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MARKETING OPPORTUNITIES OF HANDICRAFTS IN FINLAND

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TIIVISTELMÄ

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Tässä opinnäytetyössä tutkittiin käsityön markkinointimahdollisuuksia Suomessa. Käsityöala on pitkään kamppailut kannattavuuden kanssa. Samalla sen merkitys Euroopan talouteen on välillisesti suuri esimerkiksi muotoilun ja turismin kautta. Käsityö myös ylläpitää kulttuuriperintöä.

Tutkimuksen teoreettisessa viitekehyksessä tarkasteltiin kuluttajanäkökulmaa, strategiaa sekä brändäystä ja imagoa. Teoreettisen viitekehysten valintaan vaikuttivat tarkastelualan, käsityön, haasteet ja luonne. Teoreettista viitekehystä edelsi kuvaus tarkasteltavasta alasta. Teoreettisen viitekehysten tarkoitus oli tuottaa monipuolinen katsantakanta, jota voitaisiin heijastaa empiirisestä vaiheesta saatavaan materiaaliin.

Empiirinen osa muodostui tapaus- ja toimintatutkimuksesta ja kuluttaja- ja asiantuntijahaastattelusta. Tapaus- ja toimintatutkimuksessa käytettiin 69 eurooppalaista käsityöalan hyvää käytäntöä, kirjallista materiaalia, verkkomateriaalia, sosiaalista mediaa sekä videoita ja visuaalista materiaalia. Tämä auttoi muodostamaan kokonaiskuvan alan tilanteesta ja mahdollisuuksista, sekä vertailemaan empiirisen vaiheen osien tuloksia keskenään.

Tutkimus tuotti useita markkinointimahdollisuuksia, jotka iteroivat ja linkittyvät toisiinsa eri markkinoinnin osa-alueiden välillä. Mahdollisuudet olivat markkinointia tukevia tai suoria mahdollisuuksia. Eniten esiin nousseita mahdollisuuksia loivat käsityöalan ominaisuudet kuten kädentaidot ja -jälki sekä tuotteet, miehet kuluttajina, nuoret tietoisina tulevaisuuden kuluttajina, alan sisäinen ja ulkopuolisiin tahoihin verkostoituminen ja yhteistyö, brändäys sekä tietoyhteiskunnan tuomat mahdollisuudet muun muassa viestintään, markkinointiin, kestävään kehitykseen ja uudenlaisiin tuotanto- ja markkinointimuotoihin. Lisäksi tutkimuksen tuloksista nousi tarve uudelle ammatille, käsityön tuottajalle luomaan pitkäkestoisia markkinointimahdollisuuksia alalle.

ABSTRACT

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This bachelor thesis focused on investigating the marketing opportunities of handicrafts in Finland. The handicraft sector has been struggling for long. It has an essential role in the European economy through other sectors, for example through design and tourism. In addition, handicraft maintains the cultural heritage.

The theoretical framework of the research observed consumers, strategy, brand and image. The nature and challenges of handicrafts influenced on the choice of the theoretical approach. A description of the target sector, i.e. handicraft, preceded the theoretical framework. The selected framework aimed to provide a versatile perspective that was reflected in the empirical part of the research.

The empirical study was made up of a case study and action research, as well as consumer and expert interviews. The case study and action research used 69 European good practices of the handicraft sector, written materials, online materials, social media, videos and visual material. This assisted forming a holistic picture of the landscape and opportunities, and to compare the outcomes of the three sections of the empirical research.

The research provided many marketing opportunities that iterate and connect between different areas of marketing. The opportunities were enabling or direct marketing opportunities. The most visible ones were the opportunities from the sector itself, e.g. unique skills of the makers and products, men as consumers, young future oriented consumers, cooperation with stakeholders inside and outside of the sector, branding, the opportunities provided by the digital era to communication, marketing, sustainability, and to new forms of production and marketing. In addition the research suggests a new professional figure, a handicraft producer to create sustainable opportunities for the sector.

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LIST OF ABBREVIATIONS

BOS	Blue Ocean Strategy
e.g.	For example, <i>exempli gratia</i>
etc.	And so on, <i>etcetera</i>
i.e.	That is, <i>id est</i>
ICT	Information and communications technology
IDV	Individualism versus Collectivism
IND	Indulgence versus Restraint
LTO	Long Term Orientation versus Short Term Normative Orientation
MAS	Masculinity versus Femininity
O1, O2, On...	A detected marketing opportunity in the results
PDI	Power Distance Index
UAI	Uncertainty Avoidance Index
UK	The United Kingdom

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1 INTRODUCTION

Handicraft has its roots deep in the professional, economic, social and cultural texture of Europe. The handicraft sector is a low-income sector with an extensive secondary impact. For instance tourism in Europe widely benefits from handicrafts as millions of tourists visit and admire monuments, museums and locations where outcomes of handicraft are on display. Another sector that directly derives from handicraft and cooperates with it is design. Handicraft has been elemental in making the European design, quality and style famous worldwide.

