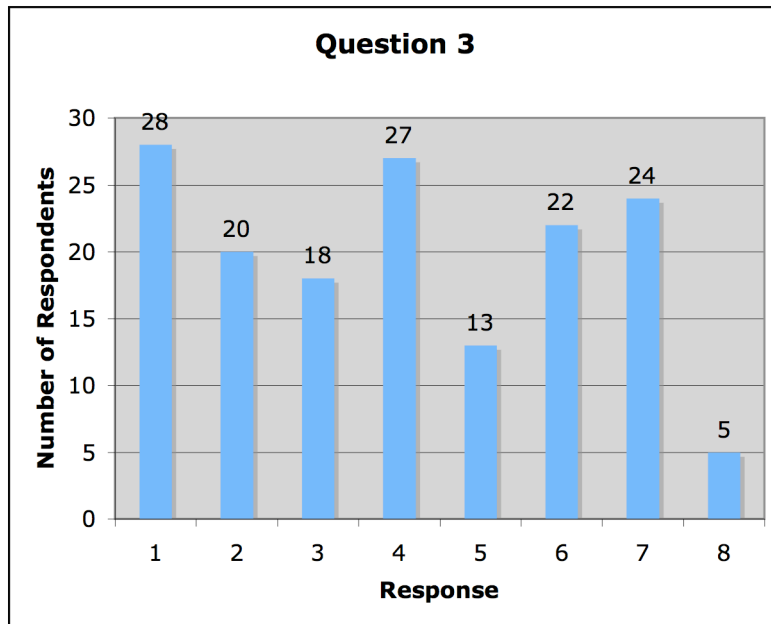


Figure 7 - Question Three: As a crafter, how do you use the Internet? Response options: (1) I visit online craft communities, (2) I read and post to forums regarding art or crafts, (3) I run a blog or online journal, (4) I read other artists' or crafters' blogs, (5) I participate in swaps, (6) I sell my crafts or artwork on a community store like etsy.com, (7) I sell my crafts or artwork on my own personal online shop, (8) other.

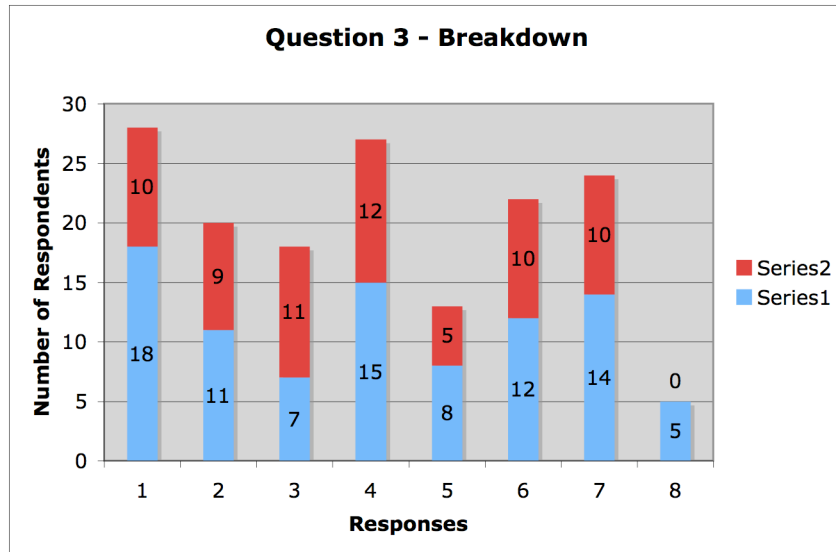


Figure 8 - Question Three - Breakdown: As a crafter, how do you use the Internet? Response options: (1) I visit online craft communities, (2) I read and post to forums regarding art or crafts, (3) I run a blog or online journal, (4) I read other artists' or crafters' blogs, (5) I participate in swaps, (6) I sell my crafts or artwork on a community store like etsy.com, (7) I sell my crafts or artwork on my own personal online shop, (8) other. Series 1 = Craft show respondents, Series 2 = Internet respondents.

The Internet respondents were overall more active on the Internet than the craft show group. In addition to the fact that all of the Internet respondents read online blogs, 92% of the group also run their own blog or online journal, and 83% of them visit online craft communities, sell their crafts or artwork on a community store like Etsy.com, and sell their crafts or artwork on their own personal online shop.

Question Four

In order to see how much time the crafters spend on their crafts, Question Four asked, “How many hours per week do you spend online working on your craft business?” The response options were: (1) 0-5 hours, (2) 6-10 hours, (3) 11-20 hours, (4) 21-40 hours, (5) 40+ hours. The respondents were asked to mark only one option, and all thirty-eight people answered the question. Thirty-three of the total respondents (87%) indicated that they spend less than twenty

hours per week working on their craft business. Only one individual (3%) indicated that she works over forty hours per week on her craft business. (See figure 9 for a graphic representation of the responses to Question Four.) An interesting result of this question is that 75% said in Question One that they are either making their crafts full-time or working towards making crafting their livelihood; however, when answering this question 87% indicated that they spend less that twenty hours per week working on their craft business. Even though many would like making crafts to be their full-time job, most are not devoting the equivalent to full-time hours to their crafts.

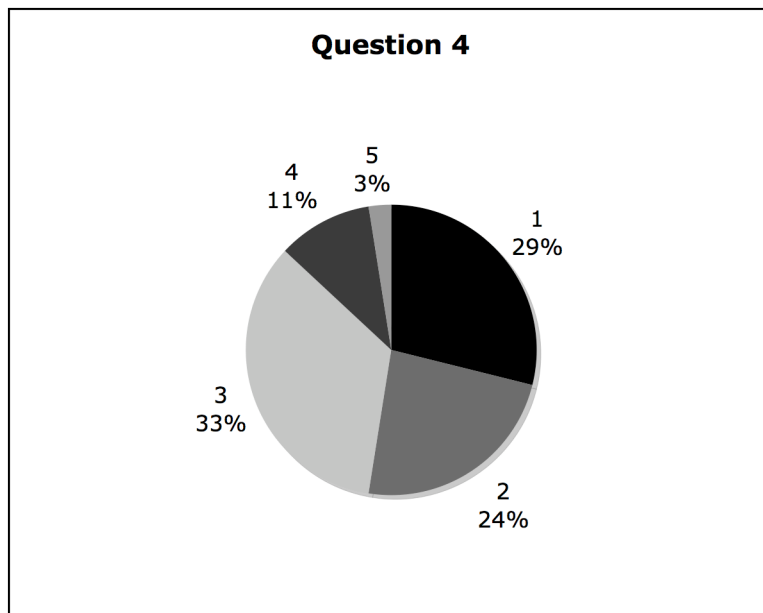


Figure 9 - Question Four: How many hours per week do you spend online working on your craft business? Response options: (1) 0-5 hours, (2) 6-10 hours, (3) 11-20 hours, (4) 21-40 hours, (5) 40+ hours

There was a major difference in the responses given by the two groups to this question. Forty-two percent of the craft show respondents indicated that they spend only 0-5 hours per week working on their craft business, while none of the Internet respondents indicated that they spend less that six hours a week. In fact, 67% of the Internet respondents indicated that they spend over eleven hours per week, while only 39% of the craft show respondents indicated over

eleven hours of work per week. Also, while 8% of the Internet respondents work over forty hours per week on their business, none of the craft show respondents indicated that they spend over forty hours a week working on their craft business. These results reinforce the idea presented in the Question Two analysis that if crafters are using the Internet to promote their craft business, then crafting is much more than a hobby and it requires a significant amount of time. (See Figures 10 and 11 for a graphic representation of the two groups' answers to Question Four.)

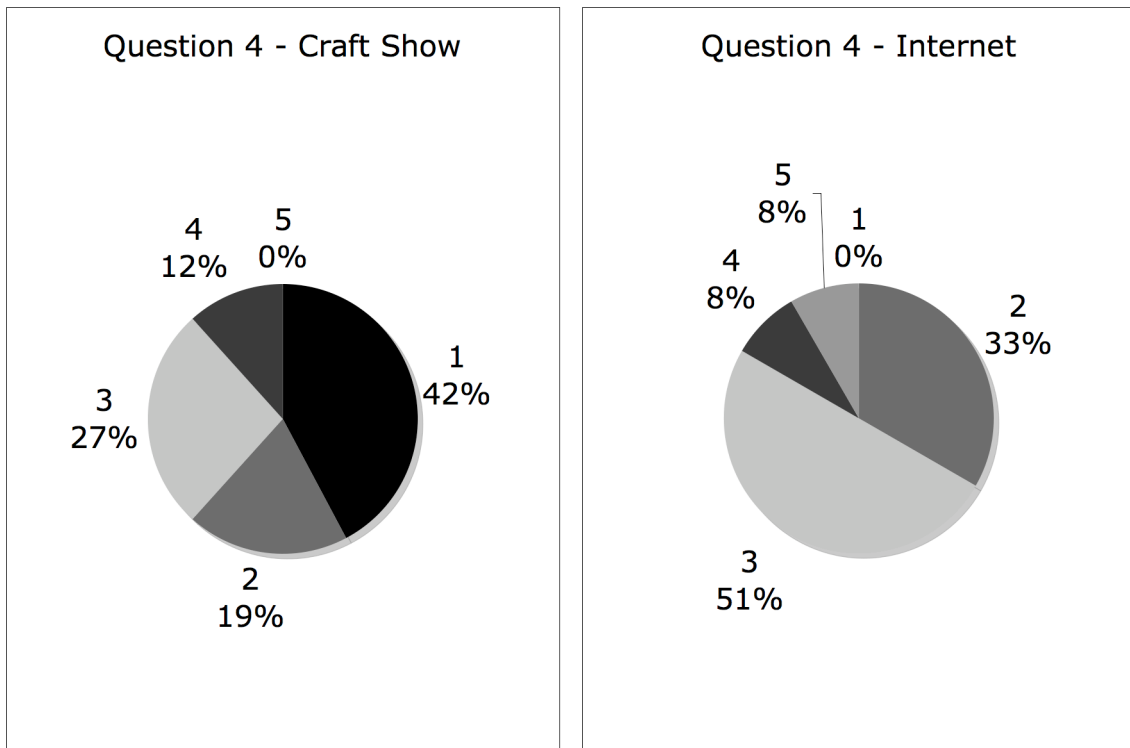


Figure 10 and 11 - Question Four: How many hours per week do you spend online working on your craft business? Response options: (1) 0-5 hours, (2) 6-10 hours, (3) 11-20 hours, (4) 21-40 hours, (5) 40+ hours

Question Five

Question Five was aimed at discovering to what extent the Internet has been an influence on crafters. It asked, “To what extent have you been inspired by other artists or crafters on the Internet?” Half of the respondents (nineteen individuals) indicated that other artists and crafters

on the Internet inspired them a lot. (See figure 12 for a graphic representation of the responses to Question Five.)

Both groups indicated a high level of inspiration, but the Internet group had a much higher level with 92% of the group indicating that they were either inspired by the Internet “a lot” or “somewhat,” versus only 69% of the craft show group indicating the same level of inspiration. (See Figures 13 and 14 for a graphic representation of the two groups’ answers to Question Five.)

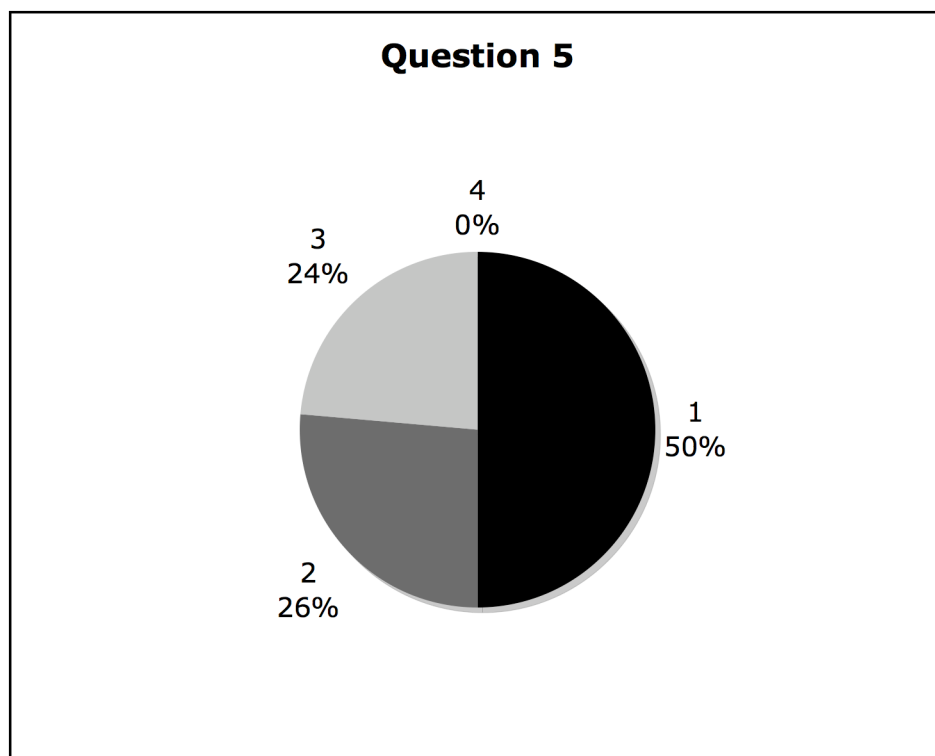


Figure 12 - Question 5: To what extent have you been inspired by other artists or crafters on the Internet? Response options: (1) A lot! I am inspired everyday! There are so many great ideas and artists to see on the Internet. (2) Somewhat. I have gotten some good ideas from other artists or crafters on the Internet. (3) Not much. I like seeing the work of other artists and crafters, but I pretty much do my own thing. (4) Other

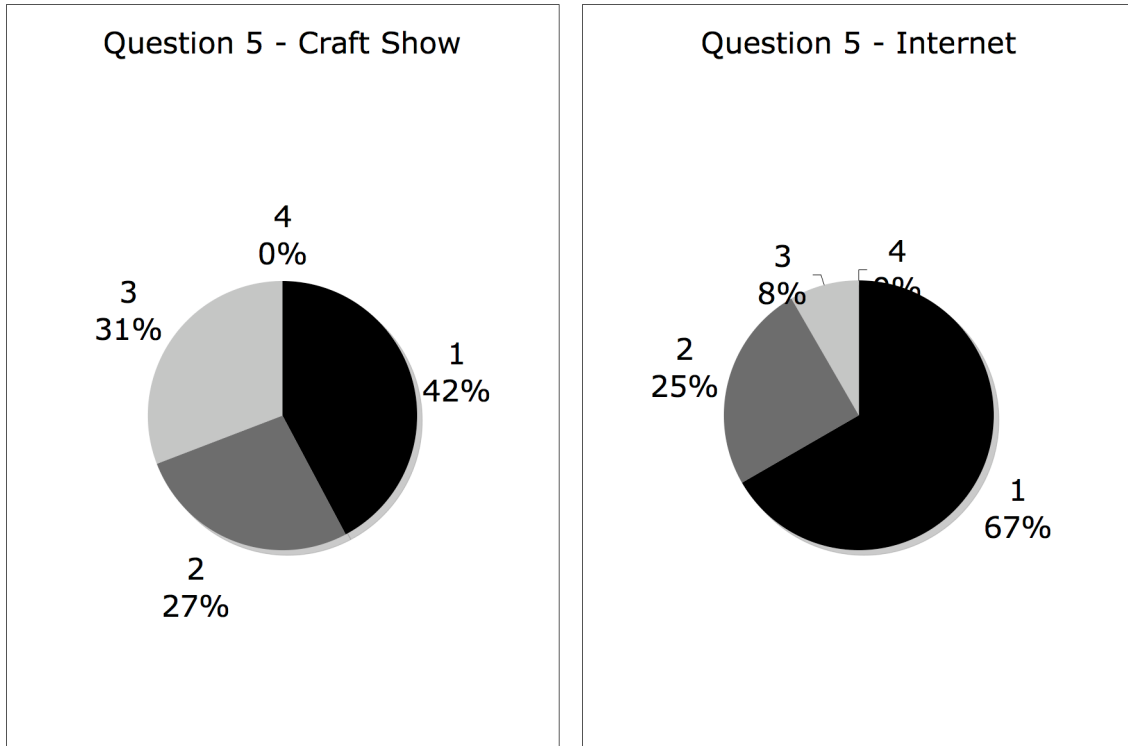


Figure 13 and 14 - Question 5: To what extent have you been inspired by other artists or crafters on the Internet? Response options: (1) A lot! I am inspired everyday! There are so many great ideas and artists to see on the Internet. (2) Somewhat. I have gotten some good ideas from other artists or crafters on the Internet. (3) Not much. I like seeing the work of other artists and crafters, but I pretty much do my own thing. (4) Other.