Today the handicraft sector faces challenges. According to literature and policies (e.g. Lintula 2002, 180-196; Innocrafts 2014a) among the main challenges of handicrafts in Europe are: (1) the old fashioned and hobby like image of handicraft as products, profession and sector, (2) disinterest among the young towards the sector, (3) degraded handicraft skills, (4) mass production, (5) consumers' lack of understanding the value of handicraft products, sector and profession, (6) craftspeople's difficulty to access markets and create lucrative market-oriented products, and last (7) entrepreneurial and production challenges of craftspeople towards profitable entrepreneurial activity. Numerous development projects and practices have been run in Europe to improve the situation. Many of them have focused on enabling entrepreneurial activity, for example by improving entrepreneurial skills or helping in financing, production, premises and pricing. These topics are undoubtedly vital and need immediate attention. However, a wider spectrum should be addressed. Marketing aspects provide understanding of how to sell products, where to find new markets, and what new opportunities could be found. This research addresses the development of the handicraft sector by detecting marketing opportunities of handicrafts in Finland. The analysis utilises results of an empiric research in Finland and European good practices for the handicraft sector investigated and identified during the Innocrafts project (2014a).

The topic of the research has been selected as it addresses long-term and urgent development issues in the handicraft sector in Europe, and its results may contribute to increasing the competitiveness of the sector. This research is commissioned

by an organisation which offers management consulting and training activities for small businesses.

1.1 The Research Problem and the Scope of the Study

The aim of the research is to investigate marketing opportunities of handicrafts in Finland. The research focuses on artistic, arts and crafts oriented handicrafts. The questions assisting to identify marketing opportunities are:

1. What are the current and future challenges and opportunities of handicrafts in Europe and in Finland?
2. How are handicrafts and handicraft products perceived by consumers?
3. What kind of marketing opportunities can be detected from the combination of the challenges and opportunities of handicrafts and consumer perceptions of handicrafts?

The research applies cultural elements to assist analysing the results, as:

1. The consumer's background culture influences how he or she perceives need and offer (e.g. Kotler & Keller 2011; de Mooij 2004). Handicraft products are part of the cultural environment and embody cultural elements (Anttila 1993). Thus, culture influences on how handicraft is perceived and what kind of opportunities can be identified.
2. The research investigates 69 European good practices that address the development of the handicraft sector. The wide European perspective may provide novel elements and ideas to the Finnish context. As the cultural context varies nationally, the cultural filter assists in investigating the applicability and feasibility of the identified practices in Finland.

When investigating marketing opportunities for handicrafts, the surrounding society and economic life should be considered. Figure 1 demonstrates the background framework of the research. It has three levels: (1) Handicraft is an integral part and an expresser of culture. It communicates with consumers and craftspeople as an object of perception, consumption and creation. This manifests, for instance, in the form, use purposes and experiences of products. As an economic

and professional activity, handicraft interacts with other sectors. (2) The second layer is divided into three areas (2a) the sectoral development issues arising from the relationship between handicraft and the society, (2b) the future foresight and scenarios of handicraft, and (2c) the image of handicraft and handicraft products consumers form after primary and secondary experiences of them, for instance what emotional and functional needs handicraft fulfils and how, what is the gained added value and the price paid. (3) Finally the marketing opportunities of handicrafts can be identified as the elements from the levels 1 and 2 are filtered through a cultural context and analysed using marketing elements (Figure 1).

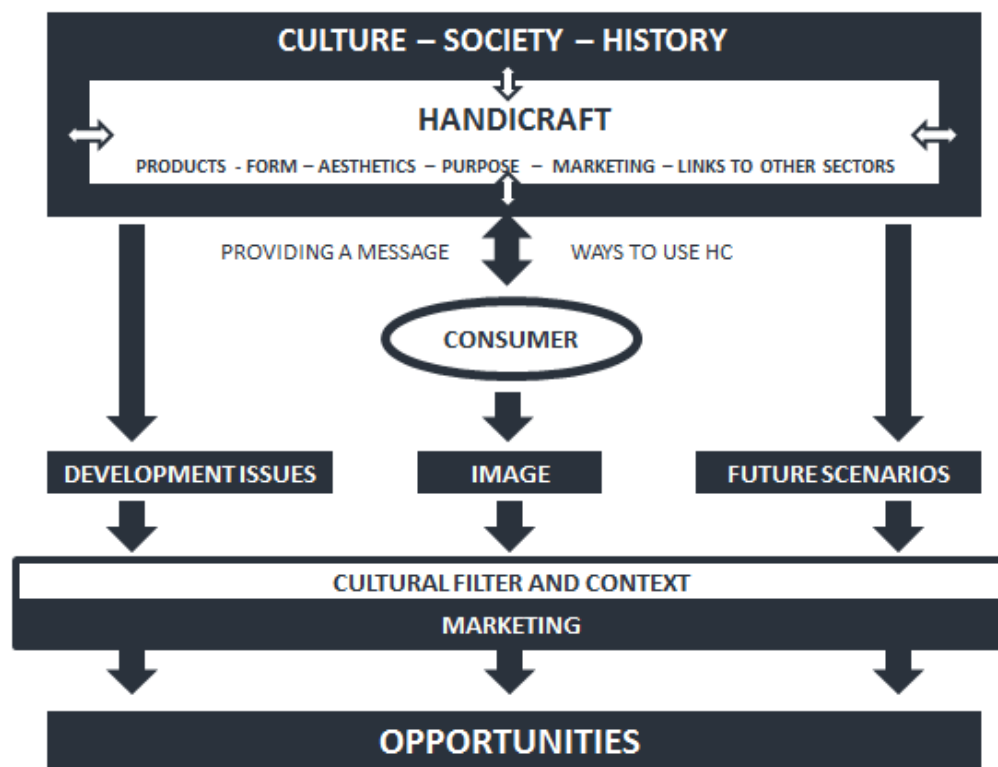


Figure 1. The background framework of the research.

The research uses Geert Hofstede's cultural dimensions (e.g. Hofstede 1984, 2001; Hofstede & Hofstede 2005) that create cultural profiles and can explain attitudes, experiences and perceptions. Culture influences on purchase and brand preferences (de Mooij 2004), segmentation, marketing approaches and strategies. To be accepted a brand and a product must be suitable to the culture. The nature of handicraft and handicraft enterprises, and the state and trends of the society

create a landscape that influences on the selection of marketing theories for the research.

1.2 The Structure of the Research

The research is structured in 8 sections (see Figure 2). The first section provides an introduction to the study and presents the research problem and the structure of the research. The second part describes the subject of the study using existing publications, research, reports, and other sources of handicraft.



Figure 2. The structure of the research.

Sections 3-5 focus on the theoretical background elements of the research. The elements progress gradually: first consumer/customer behaviour, segmentation and cultural elements are observed, then moving on to marketing strategies. Last, the research investigates image and branding that are an elemental part of handicraft products and, hence, influence on their marketing opportunities.

The research is divided in two: (1) case study and action research, and (2) interviews. The case study and action research uses 69 good practices and 4 publications of the Innocrafts project (Innocrafts 2014a), and written material on handicraft. The second section of the research is based on customer and expert interviews. The outcomes of the case study and action research and customer interviews are used in the expert interviews. The opportunity investigation bears in

mind the versatile nature of handicraft and the writer's personal professional experience in the design sector and the development of handicraft. Finally, the results are compiled into analysis and opportunity charts. The central concepts of the research are explained in each chapter.

1.3 The Marketing Approach of the Research

This subchapter provides insight to the selection of the marketing theories for the research. Often fewer theories are used in a bachelor's thesis. However, this research uses a complexity of marketing approaches and theories due to the nature of the research subject and the research problem: investigating marketing opportunities in handicraft. Firstly, handicraft is complex with multiple dimensions (Anttila 1993) and, therefore, opportunities for development and marketing handicraft can be investigated from many perspectives. Secondly, the marketing approaches used so far have not yet provided sustainable improvement in the sector. Therefore, instead of a silo perspective, this research combines multiple marketing theories to detect marketing opportunities. Handicraft companies are mainly micro companies with one employee only (Lith 2015). Marketing theories and approaches are often addressed to large companies, hence being inapplicable as such to handicraft companies. This research selects such approaches that can be applied to the handicraft sector and applies such aspects, levels of depth and aspects of them that can be more applicable to simple structured micro- and small companies, which handicraft companies mainly are.

Figure 3 demonstrates the structure of the marketing approach for the research. Handicraft and its marketing landscape are in the centre. The nature of handicraft influences on the selection of the marketing theories and approaches which cover (1) customer perspectives, (2) marketing strategies, and (3) image and brand. Literature provides information about the market position of handicraft. Positioning is embedded in the sub-chapter that discusses image and brand. This research does not focus on market analysis, but embeds it into the three presented dimensions. The three dimensions are expected to provide new marketing perspectives and reveal opportunities that can later be investigated further into a full market analysis.



Figure 3. The marketing approach of the research.

The research begins with unfolding theories about understanding consumer/customer behaviour and cultural aspects. Customer perspectives are also the first aspects to investigate in the marketing process (Rope 2005, 48). The process moves on to strategy. Implementing a strategy necessitates deciding on the tactics to apply for achieving the desired outcomes. Planned marketing activities, products, communication, marketing environment, market position and the ability to meet the needs of the consumers are an elemental part of the strategy (Kotler 1986, 19-21, 25-28; Rope 2005, 41, 48). Place, price and product qualities, among the other elements, influence on the purchase decision, while branding, the last of the marketing theories, directs attention, attitudes, preconceptions and perceptions.

The gradual process of unfolding the marketing approaches in the research is in line with the defined tasks of marketing starting from understanding customers and their needs, and moving on to providing products to markets, adapting to competition, and creating a positive image to be communicated to customers and stakeholders (Bergström & Leppänen 2007, 10; Kotler & Keller 2011, 27; Rope 2005, 51).

2 HANDICRAFT AS A PHENOMENON

This chapter presents the research subject, handicraft as a phenomenon and a sector i.e. handicraft entrepreneurship in Finland, marketing of handicraft, and future visions and development of handicraft. This process is described in Figure 4. The aim of the chapter structure is to gain understanding about the nature and challenges of handicraft. This research focuses on handicraft as a phenomenon and entrepreneurial activity, not on handicraft as a science.



Figure 4. The structure of the chapter "Handicraft as a Phenomenon".