Question Six

Question Six asked the crafters, “Why did you first decide to start using the Internet to market and sell your crafts?” Respondents were asked to mark all of the options that applied to them for the question. Five of the respondents (13%) (all of which took the survey at the craft show) indicated that they do not use the Internet to market or sell their crafts. The most frequently cited reasons for deciding to use the internet were “to reach a broader audience” and “because I felt that every business, including my own, should have a web presence,” with twenty-five (76% of the respondents who indicated that they sold or marketed their work on the internet) and twenty-four (73% of the respondents who indicated that they sold or marketed their work on the

internet) responses respectively. Twenty respondents (61% of respondents who indicated that they sold or marketed their work on the internet) indicated that they started using the internet because it was a less expensive than other forms of marketing, while seventeen people (52% of respondents who indicated that they sold or marketed their work on the internet) indicated that they started using the internet to market or sell their crafts because it was fun. Fifteen (45% of respondents who indicated that they sold or marketed their work on the internet) said they started using the Internet because it was easy. Ten people (30% of respondents who indicated that they sold or marketed their work on the internet) wanted to reach a more targeted audience and six (18% of respondents who indicated that they sold or marketed their work on the internet) indicated other reasons for starting to use the Internet to market or sell their crafts. (See figure 15 for a graphic representation of the responses to Question Six.)

Five (19%) of the craft show respondents do not sell or market their work online, while 100% of the Internet group does. Of the twenty-one craft show respondents who do use the Internet to market or sell their work, 71% (15 people) indicated that they started using the Internet to reach a broader audience. That reason was also marked by 83% of the Internet respondents. A larger percentage (92%) of the Internet respondents indicated that they started using the Internet because they felt every business should have an Internet presence. Overall, the respondents indicated that reaching a broader audience, the importance of an Internet presence, and the less expensive nature of Internet marketing were the most common reasons for starting to use the Internet for marketing their craft businesses. (See Figure 16 for a graphic representation of the two groups' answers to Question Six.)

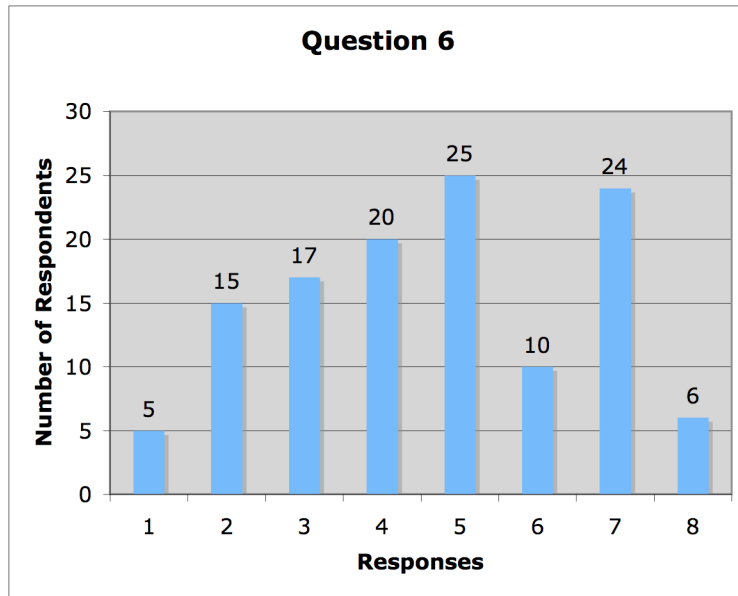


Figure 15 - Question Six: Why did you first decide to start using the Internet to market and sell your crafts?" Response options: (1) Not applicable. I don't sell or market my work online. (2) It was easy. (3) It was fun. (4) It was less expensive than other forms of marketing. (5) To reach a broader audience. (6) To reach a more targeted audience. (7) Because I felt that every business, including my own, should have a web presence. (8) Other

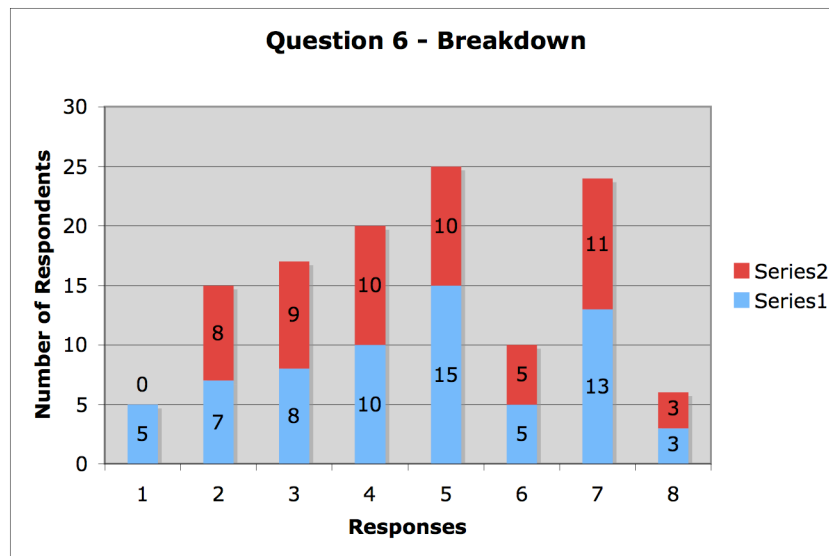


Figure 16 - Question Six - Breakdown: Why did you first decide to start using the Internet to market and sell your crafts?" Response options: (1) Not applicable. I don't sell or market my work online. (2) It was easy. (3) It was fun. (4) It was less expensive than other forms of marketing. (5) To reach a broader audience. (6) To reach a more targeted audience. (7) Because I felt that every business, including my own, should have a web presence. (8) Other. Series 1= Craft show respondents, Series 2 = Internet respondents.

Question Seven

Question Seven A. The most unexpected results of the survey are evident in both parts of Question Seven. Question Seven A began to address the topic of marketing, and it asked, “What techniques do you use to recruit new customers?” Respondents were asked to mark all of the options that applied to them for the question. Traditional word of mouth and attending craft shows received the most responses with thirty-one (82%) and thirty-six (95%) respectively. Creating MySpace profiles and participating in the Sampler (or similar actions) were both indicated as ways to recruit new customers by seventeen respondents (45%). Fifteen respondents (39%) indicated that advertisement swaps with other artist and crafters on the Internet was effective. Four of the responses were marked by the same number of responses (11 individuals, 29%), paid advertising on the Internet, print advertisements, post or comment on other people’s blogs and forums with links to my website, and other. The written in responses under “other” included: “Etsy.com,” “mailing list,” “In social environments, promoting our business through direction to our webstie,” “postcards,” “link swaps,” “email lists,” and “host open houses.” Only one person marked not applicable. (See figure 17 for a graphic representation of the responses to Question Seven A.)

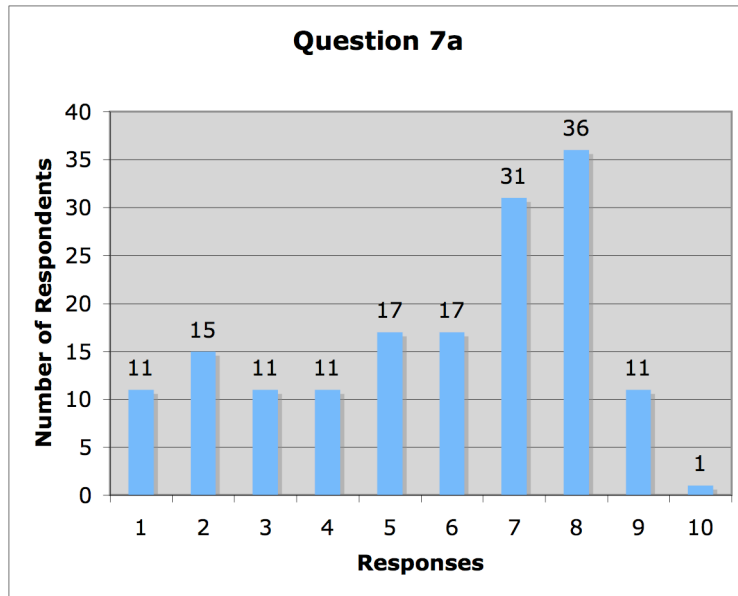


Figure 17 - Question Seven A: "What techniques do you use to recruit new customers?" The response options were: (1) Paid advertising on the Internet. (2) Advertisement swaps with other artist and crafters on the Internet. (3) Print advertisements. (4) Post or comment on other people's blogs and forums with links to my website. (5) Created a MySpace profile, and/or profiles on other similar social networking websites. (6) Participate in The Sampler, or other similar snail mail marketing campaigns that include sending Samples of products to interested consumers. (7) Traditional word of mouth. (8) Attend craft shows as a vendor to sell and promote my art or crafts. (9) Other. (10) Not applicable. I don't try to attract customers.

Ninety-six percent of the craft show group and 92% of the Internet group indicated that they attend craft shows as a technique to recruit new customers. Eighty-one percent of the craft show group and 83% of the Internet group indicated that traditional word of mouth is a technique they use.

For the Internet group, participating in The Sampler, or similar snail mail marketing campaigns, was another way that 92% of them recruit customers. The Sampler is a business run by Marie Kare, which was started in 2004 and is run mostly online. Crafters submit samples of their work, which are then included in Sampler packages that are mailed to subscribers. Subscribers pay \$23 each month to have a Sampler package delivered to them (Kare, *About the Sampler*). From the Sampler website, "The Sampler is a super fun marketing & promotional tool for indie businesses. Each month, independent crafters, artists, shops, zines and record labels who

run web-based businesses send samples and promotional materials to a contribution pool. All the samples are photographed, posted to the site and then are portioned out, put in little packages and sent off to Sampler Subscribers, other Sampler Contributors and members of the Media all over the world!” (Kare, *About the Sampler*). (See Figure 18 for a graphic representation of the two groups’ answers to Question Seven A.)

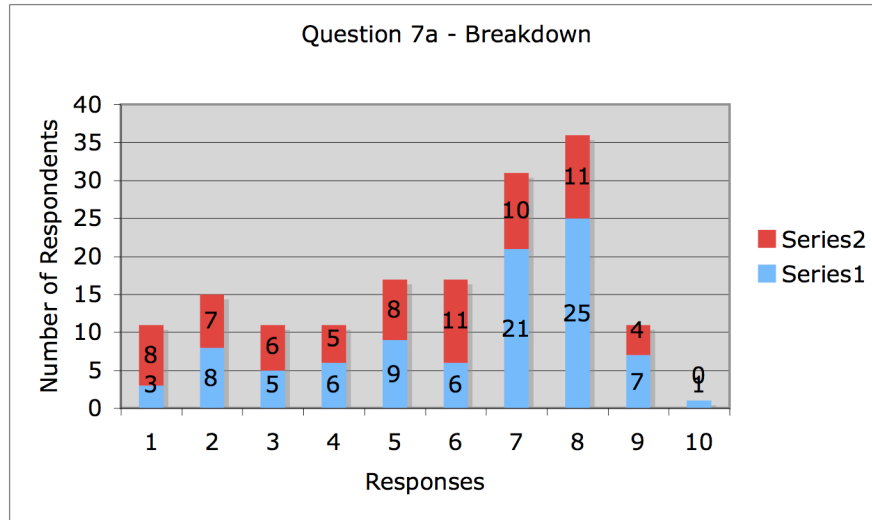


Figure 18 - Question Seven A - Breakdown: What techniques do you use to recruit new customers?” The response options were: (1) Paid advertising on the Internet. (2) Advertisement swaps with other artist and crafters on the Internet. (3) Print advertisements. (4) Post or comment on other people’s blogs and forums with links to my website. (5) Created a MySpace profile, and/or profiles on other similar social networking websites. (6) Participate in The Sampler, or other similar snail mail marketing campaigns that include sending Samples of products to interested consumers. (7) Traditional word of mouth. (8) Attend craft shows as a vendor to sell and promote my art or crafts. (9) Other. (10) Not applicable. I don’t try to attract customers. Series 1= Craft show respondents, Series 2 = Internet respondents.

Question Seven B. Question Seven was continued with a second part, an open-answer question, which asked, “Of the techniques you marked above as ways in which you recruit new customers, which one do you feel is the most successful?” The responses were divided into ten categories as follows: (1) craft shows, (2) Etsy.com, (3) blogs, (4) link swaps, (5) MySpace profiles, (6) word of mouth, (7) internet ads, (8) The Sampler, (9) Flickr.com, (10) forums. There were a total of forty-two responses to this question because some respondents indicated two

answers. The most frequent response by a large margin was “craft shows” with fifteen respondents (39%) indicating this option. Ten respondents (26%) indicated that word of mouth was the most effective way to recruit new customers. The remaining responses were spread over the other eight response categories. (See figure 19 for a graphic representation of the total responses to Question Seven B.)

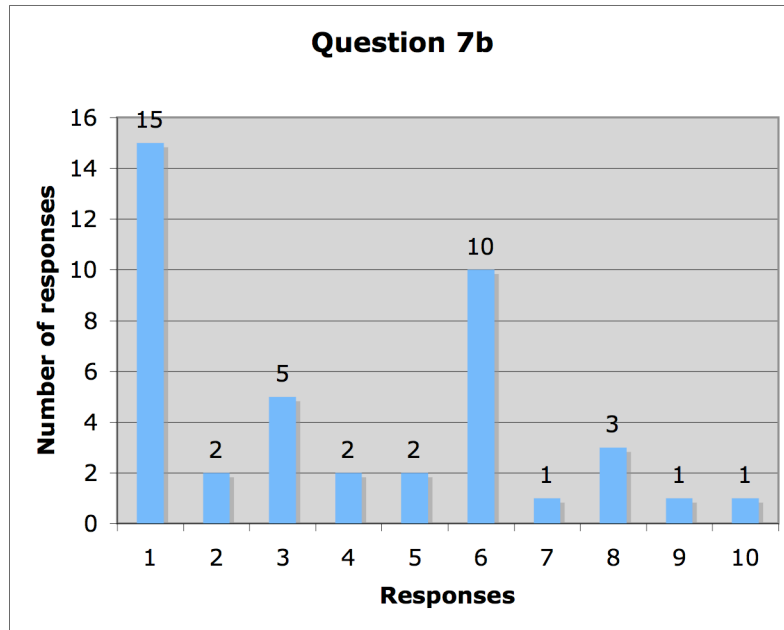


Figure 19 - Question Seven B: Of the techniques you marked above as ways in which you recruit new customers, which one do you feel is the most successful? Responses: (1) craft shows (2) Etsy.com (3) blogs (4) link swaps (5) MySpace profiles (6) word of mouth (7) Internet ads (8) The Sampler (9) Flickr.com (10) forums

Craft shows were overwhelmingly indicated as the most successful technique, with 38% of craft show respondents and 42% of Internet respondents writing in this answer. Word of mouth was the marketing technique second most frequently indicated as most successful, with 19% of the craft show group and 42% of the Internet group writing it in as their answer. Among all of the Internet techniques available, only blogs and The Sampler were written in as the most successful marketing technique to retain customers by more than two respondents from either group. This shows that although most of the respondents use the Internet to market or sell their crafts in some

way, traditional offline methods of marketing seem to work best for the respondents in recruiting new customers. (See Figure 20 for a graphic representation of the two groups' answers to Question Seven B.)