2.1 Nature of Handicraft

The Cambridge Advanced Learner's Dictionary & Thesaurus (n.d.) defines handicraft as:

“a skilled activity in which something is made in a traditional way with the hands rather than being produced by machines in a factory, or an object made by such an activity”

Handicraft can be professional, semi-professional, hobby or utility driven activity. The activity is based on the maker's, the craftsperson's, skills, accumulated experience and knowledge (Luutonen 2000, 4-5; Ruohomäki 2000, 76). Handicraft objects can be unique or produced in small series (e.g. Lith 2015, 9; Soini-Salomaa 2013, 209). Product development and design are part of handicrafts although it is not design. The work intensive handicraft focuses on making, the manual elaboration of products and materials during the production process (Fact sheets - Luovatalat 2010, 64; Ruohomäki 2000, 76). Design instead focuses on a holistic concept, vision, and usually someone else manually or industrially elaborates the works of a designer.

Handicraft is communicative. Messages are sent through the form, origin and function of products. The messages can be perceived differently by the maker and the receiver as the personal and collective cultures change. The older the product, the more culture bonded it is (de Mooij 2004), thus handicraft has its roots deep in the European culture and society encapsulating a strong cultural content. Handicraft products are aesthetic vehicles of culture, tradition, heritage and self-expression (Rintaniemi 2002, 107; The International Charter of Artistic Craftsmanship n.d.; UNESCO 2001). They can be at the same time as utilitarian, decorative and innovative (Rintaniemi 2002, 107; UNESCO 2001). The aesthetic dimension and uniqueness are highlighted in the artistic handicraft that maintains and renews tradition (Häti-Korkeila & Kähönen as cited in Anttila 1993, 29). Handicraft can serve, for example design, restoration or produce everyday objects.

Handicraft is multidimensional: besides creating products, it can be of great satisfaction to the maker by providing space for self-expression, self-reward, creativity, entertainment and even therapy. Besides being part of the human and social capital, cultural heritage and identity, handicraft is economic activity. (Anttila 1993, 10; Fact sheets - Luovat alat 2010.) Today sustainability is increasingly important in handicraft. It has been argued to bring new opportunities for handicraft.

The definition of the handicraft sector varies in Europe. The European SME policy (SME Observatory as cited in Lintula 2002, 181-182) uses three categories to define the European handicraft which are:

- The occupational based handicrafts which is common in e.g. Germany, Austria and Luxemburg, is well organised, and there is a limited possibility to obtain the title of a craftsperson controlled by professional examinations.
- The branch/ company size based handicrafts focuses on the educational title and the size of the company that must be under 10 persons. This well organised type is common in France, Italy and the Netherlands.
- The art orientation based type is culture and art centred. It is poorly organised and the company form is free. This type is common in Spain, the UK, Ireland and the Nordic countries. Finland belongs to this category.

2.2 Dimensions of Handicraft

Handicraft is multidimensional. These dimensions help to understand how handicraft is linked to the society. They are visible in the so called “essence of handicraft” defined by Anttila (1993, 37) in Figure 5.

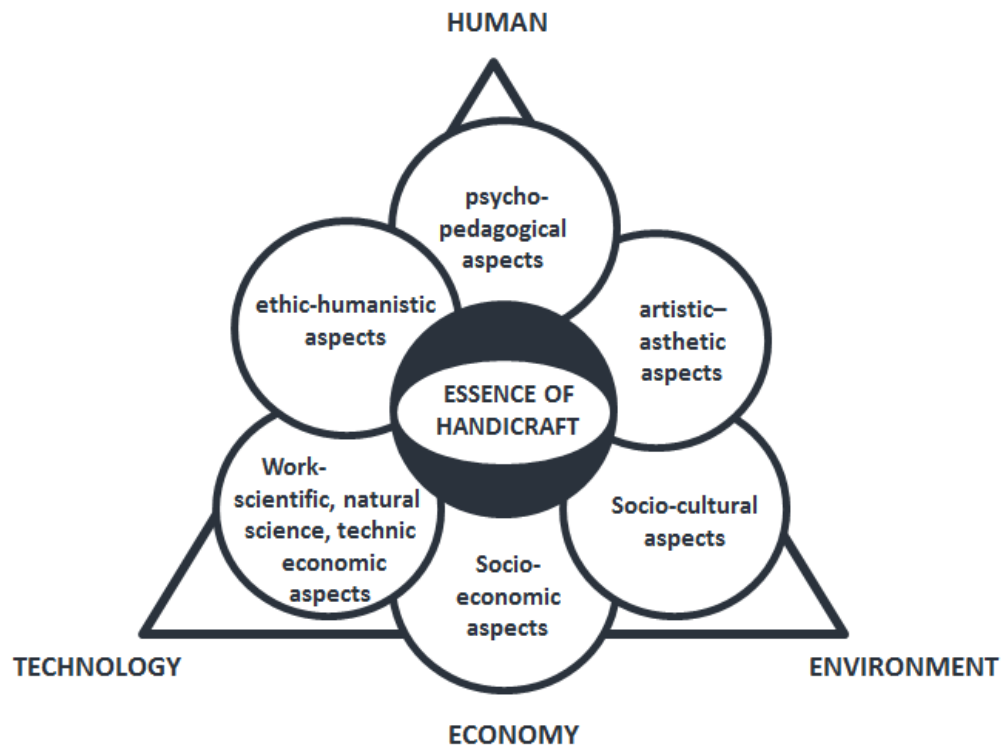


Figure 5. The essence of handicraft (Anttila 1993, 37).