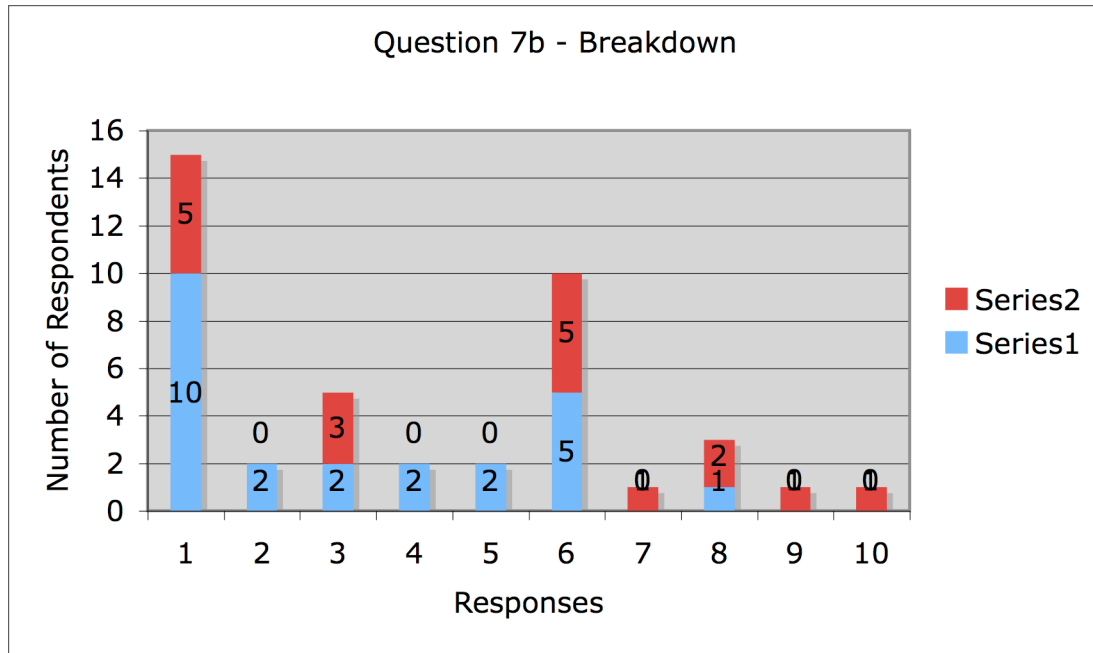


Figure 20 - Question Seven B - Breakdown: Of the techniques you marked above as ways in which you recruit new customers, which one do you feel is the most successful? Responses: (1) craft shows (2) Etsy.com (3) blogs (4) link swaps (5) MySpace profiles (6) word of mouth (7) Internet ads (8) The Sampler (9) Flickr.com (10) forums. Series 1= Craft show respondents, Series 2 = Internet respondents.

Question Eight

Question Eight A. Question Eight was also divided into two parts. The first part asked, “what techniques do you use to retain customers?” Respondents were asked to mark all of the options that applied to them for the question. The most frequently marked response was “I send personal notes or special treats in all of my packages” with twenty-four respondents (63%) marking it a technique they use to retain customers. Other frequently marked techniques were keeping an updated blog (marked by nineteen individuals, 50%) and sending out an email

newsletter (marked by seventeen individuals, 45%). (See Figure 21 for a graphic representation of the responses to Question Eight A.)

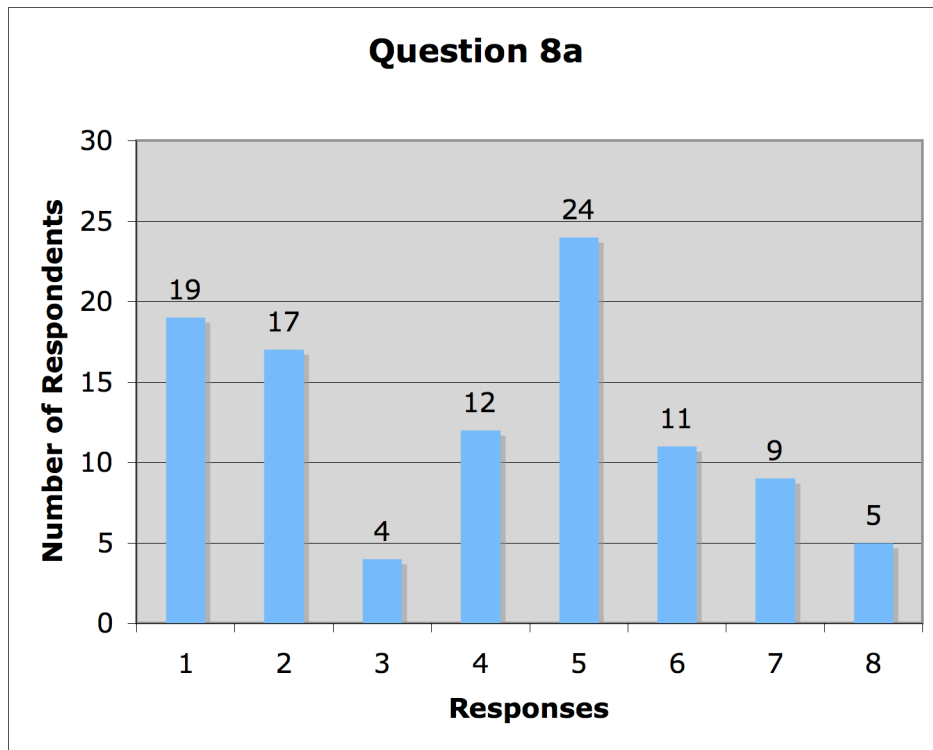


Figure 21 - Question Eight A: What techniques do you use to retain customers? Response options: (1) I keep a blog with updates about my store or my art or crafts. (2) I send out an email newsletter to my customer. (3) I send out snail mail promotions to my customers. (4) I email my customers personal messages. (5) I send personal notes or special treats in all of my packages. (6) I offer special promotional deals at my online store periodically. (7) Other. (8) Not applicable.

The responses to this question were also surprising in that they indicated that offline personal notes or special treats included in packages is the most commonly used technique, with 100% of the Internet group using the technique, and 46% of the craft show group using it. Eighty-three percent of the Internet group also said that keeping a blog with updates about their store or crafts was a technique they use, while only 35% of the craft group do the same. Both groups are just about as likely to send out email newsletters (50% of the Internet group, and 42% of the craft group), while the craft show respondents are more likely to send personal emails to their

customers (38%, versus only 17% of the Internet respondents). (See Figure 22 for a graphic representation of the two groups' answers to Question Eight A.)

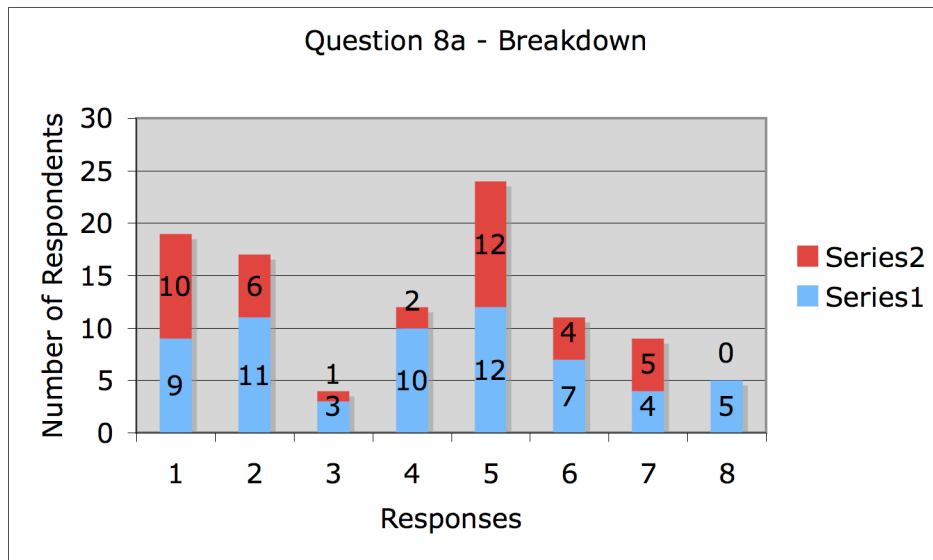


Figure 22 - Question Eight A - Breakdown: What techniques do you use to retain customers? Response options: (1) I keep a blog with updates about my store or my art or crafts. (2) I send out an email newsletter to my customer. (3) I send out snail mail promotions to my customers. (4) I email my customers personal messages. (5) I send personal notes or special treats in all of my packages. (6) I offer special promotional deals at my online store periodically. (7) Other. (8) Not applicable. Series 1= Craft show respondents, Series 2 = Internet respondents.

Question Eight B. The second part of Question Eight was an open-answer question that asked, “of the techniques you marked above [in Question Eight A] as ways in which you retain customers, which one do you feel is the most successful?” The responses fit into eight categories as follows: (1) personal contact, (2) snail mail promotions, (3) email newsletters, (4) special packaging or including extras in packages, (5) frequent web updates, (6) staying fresh, (7) quality products, and (8) promotional deals for customers. The technique most frequently stated as the most effective for retaining customers was personal contact. This answer was given by eleven individuals (29%). Special packaging or little extras in packages was cited by eight individuals (21%), while six individuals (16%) indicated frequent web updates as an effective technique for

retain customers. (See figure 23 for a graphic representation of the responses to Question Eight B.)

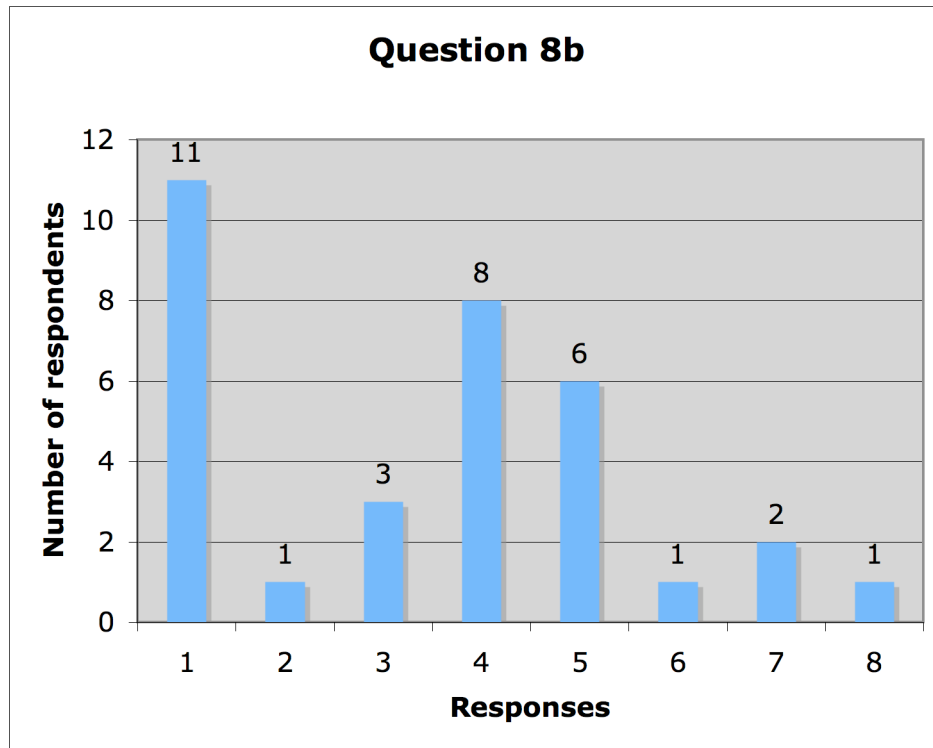


Figure 23 - Question Eight B: Of the techniques you marked above (in Question Eight A) as ways in which you retain customers, which one do you feel is the most successful? Response categories: (1) personal contact, (2) snail mail promotions, (3) email newsletters, (4) special packaging or including extras in packages, (5) frequent web updates, (6) staying fresh, (7) quality products, and (8) promotional deals for customers

Personal contact was the most common response indicated by the Internet group, with 50% of the respondents writing it as their answer. The most common responses for the craft show group was a tie between personal contact and special packaging or extras, which both were indicated as the most successful technique for retaining customers by 23% of the group. The results from Question Eight reinforce the findings from Question Seven that although many of the respondents use online marketing methods, offline techniques were most often indicated as being

most successful for retaining customers. (See Figure 24 for a graphic representation of the two groups' answers to Question Eight B.)

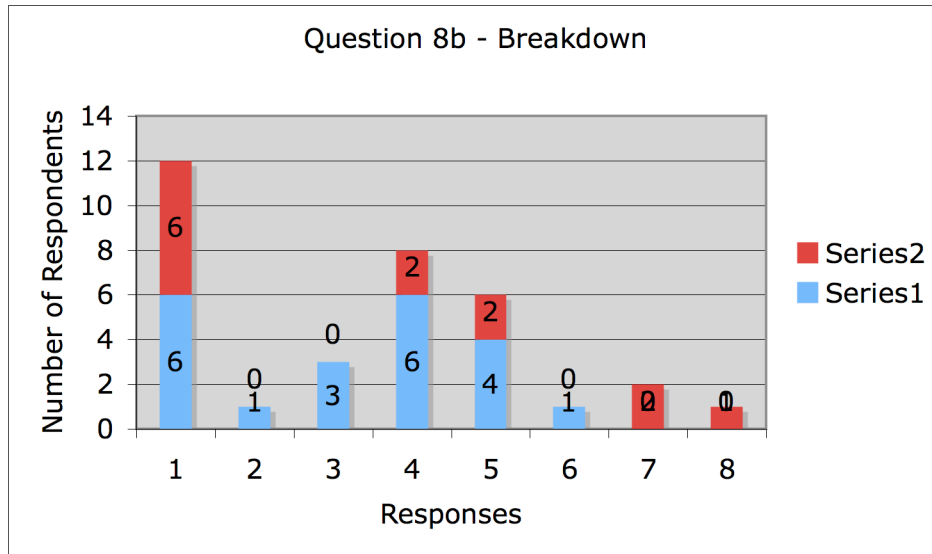


Figure 24 - Question Eight B - Breakdown: Of the techniques you marked above (in Question Eight A) as ways in which you retain customers, which one do you feel is the most successful? Response categories: (1) personal contact, (2) snail mail promotions, (3) email newsletters, (4) special packaging or including extras in packages, (5) frequent web updates, (6) staying fresh, (7) quality products, and (8) promotional deals for customers. Series 1= Craft show respondents, Series 2 = Internet respondents.

Question Nine

The last multiple-choice question on the survey asked, “to what extent has using the Internet helped you to market and sell your crafts?” Half of the respondents (19 individuals) indicated that the Internet has helped them to market and sell their crafts a lot. Three respondents marked “other” for this question. The written in explanations for this response were “too new to internet selling to comment,” “it has been a big pain because people can’t hold the items, so they don’t always get the right size,” and “ it has helped us find outlets to sell our products an connect with people doing similar things.” (See Figure 25 for a graphic representation of the responses to Question Nine.)