Anttila’s view of the dimensions of handicraft (see Figure 5) is holistic and multi-dimensional cutting across a large spectrum of areas of the human activity and environment. Anttila defines the dimensions as (1) socio-economic aspects from sociological and consumer psychology elements, home economics to economy and environmental design, (2) socio-cultural aspects from history and anthropology to design and art research, (3) artistic-aesthetic aspects from visual, material and aesthetic elements to the design process, and (4) ethic-humanistic aspects from morality and ethics, whereas (5) psycho-pedagogical aspects are linked to e.g. cognition, for example perception, and (6) technology and economics focus on the production aspects. (Anttila 1993, 37-39.) The aspects manifest interlocked in a handicraft product. For example a Scottish fisherman’s jumper is handmade

often of the wool of the local sheep and by locals (technology and economic aspects and ethic-humanistic aspects). Its purpose is to serve a person in the profession, to keep him warm and to be identified in case of death – each pattern of a jumper is unique carrying a message of the position and home of the person (socio-economic aspects as profession, psycho-pedagogical aspects and ethic-humanistic aspects). It is part of the local history and culture, and creates a feeling of safety in case the person would get lost (socio-cultural aspects). Finally, the jumper is an aesthetic experience, not only as a carried artefact, but as part of the environment (artistic-aesthetic aspects and socio-economic aspects).

The dimensions of handicraft manifest in many occasions from concrete products to experiences, national economics and well-being. This tells about the importance and unexplored potential of handicraft. For example the Finnish Ministry of Trade and Industry's report about handicraft, entrepreneurship and well-being underlines the importance of handicraft for the holistic, social, environmental and physiological well-being of a person, as calming activity that at the same time can be playful and create a sense of security, thus also providing business opportunities for handicraft in the well-being sector (Kälviäinen 2005).

The dimensions of handicraft help understanding how human centred handicraft is (Anttila 1993, 38) and how strongly it is knitted in culture, lives and environment humans interact with. Handicraft is a social and cultural actor and interpreter (Kouhia & Laamanen 2014, 18). Culture and environment create a frame, a basis, handicraft rests on. How the dimensions manifest and what opportunities are drawn from them is both culture subjective and universal. The factors are the same, but for instance technology can differ by craftsperson and by country: for example younger craftspeople are more familiar with 3D and laser cutting than elder craftspeople. On the top of the handicraft dimension pyramid is the human as a maker or a consumer. Attitudes towards economic solutions, companies' own economic power, and the overall economic state further influence on purchase of handicraft products.

2.3 Handicraft Products as Vehicles

Handicraft products can be manmade artefacts, materials or services. Products, including handicraft products, satisfy emotional and functional needs and provide solutions to complex and practical problems (Luutonen 2002, 72; Stenroos 2002, 67-71; Ruohomäki 2000). Although production of a handicraft artefact is slow compared to that of an industrial product it has many advantages. Handicraft products can be quickly and easily retailed to specific needs and problems (Stenroos 2002, 69-70). For example the amputee singer Viktoria Modesta uses customised prosthesis as part of her image. This has made her a fashion icon.

Handicraft carries values and attitudes that dwell deep from the societal structures and history. Values of handicraft can be cultural, social, sentimental or economic (Anttila 1993, 52-56; The International Charter of Artistic Craftsmanship n.d.). The values are transmitted through experiences and relationships people have with products (Anttila 1993; Kärnä-Behm 2014, 152; Luutonen 2002, 74). The vehicles of communication for handicraft are the form language, colour, touch of the artefact, and how the activity manifests. These are symbols that represent and have a meaning in a culture which the members of the culture are able to decode. Alison Lurie (1992) compares clothing to a spoken language: each piece of clothing is a word and their form, design and the way to wear them create grammar and language that is familiar to those who share it. A similar phenomenon can be applied to handicraft. Forms, colours, patterns and materials sampled create artefacts with a recognisable cultural language that through exposure and habits pass from generation to generation. Thus the slowly changing culture creates a cultural identity and tradition that handicraft manifests (Stenroos 2002, 67).

The 'language' transforms into information. Kesälä-Lundahl defines three levels of product information that humans interpret, benefit-core products, functional-economic-service, and aesthetic-symbolic dimension (Kesälä-Lundahl as cited in Luutonen 2002, 79), and see what needs they may satisfy. The needs may be those of a craftsperson or a consumer. The needs may be self-directed needs (e.g. self-expression), basic needs of humans (e.g. security), socio-cultural needs or emotional needs, and the culture and lifestyle of a person influences how needs mani-

fest and how they create a purchase (Anttila 1993, 56, 155) that is justified by the added value (Häti-Korkeila & Kähönen 1985, 45). Literature (e.g. Anttila 2002, 25; Häti-Korkeila & Kähönen 1985, 21; Ruohomäki 2000, 76) finds that added value in handicraft is often the manual elaboration of artefacts, products' adaptability to the environment, country of origin, reparability of products, and the cultural, aesthetic, functional, economic and ecologic-sustainable quality.