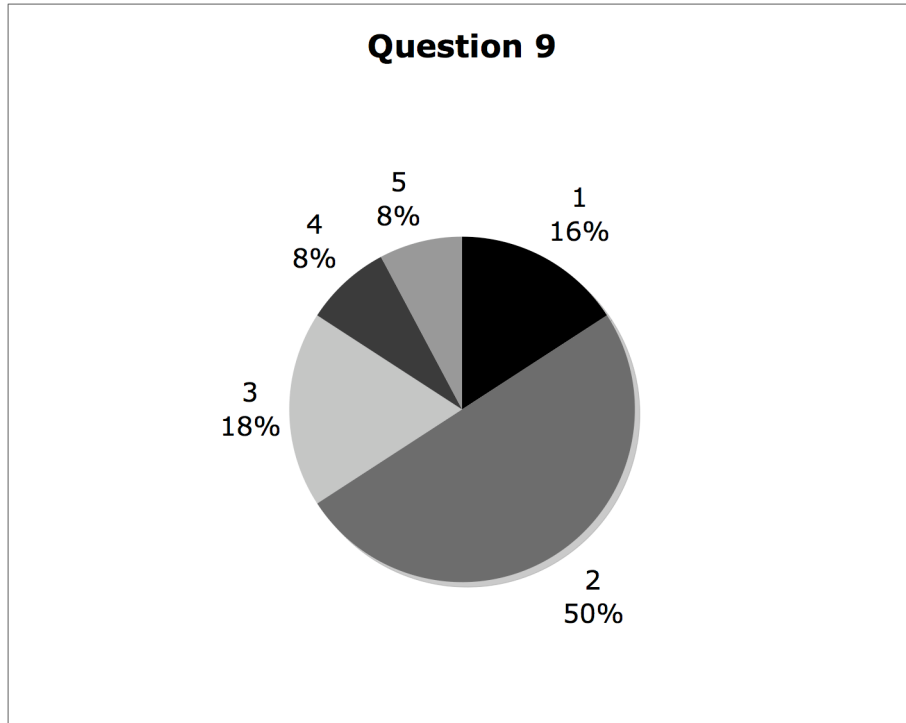


Figure 2 - Question Nine: To what extent has using the Internet helped you to market and sell your crafts? Response options: (1) Not applicable. I don't sell my work online. (2) A lot! I have acquired many customers (and friends) through the Internet. (3) Somewhat. I feel I have reached a great audience, but I market my work in a lot of other ways, too. (4) Not much. I have had better success with other areas of marketing, such as craft shows. (5) Other.

Despite the fact that the respondents indicated that word of mouth, craft shows, and personal contact are the most successful marketing techniques; many of the respondents still believe the Internet helps with marketing and selling their crafts. When they were asked to what extent that using the Internet has helped them market and sell their crafts, the majority of them (69% of total respondents) said “somewhat” or “a lot.” The Internet respondents were much more likely to indicate that the Internet has helped them, with 75% marking that it has helped them “a lot” and not one of them marking “not much.” Only 38% of the craft show respondents were as enthusiastic about the Internet’s benefits, while 8% said it has not helped them market their crafts much.

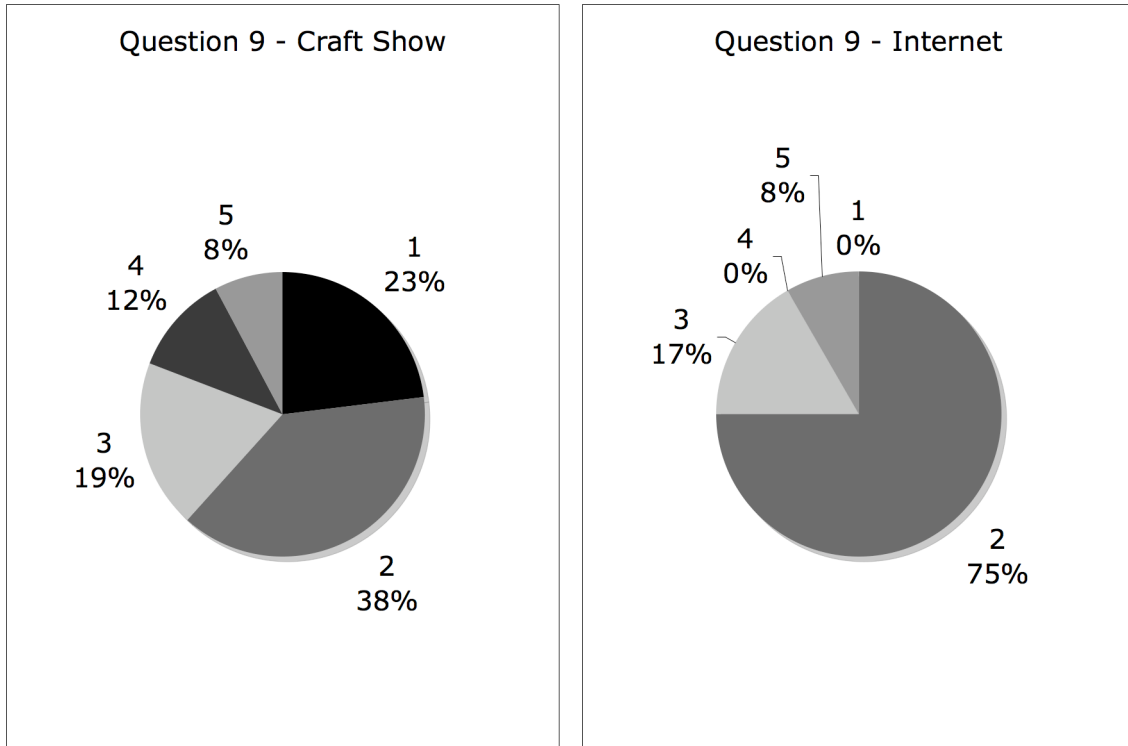


Figure 26 and 27 - Question Nine: To what extent has using the Internet helped you to market and sell your crafts? Response options: (1) Not applicable. I don't sell my work online. (2) A lot! I have acquired many customers (and friends) through the Internet. (3) Somewhat. I feel I have reached a great audience, but I market my work in a lot of other ways, too. (4) Not much. I have had better success with other areas of marketing, such as craft shows. (5) Other.

Question Ten

Question Ten was an open-answer question that asked, “In what other ways has the Internet helped you with your crafts?” Twenty-nine of the respondents (76%) answered this question and all of the responses were unique because each person wrote in their answer. However, a few themes emerged in the answers.

The most commonly cited way that the Internet has helped them with their crafts was in providing ideas or a place to conduct research. For example, one respondent said, “It has helped me find great shows,” and another said, “It is a great way to easily to do market research for pricing product, sourcing competition, licensing, etc. Being a small business like we are is much

more difficult without the Internet.” Twelve respondents indicated that they get ideas or do research on the Internet.

Another common answer to the question was that the Internet helps to reach a broader audience. Eleven respondents wrote in an answer to this effect, some saying it helped them reach people who couldn't buy their work in stores, while other said it has helped them reach a national or even world-wide audience.

The third most common theme of answers was that the Internet helps the respondents to meet or network with other crafters and be a part of a community. Eight respondents said that the Internet has helped them with some type of community aspect. One respondent said, “It's helped me feel a sense of community, has greatly expanded my audience & has enabled me to meet other artists. It's validating to see that other people are doing this thing, too! The Internet allows you to see a wide range of work & keeps you on your toes to keep improving your own work.” Another person responded, “I think being able to participate in the online craft community has been very motivating with my crafts. It is wonderful to be able to share ideas with a group of like minded people and receive feedback instantly.”

(For a complete list of the answers to Question Ten see Appendix F.)

Question Eleven

Question Eleven was also an open-answer question that asked, “Do you have any suggestions or tips for artists or crafters who would like to start using the Internet to market their work and create a business?” Thirty-three total respondents answered Question Eleven, and although the answers were all very original and different from one another, a few themes did emerge.

The most prominent theme was the mention of using the online marketplace site, Etsy.com. Nine respondents mentioned Etsy.com in their answers. Many said it was easier to set

up an online shop through Etsy.com than to set up your own personal website. For example, one respondent said, “You don’t really need your own full on website to maintain you can get by with blogs and sites like Etsy.com so you can spend more time making things.” Another stated, “Something like Etsy might be better than a personal website because lots of people know about it & it’s easy to browse through lots of artists.” (See page 18 for more information about Etsy.com.)

Two other common suggestions were to use the Internet to (1) meet other crafters and (2) to actively update websites and/or respond quickly to inquiries. Five respondents cited each of these themes. For example one person suggested, “Meet other crafters online, be original, develop your own style, update your site regularly, back it up with exceptional customer service!”

The remaining answers were spread out among many different suggestions, including be original, have your own website, provide good customer service, and do online advertising. Other websites and services that were suggested by crafters were MySpace.com (a social networking site), the Austin Craft Mafia website (see page 15 for more information about the Austin Craft Mafia), Zencart (a free ecommerce software), and DotEasy.com (a free hosting network). Many respondents combined multiple themes within their answers. For example, one respondent wrote in this answer, “Write down you goals. Link up to other craft sites that you admire. Be original but find something to work towards. Consider having your own site, an Etsy shop and a MySpace profile as ways of reaching a wide audience. Talk to other crafters. Research where advertising on the web would make the most sense for you.”

(See Appendix G for a complete list of the answers to Question Eleven.)

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

My research focuses on the potential of the Internet as a marketing tool for the niche group of indie crafters. Specifically, it explores two topics: the indie craft community and related Internet marketing research. The purpose of the study is to fill the gap in research regarding the Internet marketing strategies of indie crafters, and to synthesize the information gathered in order to make suggestions for how indie crafters can successfully use the Internet to grow their businesses. I conducted my research in three phases: a literature review and review of online resources, observation of indie crafters currently using the Internet for their businesses, and a survey presented in-person and online. Before beginning the survey section of my research, I reviewed literature in the areas of the indie craft community, small business Internet commerce, commercial fine art Internet marketing done by businesses such as galleries and dealers, and traditional (off-line) craft business strategies. That literature review is the foundation for my survey exploring the resources and strategies that independent crafters use to market their work online. Some of the areas explored in the survey phase of my research are: how the Internet helps artists gain personal satisfaction from their work, how it helps artists make a living off of their craft, and how the online craft community supports each other with innovative resources and promotional tools.

The purpose of this chapter is to present the most salient findings gathered throughout the course of my research. I also present information about how the indie craft community fits into one specific U.S. city, Portland, Oregon, and I give recommendations based on my research for how indie crafters can use the Internet to market and promote their business. Finally, I give recommendations for public policy, arts administration, and future study education based on the research.

Conclusions

During the course of the literature and online resources review, I discovered that the Internet has been an igniting and uniting force for the indie craft movement by giving its participants an arena to connect and encourage each other, as well as a place to market and sell their wares. There is a vast online community of crafters that includes marketplace sites like Etsy.com, craft forums like Crafster.org, and innumerable personal blogs and websites run by crafters. I also discovered that many pre-Internet marketing techniques are still be used by crafters today, including press releases, press kits, print advertising, direct mail, personal networking and word of mouth. Research on the marketing strategies used by both small businesses and art-related businesses pointed to three major themes that can help researchers to better understand the unique marketing challenges presented by small craft and art-related businesses: (1) businesses centered around art or craft have different definitions of success and therefore need different marketing strategies; (2) the Internet may help art-related businesses to implement creative marketing strategies; and, (3) networking or forming strategic alliances may help art and craft business to find greater success in general marketing and on the Internet.

The survey portion of my study shows that sixty-eight percent of the respondents felt that the Internet has helped them market their crafts either a lot or somewhat (Question 9, see page 52), and seventy-six percent of the respondents felt that they have been inspired by other artists or crafters on the Internet a lot or somewhat (Question 5, see page 38). The most interesting conclusion discovered through the survey was that although the crafters are using the internet and believe it is helping their businesses, the majority of the survey respondents believe that traditional, non-Internet marketing methods are the most effective. Specifically, when asked which marketing techniques are most successful in recruiting new customers (Question 7b, see page 46), the most frequent response by a large margin was attending craft shows as a vendor, with word of mouth being indicated the second most frequently. When asked what techniques are

the most effective for retaining customers (Question 8b, see page 49) the most frequently stated response was personal contact. These results indicate that although a majority of crafters are using the Internet, many of them still use offline methods of marketing and find them most successful. A combination of Internet marketing methods and traditional off-line methods seems to be the most common and most successful type of marketing strategy used by indie crafters.

During the course of my observation of the contemporary indie craft community online, I discovered that Portland, Oregon, has a thriving craft community. Because of its proximity to my location at the University of Oregon, I chose the Crafty Wonderland craft show and sale in Portland as the place where I distributed my in-person section of the research survey. I also looked into the history and current state of the arts and craft sector in the city. Following is a description of how the indie craft community fits into the larger arts sector of Portland, Oregon.

Portland, Oregon: An Example of a Supportive Craft Environment

“Portland, Oregon has an incredible crafty culture. If you know where to look, you can find a sewing class, craft fair, knitting circle, or beadwork exhibit just about every day of the week” says Diane Gilleland (2007), creator of the Portland DIY Alert! website and organizer of the Portland chapter of the Church of Craft. Although this may be the opinion of one citizen of Portland, anecdotal evidence suggests that Portland, Oregon, is in fact a city with a thriving arts and culture sector generally, and a rich environment for the “indie craft” and DIY movements specifically.

The Arts and Culture Sector in Portland, Oregon

There are many different things that shape the culture of a city, however after citizenry, government may play one of the largest roles. The City of Portland has two major agencies that

organize government support of the arts and culture sector, the Regional Arts and Culture Council (RACC) and the Oregon Arts Commission (OAC).

The RACC supports the arts and culture of the tri-county area that includes the Portland, Oregon, metropolitan area. “RACC is the steward of public investment in arts and culture, and works to create an environment in which the arts and culture of the region can flourish and prosper” (Regional Arts and Culture [RACC], 2007). The RACC was created in 1995 when the Metropolitan Arts Commission, previously in charge of arts and culture in the region, was transitioned into an independent nonprofit organization. The RACC’s mission is “Through vision, leadership and service the Regional Arts & Culture Council works to integrate arts and culture in all aspects of community life” (RACC, 2007). Its vision is “To enrich community life by working with partners to create an environment in which the arts and culture of the region flourish and prosper” (RACC, 2007).

The RACC works in four areas of arts and culture support: (1) Advocacy and Development, (2) Grants to artists and arts organizations, (3) the Public Art program, and (4) Information and Education. RACC partially funds a majority of all not-for-profit, publicly accessible arts activities in the region, including the major arts organizations (Oregon Ballet Theatre, Oregon Symphony, Portland Art Museum, Portland Center Stage, and Portland Opera), as well as smaller and emerging groups like Oregon Children's Theatre, Literary Arts, PICA, PlayWrite, and Write Around Portland. RACC also funds a number of individual artists each year. Grants are awarded based on artistic excellence, proven service to the community, administrative competence, and fiscal responsibility (RACC Annual Report, 2006). Local crafters could potentially apply for RACC grants.

The OAC was created in 1967. In 1993 the Arts Commission became a part of the Oregon Economic and Community Development Department. “Funding for the commission and its programs primarily is provided by the state of Oregon, the National Endowment for the Arts,

which believes a great nation deserves great art, and with a cultural partner grant from the Oregon Cultural Trust” (OAC, 2007). The current goals of the OAC outlined in its *Strategic Plan and Goals* (2003) are “(1) Build public support for and access to arts in Oregon communities, (2) Increase and stabilize funding for the arts in Oregon, and (3) Increase arts education opportunities for all Oregonians” (p. 2).

The OAC recognizes that creativity is an essential part of healthy communities. From the *Oregon Arts Commission: Creative Oregon Initiative* publication (2006, September): “Global economic evolution is underway. Once fueled by natural resource capacity, the world is moving rapidly to a knowledge-based economy. In Oregon, where timber, agriculture and fishing were economic drivers in the past, the state is working to find its new economic backbone. Innovation, knowledge, communication and creativity are driving the future of Oregon’s economy” (p. 1). The OAC is currently working on its Creative Oregon Initiative, a program designed to increase economic stability in Oregon by supporting creativity. As a part of this Initiative it is conducting the Creative Vitality Index survey of the many regions of the state. The hope is that information gained through the Index will “have the capacity to tell the story of how the arts make a measurable difference in Oregon” (OAC, 2006, August, *Plan*).

History of craft in Portland

The Portland craft “scene” is comprised of many different aspects. It is based on a historic support for craft evident in three major craft organizations, but has grown to include a contemporary indie craft community that is made up of multiple organized groups, craft fairs and shows, and a plethora of independent craft artists. Following is an overview of the craft community in Portland, starting with its historic base and moving through the current craft culture in the city.

The Contemporary Crafts Museum and Gallery, the Oregon College of Arts and Crafts, and the Saturday Market each play a large part in the craft culture of The City of Portland. Following is a brief history of these three institutions.