Material is central in the handicraft process. It is the visible and operational part of the work defining how products look, how long they last, what is the product offer, and what is the business idea (Häti-Korkeila & Kähönen 1985, 44). A crafts-person operates and thinks with hands. Especially creating the first sample or unique products evolves as the production of the artefact advances. Moreover the materials are "alive"; glass mass is fluid, a statue needs to be carved out from the stone, or clay finds its form during the moulding process. A crafts-person needs problems solving and manual skills to create products. At the same time material forms products, expression, thinking, culture and the problem solving process (Kouhia & Laamanen 2014, 12-14). A business idea that is based on the crafts-person's skills forms part of a company's and a crafts-person's identity and image.

Sustainability, ecology and slow life are often associated with handicraft. The long life-cycle of products, slow production process, long-term value maintenance and functionality of products, small ecologic footprint and often the locality contribute to this. Moreover handicraft contributes to conserving and repairing products hence extending their lifecycle. Recently repairing products and recycling products and materials, or using leftover materials to create new products, has become a trend. This is visible from numerous ecological brands, for example in Globe Hope. Outi Les Pyy (n.d.) instead writes about trashion in her blog. Through its working methods and products, handicraft offers a cradle-to-cradle approach to consumption. Independent of consumer trends, it is to the crafts-person himself to monitor the ecological aspect of the production, lifecycle of products, and the overall carbon footprint of the activity. Handicraft does not produce products to the excess and each product is aimed to be sold or partly reused. This reduces waste. The emotional value of products may make them last longer in time.

The ecological aspect of handicraft is further enhanced by user orientation, careful planning of what and whom to be produced, making products to a precise need, and small production series. Although the final carbon footprint is difficult to measure for handicraft products (Räisänen, Kouhia & Kärnä-Behm 2014, 59) handicraft can offer ecological and sustainable consumption (Räisänen & Laamanen 2014, 48-61), and thus provide a strong alternative to mass production and consumption.

2.4 Handicraft Entrepreneurship in Finland

The report of the handicraft and design entrepreneurship from 2015 provides the latest data about the Finnish handicraft enterprises. According to the report handicraft employs 16000 persons full-time or part-time in Finland. 10400 of them are employed by enterprises. Craftspeople are mainly small business owners. Most enterprises employ 1-2 persons only, and the most common type of business entity is sole proprietorship. The turnover, profitability and the threshold of terminating the business activity are low. (Lith 2015, 6-16.) Many on this female dominated sector have chosen entrepreneurship due to the lack of paid employee positions in the sector (Kovalainen 2002, 14; Matomäki 2002, 37). Normally craftspeople do everything alone in the company from design and production to marketing and communication. This creates time and skills pressure.

The livelihood of handicraft companies comes from different sources although mostly from artefacts (Taitomarkkinointi 2008, 7). Finnish craftspeople work with textile, clothing, leather, wood, glass, ceramics, stone, boats, furniture, musical instruments, sports goods, games, footwear, repairing items and as gold smiths (Lith as cited in Lith 2015, 10). Felt and wool are popular materials in the textile sector. The recycled materials have been rapidly gaining popularity (Luutonen 2013, 7). Handicraft has also moved to the service sector (Fact sheets - Luovatalat. 2010, 64).

According to the enterprise survey of Taitoliitto in 2015 over 50% of the handicraft companies were willing to grow, whereas 35% did not have growth aspirations. The report did not explain reasons for either, but increasing markets, sales,

consumer orientation, and expanding product assortment and services were central means of growth. (Taitoliiton yrittäjäkysely 2015 as cited in Lith 2015, 23-25.)

According to handicraft and design entrepreneurship reports from 2015 and 2013 the Finnish craftspeople identify themselves as artists, designers and craftspeople, and the company is a vehicle for self-expression (Lith 2015, 9; Luutonen 2013, 7). Handicraft is part of the creative sector and it can contribute to other sectors from dance and arts to film industry, culture, well-being and high-tech (Fact sheets - Luovat alat 2010; Kauppa- ja teollisuusministeriö 2006, 15; Luutonen & Äyväri 2002, 202. Handicraft companies benefit from cooperation (Taitomarkkinointi 2008, 17) as cooperation increases competitiveness and enables innovation in multidisciplinary environments (Kovalainen 2002, 11).

Craftspeople gain their skills through different channels. The traditionally strong status of handicraft in Finland and in the Finnish education has supported learning the basic skills, raising awareness of handicraft (Tuomikoski 2002, 40, 47), and provided an opportunity to trial handicraft activities. In fact, the comprehensive school may be the only formal handicraft education to some craftspeople.

The need of many skills in handicraft entrepreneurship should be taken into account in education (Matomäki 2002, 37). Handicraft is not development of craftspeople only, but also of the society. The connection to the local culture is strong and handicraft enhances the local entrepreneurship (Kovalainen 2002, 16, 20). For example as many handicraft enterprises operate in rural areas, their development becomes rural development as well (Kauppa- ja teollisuusministeriö 2006, 15).

Literature, research and development reports recognise the following strengths, weaknesses, opportunities and threats in the Finnish handicraft*:

Strengths of the Finnish handicraft:

- Products: useful, aesthetic, good quality, sustainable materials, design knowledge, product and service development, and customer service.
- Craftspeople: unique personality and personal skills.

- Company aspects: the small company size enables flexibility and moving quickly on markets.
- Nature of handicraft: ethnic and sustainable activity.

Opportunities of the Finnish handicraft:

- Products, services and user orientation: fast and customised answers to problems and to customers with special needs and services, user orientation, discovery and emotional consumption, events, presents, souvenirs, collecting, good quality-price relationship of products, lifestyles and hobbies, know-how services, and transforming handicraft into an object and subject of research, development and innovation.
- Nature of handicraft: culture, cultural heritage, memories, stories and domestic products, and sustainable, durable, ecological, ethic and time agnostic products.
- Society as enabler: cooperation with own and other sectors, development programmes and supporting actions, rural development, female and youth entrepreneurship, immigration, education, entrepreneurship services, business incubators and financing.
- Marketing and communication: commercialisation, branding, co-branding, handicraft part of a bigger complexity, alternative marketing channels, international activity, promoting products through role models, unidentified customers, and communication using word-of-mouth, digitalisation and social media.

Weaknesses of the Finnish handicraft:

- Image and awareness: a low, narrow and old image, linked to tradition, low awareness of the sector and professional image of craftspeople.
- Products and services: lack of customer orientation and added value, product family thinking in products and services, lack in professional quality, and the threat of cheap industrial products.
- Craftsmen and company challenges: the small size and resources limit activity, lack of time and skills in some areas, insecurity, employing staff is

expensive; craftspeople often prefer to work with material instead of directing a company, and entrepreneurs may not be aware of their skills and strengths.

- Profitability challenges: working on a handicraft product is time consuming and it is difficult to ask an appropriate price.
- Marketing, branding and communication: lacks in marketing, pricing, points of sales, availability of products, communication, visibility, lack of agents and brand creation
- Development and education: entrepreneurship conditions need to be improved to match the needs, and development programmes should be sustainable and long-term.

* (Hautamäki 2002; Kauppa- ja teollisuusministeriö 2006, 11-26; Kovalainen 2002, 11-31; Käsiyöyritysten tila ja kehitys. Vuoden 2000 barometri 2001, 12, 16-18; Leskinen 2005, 54-63; Lintula 2002, 180; Lith 2015, 7-9, 18, 23; Luutonen 2002, 76, 72-101; Luutonen 2013, 11-26, 25-26; Luutonen 2015, 4; Luutonen & Äyväri 2002, 45, 201-209; Matomäki 2002, 37; Moberg 2014, 30; Ruohomäki 2000; Stenroos 2002, 68; Taitomarkkinointi 2008; Taito Pohjois-Karjala ry. 2014; Tuomikoski 2002, 52, 55-56, 61; Vartiainen 2005, 76-81)

2.5 Handicraft and Marketing

Elements related to marketing, for instance branding, pricing, promotion and starting and managing the business are the Achilles' heel of handicraft companies (e.g. Kauppa- ja teollisuusministeriö 2006, 11-26; Luutonen 2013, 11, 18-20; Luutonen & Äyväri 2002, 201-209; Taitomarkkinointi 2008). Another weak point is the user orientation as products do not meet the needs of the customers (e.g. Lintula 2002, 180-196; Luutonen 2013, 11-26; Taitomarkkinointi 2008, 25). Craftspeople's core competence is in the manual skills and mastering the material, but also marketing aspects need to be addressed for running a business.

Handicraft enterprises, which are mostly sole proprietorship, have little time in hand. Thus complex and multi-layered marketing solutions may not be applicable for them. The development projects of the sector are characterised by targeted and

simple actions. The handicraft marketing chain is simple. In this sub-chapter the marketing scenario of handicraft is approached by reflecting who are the customers, what do they want, where can products be found, and what, how and where customers are told about the products. The structure follows the value chain of a handicraft company that begins from need and “what” is produced, and eventually returns to the end user (Ruohomäki 2000, 81).

2.5.1 Who Are the Customers?

The most typical customer is a female middle class white-collar worker who can afford spending a little extra (Taloustutkimuskeskus as cited in Luutonen 2002, 88). Ornamo’s marketing research of arts (Rikkinen & Malmström 2014, 4-5) supports this finding. The customer clusters are rather similar in taste and characteristics across Finland (Luutonen as cited in Luutonen 2002, 88; Luutonen 2002, 88). The similarities between customers tell about values, attitudes and needs associated with handicraft. Handicraft artefacts are perceived less elitist and more human-oriented and down-to-earth than design (Rikkinen & Malmström 2014, 4-5). Handicraft artefacts can also be objects for collectors (Luutonen 2002, 81).

Underhill (2000, 98, 113) defines shopping “feminine”, something that especially women, not men, like and do. This seems to apply to handicraft as well. One reason for women being the most typical customers of handicraft is because they frequent shops more than men (Kälviäinen & Junnila-Savolainen 2005, 43). Shopping can be a social act for women. They roam from shop to shop and then they have a cup of coffee. Shopping can become an adventure (Kälviäinen & Junnila-Savolainen 2005, 43). But it can also be a source of well-being linked to memories, emotions and good times (Kälviäinen & Junnila-Savolainen 2005, 43-44). Yet it is important for handicraft entrepreneurs to keep their minds and eyes open as new opportunities can hide among the non-customers (Tuomikoski 2002, 52).