In 1907, Julia Hoffman started the Arts & Crafts Society in Portland “out of her desire to foster the Arts and Crafts movement through classes and exhibitions” (Oregon College of Art and Craft [OCAC], 2007). In 1979 the Arts & Craft Society became the Oregon School of Arts and Crafts and moved to a larger location. “Through art classes, visiting artists, lectures, and exhibitions, the best educators and artwork of American craft were brought to Portland” (OCAC website). In 1994 the name changed again to the Oregon College of Art and Craft and it began offering Bachelor of Arts degrees (Beal, 2003-2004). In 2007 the College celebrated its 100th anniversary, and “today Oregon College of Art & Craft is a private, accredited independent craft college offering studio classes in Book Arts, Ceramics, Drawing/Painting, Fibers, Metal, Photography and Wood” (OCAC, 2007).

In 1937, Lydia Herrick Hodge founded the Oregon Ceramic Studio, which later changed its name to the Contemporary Crafts Gallery in 1965 (Beal, 2003-2004). “Today, Contemporary Crafts Museum & Gallery continues to deepen the understanding and appreciation of craft, expand the audience for craft, and connect the community with working artists through its exhibitions, programs and sales gallery” (Contemporary Crafts Museum & Gallery [CCMG], 2007). The mission as stated on the website is that the “Contemporary Crafts Museum & Gallery is the premier craft presenter in the region dedicated to excellence and innovation in craft from the early 20th century to the present” (CCMG, 2007). The Contemporary Craft Museum & Gallery gives artists and craft persons a venue for showing and selling their work, and it also educates the public about the craft arts and legitimizes their place in the larger art sector.

In 1973 Sheri Teasdale and Andrea Scharf founded the Portland Saturday Market, modeled after the Eugene Saturday Market where the two had previously sold their crafts (Beal,

2003-2004). In 1976 the market moved to its current location under the Burnside Bridge, and the next year it began staying open on Sundays, too. The Portland Saturday Market is a nonprofit organization with over 400 members that generates an estimated eight million dollars in gross sales annually (Portland Saturday Market [PSM], 2001). “The mission of the Portland Saturday Market is to provide an environment that encourages the economic and artistic growth of emerging and accomplished artisans. Central to this mission shall be to operate a marketplace. That marketplace, and other market programs, shall honor craftsmanship, design innovation, marketing ethics, and authenticity of product” (PSM, 2001).

These three major, long-standing organizations that specifically support and promote independent craft persons makes Portland a unique city where the craft arts appear to be valued and recognized by the public. The history of the Oregon College of Art and Craft, the Contemporary Craft Museum & Gallery, and the Portland Saturday Market show that Portland has been a community interested in the support of craft for at least the last century.

Current Craft Culture in Portland

Howard S. Becker (1982) defines an art world as “all of the people whose activities are necessary to the production of characteristic works within that world, and perhaps others as well, define as art.... The same people often cooperate repeatedly, even routinely, in similar ways to produce similar works, so that we can think of an art world as an established network of cooperative links among participants” (p. 34-35). The contemporary, independent craft community in Portland could certainly be described as an art world under this definition.

The craft art world in Portland includes multiple grass roots organizations, like the Portland Chapter of the Church of Craft, organized by Diane Gilleland and part of a national network of craft groups, and PDX Super Crafty. It also includes reoccurring craft shows and sales, like Crafty Wonderland and the Handmade Bazaar, as well as innumerable crafting events

at all sorts of venues around the city. Creative citizenry, looking for like-minded people to share ideas with, started many of these events independently.

Crafty Wonderland is a monthly craft show and sale held at Portland's Doug Fir Lounge on the second Sunday of every month. It is a popular event where the public can find "independent artists and crafters selling their work" (Crafty Wonderland, 2006). Other craft shows include the Handmade Bazaar, "Portland's bi-annual buy/sell/trade handmade arts & crafts sale" (Handmade Bazaar, 2006), and most recently, the Granny Panties Craft Bazaar held in February 2007. These craft shows are independent grassroots events created by a citizenry dedicated to enriching the craft community of Portland.

Another major part of the contemporary indie craft community in Portland is the large group of independent craft businesses—individuals who sell their wares online, at craft shows, or both. A few of the many craft business in Portland include: Never Felt Better (neverfeltdbetterbyjen.com), handmade jewelry and sewn items; Lilypad Bathworks (lilypadbathworks.com), handmade cosmetics; Studio Acorn (mystudioacorn.com), jewelry; Button Arcade (buttonarcade.com), custom buttons and pins; Monsieur T. (monsieur.net), t-shirts and other apparel; Bosa Nova Baby (bossanovababy.com), apparel, jewelry, and art; Lucky Loo Loo (luckylooloo.com), jewelry; and Red Bat Press (redbatpress.com), letterpress stationery and cards. These independent businesses add to the sector that the Oregon Arts Commission wants to encourage through its Creative Oregon Initiative. The Commission proposes to "expand the strengths and assets of Oregon's arts and creative businesses, particularly talented individual artists, to contribute to Oregon's economy in urban and rural areas" (OAC, 2006, September, p. 4).

More and more research is being conducted on what Richard Florida (2002) defines as the creative class: "a fast-growing, highly educated, and well-paid segment of the workforce on whose efforts corporate profits and economic growth increasingly depend" (p. 3). An attitude

toward recruiting members of this creative class is evident in the policies of the Oregon Arts Commission and its current Creative Oregon Initiative (2006, September). In turn, the city of Portland is seen as a place that values creativity, and “as creativity becomes more valued, the creative class grows” (Florida, 2002, p. 5).

The attitude of the OAC seems to be in line with the support of independent artists. One of the major goals of the Creative Oregon Initiative (2006, September) is to “expand opportunities and training for Oregon artists and creative entrepreneurs” (p. 4). Whether the attitude of this single government agency can ever be proven to be a direct cause of the thriving craft community in Portland is questionable, however the Arts Commission recognizes the value of the arts as an integral part of communities and is committed to supporting the growth of the creative sector. As stated on the front page of the OAC (2006, August) publication, *Arts Build Communities*:

“The arts exist to make connections between people and ideas, between people and people. They provide a bridge to bring us together. They provide a window to better understand our world. They provide a mirror to better understand ourselves. They provide a lens to focus on issues that matter. They fuel our economy in surprising ways. They teach us, entertain us, enrich our lives. They make us think. As the projects themselves demonstrate, the arts are not Portland or Ontario, urban or rural, dry side or wet side, blue state or red state. They are people. All of us. Community” (p. 1).

However, the goals and vision of one government arts agency does not create the full picture of what has shaped Portland’s conduciveness to the creation of its thriving craft community; many different influences overlap and work together to create the environment. The historic devotion to arts in the city as seen in grassroots organizations like the Oregon College of Art and Craft, the Contemporary Craft Museum & Gallery, and the Portland Saturday market,

laid the foundation on which a craft community could grow. A thriving arts and culture sector with major institutions like the Portland Art Museum, Opera, and Symphony add to the creativity of the city, and according to Florida (2002), having such organizations may even help to attract members of the creative class to Portland.

The current craft community is shaped by a creative citizenry, which in turn, was either shaped by the atmosphere of Portland, or drawn to the city as a place where they would like to live. This creative citizenry has continued the area's commitment to craft by forming organizations, such as PDX Super Crafty, and starting craft sales and shows, such as Crafty Wonderland and the Handmade Bazaar. The creation of this contemporary craft community may also have been aided by the use of technology, mainly the Internet, in organizing and promoting their groups and events. The American Assembly (2000) states that electronic experience has become the dominant form of participation in the arts and "the Internet is proving to be an effective way to provide information about art and to market art" (p.70).

Recommendations

Recommendations for Crafters

My observations of the large online community and the results of my survey indicate that many indie crafters are using the Internet. They use the Internet for many reasons: for community and inspiration, for selling their work, and for marketing. Based on my research I would recommend the following techniques to indie crafters interested in using the Internet to market their business:

- Any crafters interested in growing their business should create an online presence in order to take advantage of these benefits. As one survey respondent

recommended, “The more you genuinely participate, the more you’ll gain.” Using the Internet is an easy way to participate in the indie craft community.

- The survey results overwhelmingly indicate that Internet marketing methods do not replace traditional offline marketing methods, such as craft shows, word of mouth, and personal contact. Internet marketing methods should be used as a supplemental addition to a well-rounded marketing strategy.

- I would also recommend that indie crafters take advantage of the many free (or very inexpensive) online sites and services that are available, such as social networking sites like MySpace.com, crafter community sites like the Austin Craft Mafia website (see page 15 for more information about the Austin Craft Mafia) and Craftster.org (see page 17), and commercial services like Etsy.com (see page 18), Zencart (a free ecommerce software), and DotEasy.com (a free hosting network).

Recommendations for Public Policy

While researching Portland, Oregon, I discovered that the OAC, through its Creative Oregon Initiative (2006, September), is committed to expanding opportunities for artists and creative entrepreneurs. My research did not uncover whether the indie craft community has been directly influenced by the attitude of the OAC, but the attitude is supportive of the type of work evident in the indie craft community in Portland. Based on my research, I offer the following recommendations:

- If other communities would like to attract a creative, entrepreneurial citizenry like that in Portland, I recommend they adopt public arts policy similar to those outlined in the OAC Creative Oregon Initiative

- Because the Internet is proving to be an inexpensive way to market and promote arts and crafts and an ever-growing sector of the arts community, training artists in technology skills is especially important.

- The creators of public policy should allow look for ways to foster the Internet as a free and creative venue, so that artists and crafters can continue to express themselves openly through this medium.

Recommendations for Arts Administration Education

As the use of the Internet by artists and crafters grows, arts administrators need to keep up. Because of these rapid changes, I offer the following recommendations based on my research:

- Training arts administrators in both the technical and theoretical background of Internet use by both individual artists and crafters and art organizations is vital because technology will be a part of their work no matter where they end up. Email, websites, podcasting, and any number of other technological mediums are now a part of arts organizations big and small.

- For many administrators, the Internet will just be one piece of their marketing strategies. For others, the Internet may become (or already be) the main way that their organization is marketed. Some arts administrators may work for organizations in the

future that are solely based on the Internet, with no brick and mortar location. This reality will need to be reflected in arts administration curriculum.

- The Internet is being incorporated into almost all aspects of our lives, in turn, arts administration educators should incorporate it into all aspects of their educational offerings. For example, training arts administrators in how to create and maintain a website could be extremely helpful in their future work.

Recommendations for Further Study

The Internet is still a relatively new medium, which has only been used by the general public for approximately fifteen years. The indie craft movement is an even newer phenomenon than the Internet. Because of this “newness” there is very little research related to the topic of Internet marketing by indie crafters. Following are my recommendations for future research on these topics:

- Additional research is needed on the indie craft community in general; its origins, the scope of the community, and its influence on more mainstream production and marketing methods would all be important and interesting topics to explore.

- Internet marketing as it relates to any portion of the arts sector is also an important area for future study. As the Internet becomes more and more widespread, artists and arts organizations will need to have effective strategies for using it to their advantage.

- Future research should be focused on discovering best practices in the area of arts marketing on the Internet. In regards to the targeted topic of Internet marketing for indie crafters, research on collaboration among independent artists and social networking on the Internet would be especially interesting.

- Another additional area of research might explore how the personal goals of artistic expression, creativity, work flexibility, and overall happiness affect the marketing strategies employed by artists and craft persons.

My research on the Internet marketing strategies by indie crafters was encouraging and surprising. The most striking findings were that, both the Internet and the indie crafter community, are growing and changing everyday, and that there is still much to be learned. Even though the Internet is a major force behind the indie craft community, traditional marketing methods are still the most widely used. There is much undiscovered potential contained within the Internet and it will be interesting to see how it is developed in the future.

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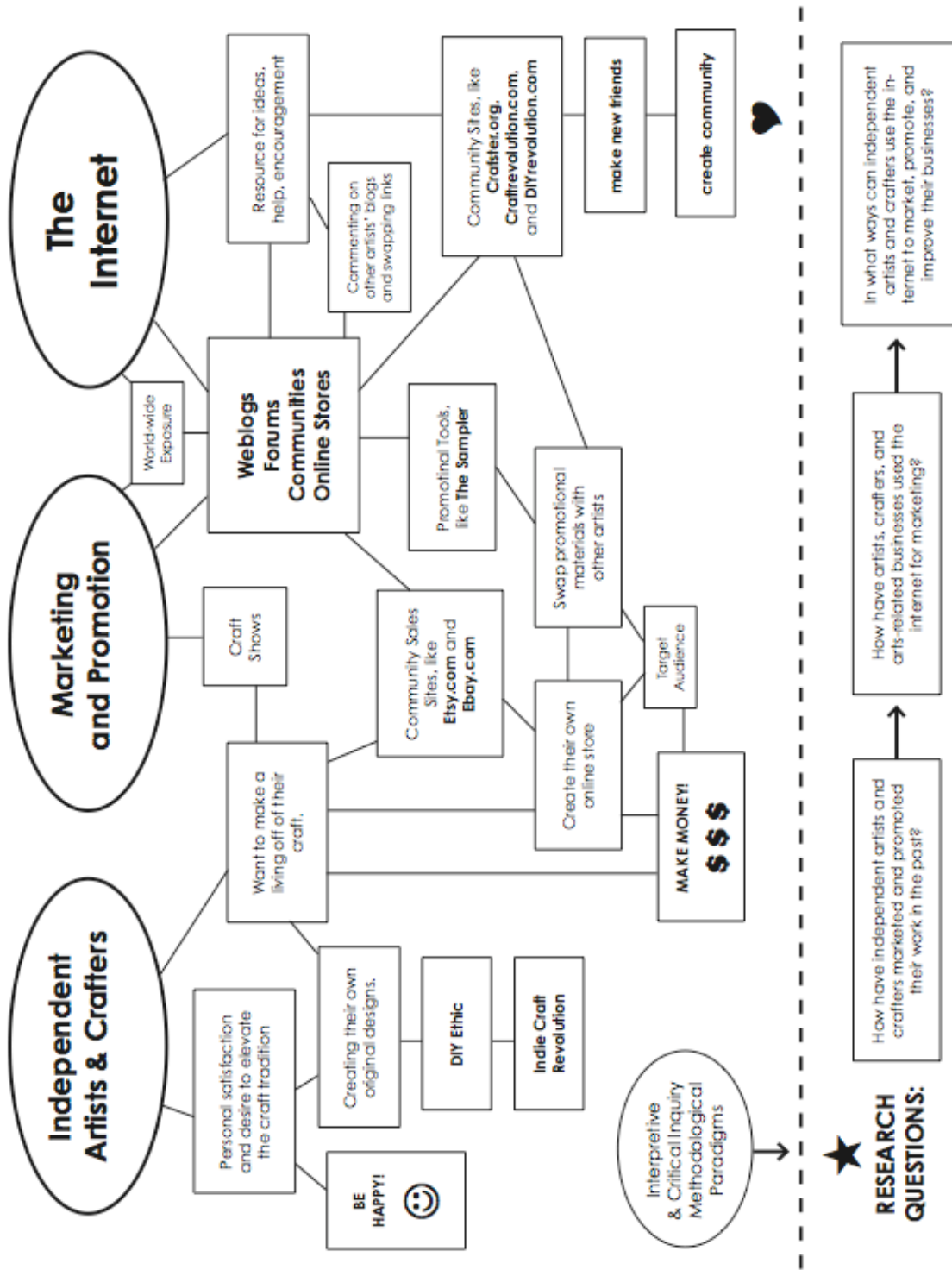
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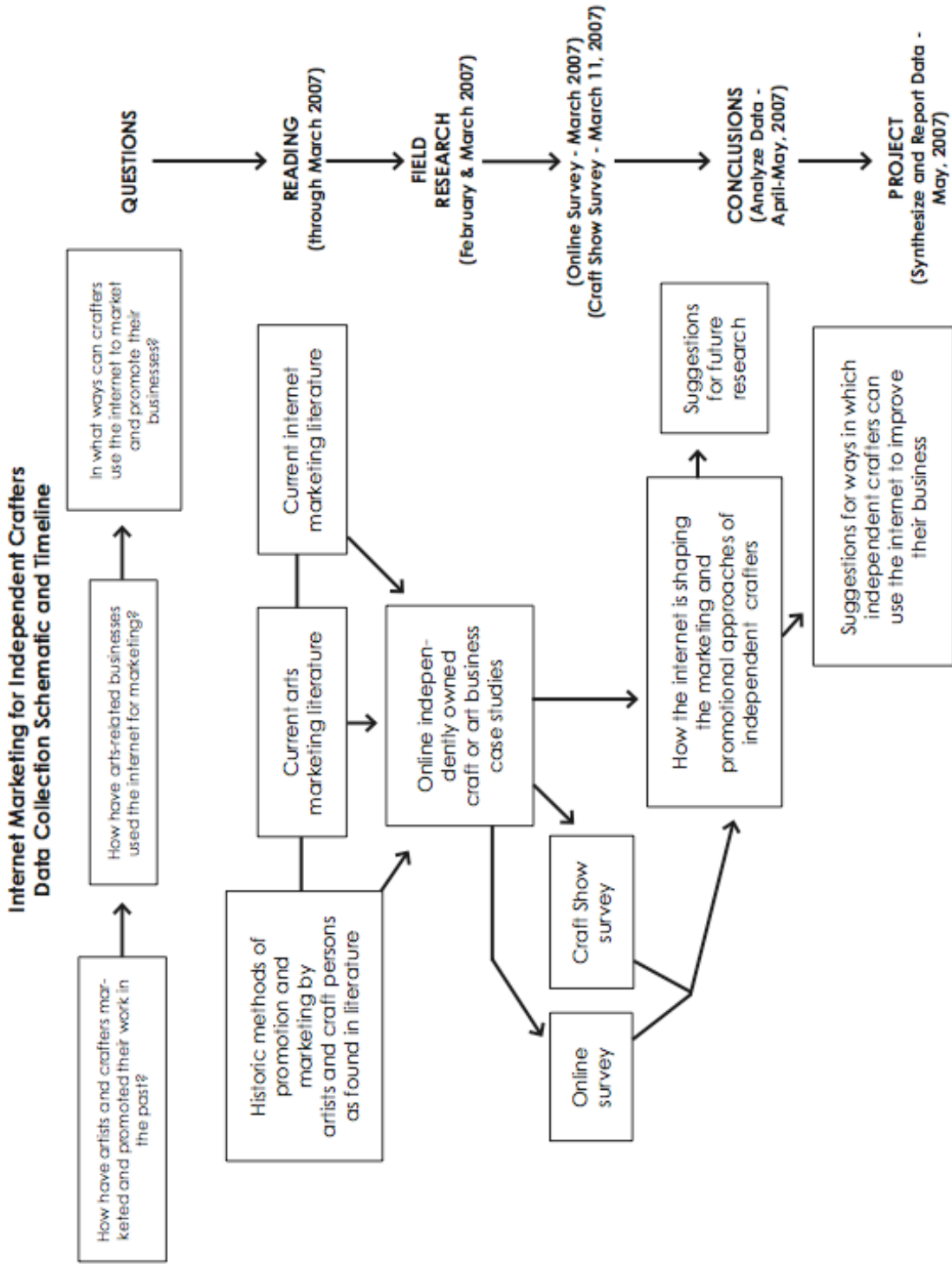
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APPENDICES

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APPENDIX B



APPENDIX C-1: CRAFT SHOW SURVEY

CRAFTERS SURVEY

Internet Marketing Strategies for Indie Crafters

Rachel Johnson, Principal Investigator

University of Oregon Arts and Administration Program

Thank you for taking time to participate in my research study. Please feel free to answer all or any of the following questions, and note that your participation is voluntary.

Print Name: _____

City: _____ State: _____

Website: _____

1.) What role does your artwork or crafts play in your life? (mark one)

- I only make crafts as a hobby.
- My crafts are a major interest of mine and I spend a lot of my free time on it.
- Making crafts is not my full time job right now, but I am working hard to make it my livelihood.
- Making my crafts is my full time job or my main source of income.
- Other. Please explain: _____

1-B.) If you answered above that making crafts is your full time job, or you would like it to be, what is your goal income level?

- under \$15,000
- \$15,001 - \$25,000
- \$25,001 - \$40,000
- \$40,001 - \$60,000
- over \$60,000

2.) What type of artwork or crafts do you sell or market on the Internet? (mark all that apply)

- fine art paintings, illustrations, photographs, or drawings
- plushies or other stuffed objects
- functional hand-sewn products, such as bags or pouches
- clothing
- needlecrafts or quilts
- jewelry or accessories
- paper products
- books or zines
- pottery, ceramics or glass items
- sculptures or trinkets
- beauty or bath items
- housewares
- other. Please specify: _____

3.) As a crafter, how do you use the Internet? (mark all that apply)

- I visit online craft communities.
- I read and post to forums regarding art or crafts.
- I run a blog or online journal.
- I read other artists' or crafters' blogs.
- I participate in swaps.
- I sell my crafts or artwork on a community store like etsy.com.
- I sell my crafts or artwork on my own personal online shop.
- Other. Please explain: _____

4.) How many hours per week do you spend online working on your craft business? (mark one)

- 0-5 hours
- 6-10 hours
- 11-20 hours
- 21-40 hours
- 40+ hours

5.) To what extent have you been inspired by other artists or crafters on the Internet? (mark one)

- A lot! I am inspired everyday! There are so many great ideas and artists to see on the Internet.
- Somewhat. I have gotten some good ideas from other artists or crafters on the Internet.
- Not much. I like seeing the work of other artists and crafters, but I pretty much do my own thing.
- Other. Please explain: _____

6.) Why did you first decide to start using the Internet to market and sell your crafts? (mark all that apply)

- Not applicable. I don't sell or market my work online.
- It was easy.
- It was fun.
- It was less expensive than other forms of marketing.
- To reach a broader audience.
- To reach a more targeted audience.
- Because I felt that every business, including my own, should have a web presence.
- Other. Please explain: _____

7-A.) What techniques do you use to recruit new customers? (mark all that apply)

- Paid advertising on the Internet.
- Advertisement swaps with other artist and crafters on the Internet.
- Print advertisements.
- Post or comment on other people's blogs and forums with links to my website.
- Created a MySpace profile, and/or profiles on other similar social networking websites.
- Participate in The Sampler, or other similar snail mail marketing campaigns that include sending Samples of products to interested consumers.
- Traditional word of mouth.
- Attend craft shows as a vendor to sell and promote my art or crafts.
- Other. Please explain: _____
- Not applicable. I don't try to attract customers.

7-B.) Of the techniques you marked above as ways in which you recruit new customers, which one do you feel is the most successful? _____

8-A.) What techniques do you use to retain customers? (mark all that apply)

- I keep a blog with updates about my store or my art or crafts.
- I send out an email newsletter to my customers.
- I send out snail mail promotions to my customers.
- I email my customers personal messages.
- I send personal notes or special treats in all of my packages.
- I offer special promotional deals at my online store periodically.
- Other. Please explain: _____
- Not applicable. I don't use any specific technique to retain customers.

8-B.) Of the techniques you marked above as ways in which you retain customers, which one do you feel is the most successful? _____

9.) To what extent has using the Internet helped you to market and sell your crafts? (mark one)

- Not applicable. I don't sell my work online.
- A lot! I have acquired many customers (and friends) through the Internet.
- Somewhat. I feel I have reached a great audience, but I market my work in a lot of other ways, too.
- Not much. I have had better success with other areas of marketing, such as craft shows.
- Other. Please explain: _____

10.) In what other ways has the Internet helped you with your crafts?

11.) Do you have any suggestions or tips for artists or crafters who would like to start using the Internet to market their work and create a business?

Thank you for your participation in this study.

APPENDIX C-2: INTERNET SURVEY

CRAFTERS SURVEY

Internet Marketing Strategies for Indie Crafters

Rachel Johnson, Principal Investigator

University of Oregon Arts and Administration Program

Thank you for taking time to participate in my research study. Please feel free to answer all or any of the following questions, and note that your participation is voluntary.

Print Name: _____

City: _____ State: _____

Website: _____

1.) What role does your artwork or crafts play in your life? (mark one)

- I only make crafts as a hobby.
- My crafts are a major interest of mine and I spend a lot of my free time on it.
- Making crafts is not my full time job right now, but I am working hard to make it my livelihood.
- Making my crafts is my full time job or my main source of income.
- Other. Please explain: _____

1-B.) If you answered above that making crafts is your full time job, or you would like it to be, what is your goal income level?

- under \$15,000
- \$15,001 - \$25,000
- \$25,001 - \$40,000
- \$40,001 - \$60,000
- over \$60,000

2.) What type of artwork or crafts do you sell or market on the Internet? (mark all that apply)

- fine art paintings, illustrations, photographs, or drawings
- plushies or other stuffed objects
- functional hand-sewn products, such as bags or pouches
- clothing
- needlecrafts or quilts
- jewelry or accessories
- paper products
- books or zines
- pottery, ceramics or glass items
- sculptures or trinkets
- beauty or bath items
- housewares
- other. Please specify: _____

3.) As a crafter, how do you use the Internet? (mark all that apply)

- I visit online craft communities.

- I read and post to forums regarding art or crafts.
- I run a blog or online journal.
- I read other artists' or crafters' blogs.
- I participate in swaps.
- I sell my crafts or artwork on a community store like etsy.com.
- I sell my crafts or artwork on my own personal online shop.
- Other. Please explain: _____

4.) How many hours per week do you spend online working on your craft business? (mark one)

- 0-5 hours
- 6-10 hours
- 11-20 hours
- 21-40 hours
- 40+ hours

5.) To what extent have you been inspired by other artists or crafters on the Internet? (mark one)

- A lot! I am inspired everyday! There are so many great ideas and artists to see on the Internet.
- Somewhat. I have gotten some good ideas from other artists or crafters on the Internet.
- Not much. I like seeing the work of other artists and crafters, but I pretty much do my own thing.
- Other. Please explain: _____

6.) Why did you first decide to start using the Internet to market and sell your crafts? (mark all that apply)

- Not applicable. I don't sell or market my work online.
- It was easy.
- It was fun.
- It was less expensive than other forms of marketing.
- To reach a broader audience.
- To reach a more targeted audience.
- Because I felt that every business, including my own, should have a web presence.
- Other. Please explain: _____

7-A.) What techniques do you use to recruit new customers? (mark all that apply)

- Paid advertising on the Internet.
- Advertisement swaps with other artist and crafters on the Internet.
- Print advertisements.
- Post or comment on other people's blogs and forums with links to my website.
- Created a MySpace profile, and/or profiles on other similar social networking websites.
- Participate in The Sampler, or other similar snail mail marketing campaigns that include sending Samples of products to interested consumers.
- Traditional word of mouth.
- Attend craft shows as a vendor to sell and promote my art or crafts.
- Other. Please explain: _____
- Not applicable. I don't try to attract customers.

7-B.) Of the techniques you marked above as ways in which you recruit new customers, which one do you feel is the most successful? _____

8-A.) What techniques do you use to retain customers? (mark all that apply)

- I keep a blog with updates about my store or my art or crafts.
- I send out an email newsletter to my customers.
- I send out snail mail promotions to my customers.
- I email my customers personal messages.
- I send personal notes or special treats in all of my packages.
- I offer special promotional deals at my online store periodically.
- Other. Please explain: _____
- Not applicable. I don't use any specific technique to retain customers.

8-B.) Of the techniques you marked above as ways in which you retain customers, which one do you feel is the most successful? _____

9.) To what extent has using the Internet helped you to market and sell your crafts? (mark one)

- Not applicable. I don't sell my work online.
- A lot! I have acquired many customers (and friends) through the Internet.
- Somewhat. I feel I have reached a great audience, but I market my work in a lot of other ways, too.
- Not much. I have had better success with other areas of marketing, such as craft shows.
- Other. Please explain: _____

10.) In what other ways has the Internet helped you with your crafts?

11.) Do you have any suggestions or tips for artists or crafters who would like to start using the Internet to market their work and create a business?

Thank you for your participation in this study.

SUBMIT

APPENDIX D-1: CRAFT SHOW RECRUITMENT AND CONSENT LETTER AND SCRIPT

Internet Marketing Strategies for Indie Crafters

Rachel Johnson, Principal Investigator
University of Oregon Arts and Administration Program

Dear crafter,

You are invited to participate in a research study conducted by Rachel Johnson, from the University of Oregon Arts and Administration department. This research study is a partial requirement for the Arts and Administration master's degree program. I hope to learn how crafters can use the Internet to market and promote their businesses. You were selected as a possible participant in this study because you are a member of the independent crafting community. You must be over eighteen to participate.

If you decide to participate, you will be given a survey that contains eleven questions. The survey will take approximately twenty minutes to complete. There is no cost to participate, but the study is not confidential and your contact information is requested. The aim of the study is to collect information from the niche group of independent crafters about Internet marketing strategies, and to synthesize this information in the form of a handbook that emerging artists (or artists new to Internet usage) can learn from in order to improve their businesses. The indie craft community and the broader public will benefit from the existence of this handbook as a centralized source of information about promoting an art or craft business online. However, I cannot guarantee that you personally will receive any benefits from this research.

This study is not confidential, but your contact information will never be released to any third party. However, your name, location, and website may be used in my final research report to cite information you provide within the survey. The data collected from these surveys will be kept indefinitely for future analysis and reporting by the researcher.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with the University of Oregon and the Arts and Administration program. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

If you have any questions, please feel free to contact me, Rachel Johnson, at 541-579-0660 or rachel@rljart.com, or my advisor, Dr. Doug Blandy, at dblandy@uoregon.edu. If you have questions regarding your rights as a research subject, contact the Office for Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510. You have been given a copy of this letter to keep.

Completion of the survey indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.

Thank you for your participation in this study,

Sincerely,

Rachel Johnson
rachel@rljart.com

APPENDIX D-2: INTERNET RECRUITMENT AND CONSENT EMAIL

Internet Marketing Strategies for Indie Crafters

Rachel Johnson, Principal Investigator
University of Oregon Arts and Administration Program

From: rachel@rljart.com

Subject: You are invited to participate in a University of Oregon research study

Date: April 1, 2007

To:

Email Body:

Dear crafter,

You are invited to participate in a research study conducted by Rachel Johnson, from the University of Oregon Arts and Administration department. This research study is a partial requirement for the Arts and Administration master's degree program. I hope to learn how artists and crafters can use the Internet to market and promote their businesses. You were selected as a possible participant in this study because you are a member of the independent crafting community. You must be over eighteen to participate.

If you decide to participate, you will click a link at the bottom of this page, which will take you to the online survey. The survey contains eleven questions and will take approximately twenty minutes to complete. There is no cost to participate, but the study is not confidential and your contact information is requested. The aim of the study is to collect information from the niche group of independent crafters about Internet marketing strategies, and to synthesize this information in the form of a handbook that emerging artists (or artists new to Internet usage) can learn from in order to improve their businesses. The indie craft community and the broader public will benefit from the existence of this handbook as a centralized source of information about promoting an art or craft business online. However, I cannot guarantee that you personally will receive any benefits from this research.

This study is not confidential, but your contact information will never be released to any third party. However, your name, location, and website may be used in my final research report to cite information you provide within the survey. The data collected from these surveys will be kept indefinitely for future analysis and reporting by the researcher.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with the University of Oregon and the Arts and Administration program. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

If you have any questions, please feel free to contact me, Rachel Johnson, at 541-579-0660 or rachel@rljart.com, or my advisor, Dr. Doug Blandy, at dblandy@uoregon.edu If you have questions regarding your rights as a research subject, contact the Office for Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510. Please print a copy of this email for your records.

If you agree to participate in this study and you click on the link below, you will be taken to the online survey. By submitting the survey you indicate that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have printed a copy of this form, and that you are not waiving any legal claims, rights or remedies. After submitting the completed online consent form you will be taken to the online survey.

[Click Here to participate in this study.](#)

Thank you for your participation in this study,
Rachel Johnson
rachel@rljart.com

APPENDIX E: HUMAN SUBJECTS COMPLIANCE APPLICATION

Protocol Number: _____
CPHS/Office use only



UNIVERSITY OF OREGON

**COMMITTEE FOR THE PROTECTION OF HUMAN SUBJECTS
FULL/EXPEDITED PROTOCOL
COVER PAGE**

1. Project Title: Internet Marketing Strategies for Indie Crafters
2. Proposed project start and end date: January through May, 2007
(NOTE: Subject recruitment and/or data collection cannot start until protocol approval has been granted.)
3. Principal Investigator Information:

Principal Investigator Name: Rachel Johnson
Department, Area, Program, School, Institute, Center: Arts & Administration Program,
A&AA
Telephone Number: 541-579-0660
E-mail address: rjohnso7@uoregon.edu
Do you have a campus mailbox? Yes No
If not, please provide your mailing address:
4. Co-Investigator(s) Information: N/A.
5. Faculty Advisor(s):

Name: Doug Blandy
Department, Area: Arts & Administration Department, A&AA Associate Dean for
Academic Affairs
Telephone Number: 541-346-2074
E-mail address: dblandy@uoregon.edu
6. If project is funded, please provide the following information: N/A
7. If the project will involve the use of any Drug Enforcement Agency (DEA) controlled substance(s), appropriate clearance must be obtained from the Office of Environmental Health & Safety (346-3192). N/A
8. Abstract (attach a brief description of the protocol, including overall objectives)

There are many online resources and marketing strategies that utilize the Internet that

independent crafters can use to promote and market their businesses. The researcher will explore these resources and strategies, as well as survey and observe crafters who already use the Internet successfully, in order to gain a deeper understanding of the online independent art and craft business phenomenon. The survey will be conducted in two ways, in person at a craft show and over the internet. The purpose of my study is to fill the gap in research about the Internet marketing strategies of the niche group of indie crafters. The final result will be a project, in the form of a handbook or website, which will aim to help crafters by making suggestions, based on the research, for how to use the Internet effectively to grow a craft business.

Protocol Number: _____
CPHS/Office use only

INVESTIGATOR AGREEMENT

In submitting this proposed protocol and signing below I certify that I will conduct the research involving human subjects as presented in the protocol and approved by the department and CPHS/IRB:

1. I will recruit and consent subjects as stated in the protocol and will provide a copy of the consent form to each subject. If written consent is required, all participants will be consented by signing a copy of the consent form.
2. I will present any proposed modifications to the protocol or consent form to the IRB for review prior to implementation.
3. I will report to the IRB any deviation from the protocol and/or consent form, problems/adverse events that are serious, unexpected and related to the study or a death and/or injuries to subjects within three business days of the event.
4. I will not recruit subjects under the protocol until I have received notification of final approval.
5. I will complete and return all protocol forms for continuations of this protocol within the time limit stated on the Continuing Review/Final Report Form.
6. I will contact the University of Oregon Office of Research Services and Administration (ORSA) if the study involves any funding or resources from a source outside the University of Oregon regarding the need for a contract and letter of indemnification. If it is determined that either a contract or letter of indemnification is needed, participants cannot be enrolled until these documents are complete.
7. I will notify the CPHS/IRB within 30 days of a change in Principal Investigator for the study.
8. I will notify the CPHS/IRB within 30 days of the closure of this study.

Signature of Principal Investigator (P.I.) Date

FOR CPHS/OFFICE USE ONLY - Expedited/Full - 08/2006

Review Category:

Exempt: 1 2 3 4 5 6

Expedited: Social/Behavioral Panel ____ Biomedical Panel _____

1 ____ 2 ____ 3 ____

4 ____ 5 6 7 8 ____ 9

Social/Behavioral - Full Review:

Biomedical - Full Review:

IRB Meeting: _____ Action/Date: _____

Date sent to
reviewers: _____ Reviewers: _____

Continuing Review Date: _____

IRB
Approval: _____ Date: _____



UNIT/DEPARTMENTAL AND FACULTY ADVISOR REVIEW OF HUMAN SUBJECTS RESEARCH

Date: January 19, 2007

Title of Project: Internet Marketing Strategies for Independent Artists and Crafters

Principal Investigator Name: Rachel Johnson

Department, Area, Program, School, Center: Arts & Administration Department, Architecture & Allied Arts

Status: check one [x] Student [] Faculty [] Other/Outside Investigator

Co-Investigator Name(s): N/A

Department, Area, Program, School, Center: N/A

Status: check one [] Student [] Faculty [] Other/Outside Investigator

The following issues have been considered in the departmental review and protocol adequately addresses the required items: (All items must be considered by appropriate signatory)

Table with 2 columns: Unit Reviewer, Faculty Advisor. Rows 1-9 with checkboxes and numbered list items.

COMMENTS:

This project has been approved by the departmental/unit human subjects committee or reviewer and by the faculty advisor, if a student project.

Faculty Advisor

Signature/Date: _____
(for student protocols)

Unit/Departmental Reviewer
Signature/Date: _____
(for **all** protocols)



HUMAN SUBJECTS FULL/EXPEDITED PROTOCOL

INSTRUCTIONS:

- *ALL SECTIONS OF THE PROTOCOL MUST BE COMPLETED. Incomplete protocols will be returned to the investigator.*
 - *Refer to the PROTOCOL CHECKLIST for a complete inventory of all materials needed to submit a protocol.*
 - *The form must be typed (12 point font), single-sided, and an original plus three clear copies (four total) must be submitted to the Office for Protection of Human Subjects.*
 - *Protocol pages must be numbered*
-

Use as much space as you need to answer each of the following items. All responses must be typed directly into the application document.

1. PURPOSE OF RESEARCH

- a. Describe purpose of research (may include references to literature). Write an original, brief, non-technical description of the project:

There are many online resources and marketing strategies that utilize the Internet that independent crafters can use to promote and market their businesses. The researcher will explore these resources and strategies, as well as survey and observe crafters who already use the Internet successfully, in order to gain a deeper understanding of the online independent craft business phenomenon. The purpose of my study is to fill the gap in research about the Internet marketing strategies of the niche group of indie crafters. The final result will be a project, in the form of a handbook or website, which will aim to help artists and crafters by making suggestions, based on the research, for how to use the Internet effectively to grow an art or craft business.

2. RESEARCH OBJECTIVES

- a. Describe specific research objectives:

- 1) Hypotheses, research questions to be answered, data to be tested or gathered

Main question.

In what ways can independent crafters use the Internet to market and promote their businesses?

Sub-questions.

- How have artists and crafters marketed and promoted their work in the past?

- How have small businesses used the Internet for marketing?
- How is the Internet shaping the marketing practices of artists and crafters?
- What are the most effective and successful methods for using the Internet for marketing crafts?
- Are there certain Internet marketing strategies used by other industries that crafters could adopt?

2) Relevance to continuing work in the field

The aim of the study is to collect information from the niche group of independent crafters about Internet marketing strategies, and to synthesize this information in the form of a handbook that emerging artists (or artists new to Internet usage) can learn from in order to improve their businesses. The indie craft community (including the participants of my study) and the broader public will benefit from the existence of this handbook as a centralized source of information about promoting a craft business online. The Arts and Administration program at the University of Oregon will benefit from the study because it will further the field and fill a gap in research concerning Internet marketing by artists and crafters.

3. ACADEMIC BACKGROUND

a. Brief discussion of academic background and experience for principal investigator and all key personnel/researchers associated with this project:

Rachel Johnson is working toward a Master of Science degree in Arts Management. Her emphasis within the Art & Administration program is Museum Studies. Over the past year she has worked at the Maude Kerns Art Center, the Jordan Schnitzer Museum of Art, and the A&AA Office of External Relations and Communications, all in Eugene, OR. Prior to coming to Eugene, Rachel worked at *American Art Review* magazine in Leawood, Kansas. Rachel has a Bachelor of Art degree from Graceland University in Studio Art: Graphic Design and Painting.

b. Describe special training and provide copies of copies of certificates, if applicable (e.g., safety training for the Lewis Center for Neuroimaging or Advanced Cardiac Life Support): N/A

4. DESCRIPTION OF SUBJECT POPULATION(S): *NOTE: Whenever any human subject in a research protocol becomes a prisoner at any time during the study and data will be collected on the individual, the investigator must report this situation to the Office for Protection of Human Subjects and a new application will need to be submitted if data will be collected while the subject is incarcerated.*

a. Source and description of subject population (Description must include who subjects are and where they come from including age-range, gender, ethnicity, etc. Example: Subjects are Native American or Caucasian adult women, ages 18-50 who work for large school districts in Oregon and Washington.):

I will distribute a survey (see Appendix C-1 and C-2) to two convenience groups: crafters

currently using the Internet as a major form of marketing, and crafters using craft fairs as a major form of marketing, specifically the Portland, Oregon, Crafty Wonderland. I plan to collect surveys from twenty adult (over the age of 18) individuals in each group.

b. Number of Subjects (Number of total subjects to be studied or sample size for archival data sets):

I will collect survey responses from 40 individuals.

c. Criteria and method for including/excluding subjects (e.g., screening forms, MRI Screening Questionnaire, etc.):

The respondents will be persons that are actively selling their own handmade art and crafts on the Internet or at the Crafty Wonderland craft fair in Portland, OR.

1) If the project excludes subjects on the basis of sex, race, color, national origin (or criteria highly correlated with these dimensions, such as first language), or age (children), an acceptable justification for the exclusion needs to be included. N/A

2) In addition, if the project is federally funded, the description from the grant application regarding exclusion criteria based on sex, race, color, national origin, etc. needs to be submitted. N/A

d. Provide rationale for using vulnerable populations (children, people with intellectual or developmental disabilities, prisoners, pregnant women, fetuses): N/A

5. RECRUITMENT PROCEDURES – This section does not apply to protocols involving Data Analysis only.

a. How will subjects be recruited:

- Telephone
- Mail
- Face-to-Face
- Email
- Other (please specify)

b. Describe how subjects are identified, accessed, assured voluntary participation, etc.:

The respondents will be persons that are actively selling their own handmade art and crafts on the Internet or at the Crafty Wonderland craft fair in Portland, OR. Assured voluntary participation will be noted in all consent forms and scripts.

c. Will subjects be recruited from the Psychology/Linguistics Pool or Marketing Pool?

Yes No – If yes, complete the following section:

1) Describe the debriefing process (debriefing must last at least five minutes and must include the opportunity for subjects to ask questions about the experiment):

2) A copy of the debriefing form MUST be attached.

d.. Recruitment documents MUST be submitted for ALL projects. This includes scripts for informal contacts, face-to-face interactions, recruitment of friends/colleagues, phone contact, email templates, “snowball” techniques, etc. **See Appendices D1 & D2.**

The following items need to be included in ALL recruitment documents:

- 1) clearly stated purpose
- 2) type of research
- 3) an approach that is honest and straight forward
- 4) ages for eligibility
- 5) contact person’s name, department, institution
- 6) compensation, if any
- 7) statement that project will be video and/or audio recorded, if applicable
- 8) if the project is federally funded, the name of the agency as required by HHS appropriations acts. (All HHS grantees must acknowledge Federal funding when issuing statements/press releases.)

6. METHODOLOGY

a. Location of study: I will be conducting the Internet portion of the research from Eugene, OR. Participants for this phase of the study could be from anywhere in the country. The face-to-face survey will be administered at the Crafty Wonderland craft show in Portland, OR.

b. Will subjects need transportation? [] Yes [x] No – If yes, include a description for method of transportation:

NOTE: Subjects shall not be transported by employees/researchers in a personal/private vehicle. If subjects need to be transported by a researcher, a State vehicle must be used and the request must be submitted through your departmental travel coordinator. If subjects need to be transported as part of the research activities, they can be reimbursed for bus/cab fare or their driver could be reimbursed for mileage for the use of a car.

c. Anticipated start and completion dates for recruiting subjects, collecting and analyzing data:

Recruiting subjects: Start - February 20, 2007, Finish – March 30, 2007

Analyzing Data: Start – April 1, 2007, Finish - May 31, 2007

d. Activities involving subjects (What will the participants do in the study? Describe ALL steps participants will follow.):

Participants will:

- 1) Be contacted via email or in person by the researcher who will inquire about the level of interest in taking part in the survey.
- 2) Self-selectively take part in the survey that will take place either over the Internet or on paper.

e. Frequency and duration of each activity:

The survey will take approximately 20 minutes to complete.

f. Describe method of data collection (e.g., survey, interview, focus group, etc.):

A survey will be used to collect information from the participants. The survey will ask questions about the artistic activity and Internet activity of the respondents, and the marketing strategies they use. The survey will be self-administered, either on paper or over the Internet. The survey consists of eleven questions, and it will take the respondents approximately twenty minutes to complete.

The hard copies and digital copies of the survey responses will be kept for further analysis and reporting. Hard copies of the survey will be kept in a file at the researcher's home, and the digital records of the online survey will be kept on the hard drive of the researcher's personal computer. The participants will be informed of this fact in the recruitment letter and email.

g. How will the study be administered?

Telephone

Mail

Face-to-face

Email

Other (please specify) Over the internet, but participants will be recruited via email.

h. Attach copies of all/any that will be used:

1) instruments/surveys/standardized tests – **See Appendices C1 & C2**

2) interview questions or outlines

3) observation checklists

4) other means of data collection

7. EXISTING DATA

a. Will Existing Data be used? Yes No (If yes, complete the following section.)

1) Description of data set:

a) describe source:

b) describe how and what information will be obtained:

c) describe how confidentiality of data will be maintained:

d) attach documentation of original IRB approval and/or permission to use the data.

2) Type of extant data: *check all that apply*

- a) Data are archival (already collected) AND the researcher will receive data stripped of identifying information. Identifying information includes name, postal address, telephone numbers, e-mail address, social security number, medical record number, etc.
b) Describe:
- a) Data set does not contain identifying information or cannot be linked to identifying information by use of codes or other means (no code key is available and data are anonymous).
b) Describe:
- Data set contains identifying information or can be linked to identifying information by use of codes or other means (data are confidential and the code list linking names to data is not yet destroyed or confidentiality is not assured in the study).
- Researcher will receive coded data but no access to protected code list of subjects' names. Describe:
- Researcher will receive coded data with access to code list or identity of subjects (e.g., videotapes, etc.). Describe:

8. DATA DISPOSITION

- a. Describe method/process of data recording:

The participants will each complete a self-administered survey either on paper (at the craft show) or over the Internet. The hard copies and digital copies of the survey responses will be kept for further analysis and reporting. Hard copies of the survey will be kept in a file at the researcher's home, and the digital records of the online survey will be kept on the hard drive of the researcher's personal computer. The participants will be informed of this fact in the recruitment letter and email.

- b. If participants will be recorded either by video or audio tape, the recruitment information and consent document must address this information. N/A

1) Will participants be audio taped: Yes No

2) Will participants be videotaped: Yes No

If yes, describe video or audio taped activities and how tapes will be used.

- c. Describe procedures to maintain confidentiality:

Confidentiality is not protected in this study. Participants will be informed of this in the

recruitment and consent forms.

d. Will data be coded and if so, how? (e.g., pseudonyms, subject number, etc.) NOTE: The Social Security Number (SSN) or portions of it cannot be used to identify/code the data. The use of the SSN is strictly voluntary and not required by law.

No use of coding because confidentiality is not protected.

REMINDER: If names will be used, subjects need to be told that confidentiality will not be protected because they are allowing for the use of their name. The consent form must also document this information.

e. How and where will data be stored?

The hard copies and digital copies of the survey responses will be kept for further analysis and reporting. Hard copies of the survey will be kept in a file at the researcher's home, and the digital records of the online survey will be kept on the hard drive of the researcher's personal computer. The participants will be informed of this fact in the recruitment letter and email.

f. Who will have access to the data? (e.g., the researcher only, the researcher and faculty advisor, the researcher and funding agency, etc.) The researcher and the faculty advisor.

g. For research that involves coded or identified or identifiable DNA samples or genetic information, clearly describe the coding procedures and storage of information according to Oregon law. See the *Investigator's Manual*/website for further information. N/A

*NOTE: If blood or urine samples will be collected and the samples **will not** be evaluated by a physician with results given to the subject, the following statement needs to be included in the consent form: "Blood (and/or urine, if applicable) samples are not being collected for diagnostic purposes. The results will not be reviewed by a physician and no action will be taken if a laboratory value falls outside of the normal range."*

h. Plans for maintaining and destroying data after study is completed (e.g., describe when the code list, videotapes, and/or audiotapes will be destroyed/erased, etc.):

The hard copies and digital copies of the survey responses will be kept indefinitely for further analysis and reporting.

i. If data are kept, indicate for what purpose and how it will be used (data analysis, training, conferences, etc.):

Data will be kept for reference for the researcher in regards to use in future revisions to the initial paper. This could include future journal publication submissions, future Internet publications, and future conference presentations.

j. If the project has been submitted for funding or is funded by the National Institutes of Health (NIH) and requires a Data and Safety Monitoring Plan (DSMP), describe the DSMP

procedures below: N/A

9. POTENTIAL BENEFITS

- a. Describe benefits to subjects, if any:

The subjects of the study will benefit from the centralized source of information that will be created using their responses to the survey and other findings generated by the study.

- b. Describe benefits to general subject population, if any:

The aim of the study is to collect information from the niche group of independent crafters about Internet marketing strategies, and to synthesize this information in the form of a handbook that emerging crafters (or crafters new to Internet usage) can learn from in order to improve their businesses. The indie craft community (including the participants of my study) and the broader public will benefit from the existence of this handbook as a centralized source of information about promoting an art or craft business online. The subject community will also benefit from increased exposure and promotion as a serious and viable form of art and business to the academic community.

- c. Describe benefits to science and humanity:

The Arts and Administration program at the University of Oregon will benefit from the study because it will further the field and fill a gap in research concerning Internet marketing by artists and crafters.

10. PAYMENT FOR PARTICIPATION

- a. Will subjects be compensated: [] Yes [x] No

- b. If yes, describe how will subjects be compensated. N/A

NOTE: A pro-rated payment system should be used whenever possible. The use of a drawing/lottery is permitted as a form of compensation. Subjects must be informed of the estimated probability of winning in the consent form. The issue of undue inducement to participate based upon the value of the drawing will be determined during the review process (i.e., a study with small costs/risks should have correspondingly small compensation).

- c. Describe amount of compensation (financial, gifts, extra course credit) and schedule for compensation subjects throughout study. N/A

NOTE: If payment will be in the form of academic/extra credit that will be awarded for research participation, the amount and type of credit should be clearly stated as well as any required conditions for credit and alternate options available for students who do not wish to participate.

11. POTENTIAL RISKS

-
- *DEFINITION OF “MINIMAL RISK”*: Federal regulations define "minimal risk" as "The probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests." (See examples of risk in packet.)
 - *FOR STUDIES INVOLVING FOCUS GROUPS*: If activities will be conducted in a group setting, the potential risks need to describe the possible risks to individuals in the group if sensitive information is shared because the researcher cannot control all that is said within or outside the group.
-

a. **Physical** – Physical discomfort, pain, injury, illness or disease brought about by the methods and procedures of the research.

- 1) Categorize as None Minimal or More than Minimal
- 2) Describe specific risk(s) if identified as “minimal” or “more than minimal”: N/A

b. **Psychological** – May be experienced during the research situation and/or later, as a result of participating. Includes anxiety, stress, fear, confusion, embarrassment, depression, guilt, shock, loss of self-esteem, altered behavior.

- 1) Categorize as None Minimal or More than Minimal
- 2) Describe specific risk(s) if identified as “minimal” or “more than minimal”: N/A
- 3) For studies involving focus groups: N/A
 - a. Address how subjects may feel uncomfortable discussing opinions in a group setting.
- 4) For studies involving deception: N/A
 - a. Are any aspects of the study kept secret (deception) from the participants? Yes No (If yes, describe the deception involved and the debrief procedures.)

c. **Social/Economic** – Alterations in relationships with others that are to the disadvantage of the subject, including embarrassment, loss of respect of others, labeling with negative consequences, or diminishing the subject's opportunities and status in relation to others. Economic risks include payment by subjects for procedures, loss of wages or income, and damage to employability.

- 1) Categorize as None Minimal or More than Minimal
- 2) Describe specific risk(s) if identified as “minimal” or “more than minimal”:

Minimal social/economic risk is due to the fact that the subjects will be making their opinions known in a public forum. As such there is risk of outside (beyond the researchers) interpretation of the data collected and presented.

d. **Legal** – Risk of criminal prosecution or civil lawsuit when research methods reveal that the subject has or will engage in conduct for which the subject or others may be criminally or civilly liable.

1) Categorize as None Minimal or More than Minimal

2) Describe specific risk(s) if identified as “minimal” or “more than minimal”: N/A

e. **Loss of confidentiality** – Confidentiality is presumed and must be maintained unless the investigator obtains the express permission of the subject to do otherwise. Risks include invasion of privacy, as well as the social, economic and legal risks outlined above.

1) Categorize as None Minimal or More than Minimal

2) Describe specific risk(s) if identified as “minimal” or “more than minimal”:

Confidentiality will not be protected in this study and subjects may be referred to by name in the study report. Lack of confidentiality will be explained in the recruitment and consent documents.

3) If confidentiality will not be protected, address how subjects will or could potentially be identified by name, sample size, demographics, affiliation with a business/organization, etc.

Subjects may be identified by name and by the type of marketing strategies they use.

4) For studies involving focus groups: N/A

a) Will data from the focus group be coded to protect confidentiality of the individuals?

Yes No (Describe)

b) Address how confidentiality of information shared in a group setting cannot be guaranteed because the researcher cannot control what is said in or outside the group.

12. PRECAUTIONS TAKEN TO MINIMIZE RISKS

a. Describe ALL procedures to minimize each of the above risks identified as “Minimal” and/or “More than Minimal”

“Social/Economic” and “Loss of Confidentiality” minimal risks will be minimized by ensuring the participants are well informed of their social and non-confidential positions taking part in the surveys. The subjects will be informed that they can withdraw their participation at any point before the surveys are submitted to the researchers. Additionally, the participants will be

informed on the survey form that it is their right to refuse any question posed.

13. **INFORMED CONSENT PROCEDURES**

NOTE: All informed consent/assent documents **must** be attached.

- a. Method of Obtaining Informed Consent – In the space below, describe process of how study will be explained to subjects:

Face-to-face survey consent. When the survey is administered at the Crafty Wonderland craft show recruitment will take place in person. Each potential participant will be handed the recruitment letter (see Appendix D-1) or be read the letter in the form of a script. In either case, a copy of the letter will be presented to the participant to keep for their records. When participants verbally give their consent to participate, they will be given the paper survey (see Appendix C-1). Participants will complete the survey and then fill out a final consent form at the end of the survey with their contact information and signature. They can withdraw from participation in the study at any time. Returning the survey to the researcher with their complete contact information and signature will indicate their consent to being a part of the study.

Internet survey consent. When the survey is administered through the use of the Internet recruitment will take place in the form of an email (see Appendix D-2). By clicking a link within the email, the potential participant will be taken to the consent screen (see Appendix E). The consent screen will re-iterate information about the study and their role as participant. It will have a form for the participant to fill out with their contact information. The participant will be informed that by filling out this information and clicking the submit button they will be indicating their consent to be a part of the study. After indicating their consent by clicking the consent button, the participant will be taken to the online survey. Consent will be re-enforced at the end of the online survey when the participant clicks the survey submit button (see Appendix C-2).

- b. The following items need to be addressed in the above description, if applicable:

- 1) Do subjects read/speak/understand English? Yes No (If no, for research with non-English speaking populations: consent form(s) in the native language and the English translation(s) need to be submitted as well as permission documents and/or research visa.)
- 2) Will Protected Health Information (PHI), DNA samples or genetic information be collected on subjects? Yes No If yes, see website for further information and form requirements (<http://uoregon.edu/~humansub/>).
- 3) Will written consent be obtained? Yes No If no, (e.g. e-mail/website surveys, phone interviews, verbal consent, etc.) see *Investigator's Manual* on the website for different types of consent documents and requirements. In addition, this section of the protocol must provide rationale for consent processes when written consent is not obtained from the subject (i.e., waiver/alteration of informed consent).
- 4) The section needs to describe the procedures for obtaining consent if the subject is illiterate or does not understand English.
- 5) Will children be involved in the study? Yes No If yes, separate assent forms need to be developed for children 7 years of age and older.
- 6) Will radiology devices be used? Yes No If yes, refer to the application packet for additional consent form language.

- c. **Sample Consent Form Templates** are available at <http://uoregon.edu/~humansub/consents.htm>.

APPENDIX F: COMPLETE LIST OF ANSWERS TO SURVEY QUESTIONS TEN

Question 10 – Question Ten was an open-answer question that asked, “In what other ways has the Internet helped you with your crafts?”

Complete list of answers:

- Got ideas!! Promote sales.
- It has helped me find great shows.
- To sign up for shows/online applications/send photos
- My womens collective was approached by a publisher who found our website through Bust magazine –and that is how we came to write *Super Crafty*.
- Just great
- I’ve easily gotten interest widely across the US. It’s also cheap. Stamps cost \$, so email newsletters are great.
- It is a great way to easily to do market research for pricing product, sourcing competition, licensing, etc. Being a small business like we are is much more difficult without the Internet.
- It’s helped me feel a sense of community, has greatly expanded my audience & has enabled me to meet other artists. It’s validating to see that other people are doing this thing, too! The Internet allows you to see a wide range of work & keeps you on your toes to keep improving your own work.
- I have found some great art communities online as well as a great source for finding upcoming venues. I also have found help on display & photographing my products.
- The Internet has connected me to the worldwide craft community, bringing me all kinds of opportunities and connections.
- I get a lot of inspiration & the networking is amazing!!
- Inspiration, techniques, finding fairs to sell at
- Showcase my custom work – encourage custom orders.
- Networking with other crafters
- I sell my childrens clothing line at a local shop and she has my stuff posted which has sold so people unable to make it in are able to purchase.
- It means I can wholesale to shops around the world.

- Without the Internet, our publication would not exist. Our staff is spread all over the USA and we do all our collaboration via the Internet.
- More biz savvy skills. Reach broad audience, reviewed by blogs, zines, etc...
- All the pictures/images of the crafts on the internet helps
- It gave myself and the other girls in my craft collective (PDX Supercrafty) the opportunity to write a book. The publisher found us through our website.
- I think it has helped spread the word
- Mostly inspiring me daily.
- It gives me a place to show my entire portfolio. If people are interested in something they see in a store or at a craft show, I refer them to my website to see the entirety of my work. I could NEVER carry around that many pictures.
- I have been able to find inspiration in other crafters who have made the leap from part time to full time, been exposed to the collective consciousness of trends which I believe influences my design in ways I might be unaware of, and been able to cultivate a virtual identity for my brand.
- I use many vintage materials in my work and the Internet has been incredibly helpful in tracking them down. I buy about 99% of my supplies online.
- It has helped me reach a wider target audience.
- I think being able to participate in the online craft community has been very motivating with my crafts. It is wonderful to be able to share ideas with a group of like minded people and receive feedback instantly.
- Year round presence, quick communication, sales around the globe.
- It inspires me to keep creating new things! It is so encouraging to receive feedback from my online friends and makes me want to keep at it.

APPENDIX G: COMPLETE LIST OF ANSWERS TO SURVEY QUESTIONS ELEVEN

Question 11 – Question Eleven was also an open-answer question that asked, “Do you have any suggestions or tips for artists or crafters who would like to start using the Internet to market their work and create a business?”

Complete list of answers:

- Be active in updating & responding
- Meet other crafters online, be original, develop your own style, update your site regularly, back it up with exceptional customer service!
- Try user-friendly Etsy.com
- It’s a lot of work, so sell items that are unique and not too cheap (maybe starting at \$30/each) if on Etsy.
- Unfortunately not. I think the Internet is a fantastic tool but I haven’t figured it out fully yet.
- Since I don’t have my website done yet, I don’t feel I can say how others could make \$ on the internet.
- Find knowledge from young teens
- You don’t really need your own full on website to maintain you can get by with blogs and sites like Etsy.com so you can spend more time making things.
- Having a website nowadays is like a business card. People constantly ask about websites. It seems to reassure people that you are a viable business.
- Write down you goals. Link up to other craft sites that you admire. Be original but find something to work towards. Consider having your own site, an Etsy shop and a MySpace profile as ways of reaching a wide audience. Talk to other crafters. Research where advertising on the web would make the most sense for you.
- Etsy.com is awesome!!!
- Take great pictures! Clear & to the point descriptions of your artwork shown. You can have a great product but a fuzzy picture is often ignored.
- 1. Don’t lurk. The more you genuinely participate, the more you’ll gain. 2. If you’re non-technical, ask friends for help. Once you learn the basics, you can do anything.
- Market to your niche
- So very many tips...

- Hire a pro to help with your website, keep it clean & uncluttered.
- No – I need that help very much myself.
- Don't sell yourself short—make sure you are charging enough to make a profit! Don't copy other crafters. You are creative enough to come up with your own ideas. 😊
- Go for it—it is a relatively simple & inexpensive way to get you stuff out there.
- Go for it! But, personal interaction & “love” presence is best and will help you get loyal long time customers.
- Something like Etsy might be better than a personal website because lots of people know about it & it's easy to browse through lots of artists.
- Yes, start with an Etsy store—it's cheap & easy. I'm in the process of getting mine up & running and wish I started with that.
- Advertise as much as possible, and if you don't have the means for advertising, send out press releases and samples to editorial sources every season.
- links, links and marketing. You HAVE to put an effort into it. You can't expect to throw up a website and have people find you. It takes a lot of work and patience! But you can do it!
- I think keeping and updating a blog is very important
- I used Zencart, it's free and a wonderful software program for your ecommerce.
- Etsy is a great place to start, but it's so huge that you can't count on it to make you stand out. That's why networking with as many people as you can “meet” online is essential. I think one targeted paid ad is good, unless you're a lot better than I am at innovative placement ideas and you can make yourself stand out for free.
- It's very easy to start a web based business through sites like Etsy.com, that don't require knowledge of html, flash, or web design. However, Internet businesses require attention to details like good lighting in photos (since your customers can't see anything in person), accurate and enticing descriptions (correct spelling too!), and a professional attitude every step of the transaction—even if crafts are just your hobby.
- Remember that everything you have ever typed or posted online is trackable. Feel free to be open, but always be professional.
- No special suggestions, just work hard and smart, there's no other way around it, be consistent and keep promoting very regularly, because customers cannot see/touch your products in person, product quality, service, reputation establishment is very important.

- I would suggest participating in online communities and forums to meet others. Updating your shop and blog often also maintains interest in what you're creating.
- My best suggestion would be to utilize many of the free resources. Zen Cart is wonderful along with Doteasy. Austin Craft Mafia has a long list of helpful resources on their website. Have an original idea. Since the community is relatively small there is a lot of competition. Do your research and know who you are competing with. Also since the "Indie" movement is still new, most of your buyers/audience are other crafters. A lot of times, they can make what you make. It would be good to get exposure at corporate levels. (Like when the Sampler reaches *Oprah* magazine or *ElleGirl*... that's the exposure many of the more successful Indie businesses have – therefore making them substantial income.) A downside to Internet sales are the multiple fees. Etsy charges a listing fee, plus a sales fee then if you use PayPal, they take a percentage too! Also make sure to register your business!
- Spend time finding sites and people who like the stuff you like. Find places to post your work and get it out there wherever you can! The Internet is invaluable, but you have to make the effort to use it to the full extent. Once you get your name/product out there people will start finding you.