2.5.2 What Customers Want?

The Finnish handicraft products are mainly consumer products, utensils or somehow linked to everyday life or events, covering a wide range from textiles to mu-

sical instruments and ceramics (Lith as cited in Lith 2015, 10). The handicraft products do not often meet the needs and lifestyles of customers (e.g. Luutonen 2002, 72-73). Yet lucrative, good quality and user oriented products are elemental. Hence it is important for a craftsperson to know what customers need and want, and what creates added value for them (Anttila 1993, 155-157).

According to the Taitomarkkinointi report (2008, 26) handicraft artefacts in Finland are bought mostly for home, as interior decoration, catering, sauna and garden products, clothing and accessories, and as utensils or gifts. Although aesthetic matters too much artistry is not desired (Kälviäinen & Junnila-Savolainen 2005, 36). The Finnish consumers value unique products that match their personality and lifestyle, are practical, natural, good quality but not too expensive, and create good feeling, well-being and a positive atmosphere. Tradition, domestic origin and the touch of hand are also desired qualities. (Johnson, R. & Äyväri 1998, 48; Kälviäinen & Junnila-Savolainen 2005, 34-53; Luutonen 2013, 11.) The scent, touch and other sense stimulating characteristics of artefacts are not only reasons for purchase (Snell as cited in Luutonen 2002, 90), but they also root handicraft artefacts to tradition and to makers' skills creating unique product experiences.

2.5.3 Markets and Points of Sale

The Finnish handicraft enterprises' primary markets are the domestic markets, but recently their international activity has increased (Käsityöyritysten tila ja kehitys. Vuoden 2000 barometri 2001, 5; Lith 2015, 26-27). The most common domestic points of sales are specialised shops, for example Taito Shops, tourist attractions, fairs, market places, events, online stores and craftspeople's workshops. Despite the increased digital marketing (Lith 2015, 41), traditional channels are still powerful. People need to feel, try and touch artefacts (Underhill 2000, 90, 158-162).

Online marketing is an opportunity for handicraft enterprises. Digital and online solutions require little resources but expand widely, providing thus opportunities for growth (Lith 2015, 7, 41). Through Internet the awareness of products can go viral around the world in just a few hours. It is also a tool to reach young digital native consumers. Visibility, name and awareness can be gained through digitali-

sation, but production conditions must meet the demand of the markets. Besides sales channels, Internet and social media are places to collect user information, for example from comments, feedback, likes, pins and shares. The more the younger generations become craftspeople, the more digitalisation will gain place and new ways for finding markets and customers can be found.

Sales can also be organised through a retailer, a buyer or an agent. Retailers, buyers and agents are also customers to craftspeople as they need to be convinced about the products (Äyväre 2000, 28-29). They need to be delivered appropriate sales material to facilitate their work (Moberg 2014; Taitomarkkinointi 2008, 18) and reciprocally they can provide elemental information to craftspeople. After all, retailers, buyers and agents know the markets the best (Ruohomäki 2000).

2.5.4 Communication and Visibility

Communication and visibility are needed to create awareness about companies and their products. Low visibility, promotion, communication and reaching customers have been problems of handicraft enterprises (e.g. Kauppa- ja teollisuusministeriö 2006, 12, 15, 26; Luutonen 2013, 18-20; Luutonen 2015, 4; Luutonen & Äyväre 2002, 207). Handicraft enterprises with little resources should consider alternative ways for communication and visibility. Internet and digitalisation have started to create new communication opportunities for craftspeople (Luutonen 2013, 13-14; Lith 2015, 7, 41). For example the social media has become a visual and verbal word-of-mouth through shared posts, Pins, photos and videos. Blogs, Facebook, Instagram, Pinterest and other applications are economic and viral tools that craftspeople can easily update and manage by themselves. Yet the information flow on Internet is massive. Craftspeople need to be active, patient and clever with their social media activity. They can use for instance images, stories, life hacks, tip and hints, tutorials and instructional videos to spread the message. There are thousands handicraft videos on YouTube alone.

There are other ways to increase visibility too. Craftspeople can prepare and send information and photos of own products to press (O'Rourke 2014). Jenny Moberg (2014, 30), a handicraft agent, advises to use role models and vicarious learning in

handicraft promotion. According to Moberg it is a rather resource friendly way to gain visibility, create awareness and to make products desirable. The use of Internet, promotional photos and role models are active ways to create visibility.

Another way for craftspeople to gain visibility is to participate in common programmes, sell products in a common shop, or to unite under one brand that creates stronger visibility for all. For example the Kilkenny Design Shop (Kilkenny Design Centre n.d.) sells Irish design and handicraft in shops around Ireland. Taito Shops do the same in Finland. Artex, Center for Artistic and Traditional Handicrafts of Tuscany in their Tuscan Home project (Artex n.d.) created a common showroom for selected Tuscan craftspeople to provide them visibility under a shared umbrella brand.

Branding increases the attractiveness of a company (see chapter 5), and can thus be seen a worthy marketing method for handicraft companies. The unique skills and handicraft knowhow create solid bases for branding and added value (Ruohomäki 2000, 29). Today's new forms of visibility and communication possibilities make creating a brand easier than earlier. It is essential for the craftspeople to be active and use their creativity in communication and branding. The creativity of craftspeople can be harnessed for new active and viral communication.

2.6 Future Visions and Development of Handicraft

The handicraft sector has been addressed several development practices across Europe. The practices mostly focus on increasing entrepreneurial potential, competitiveness, cooperation and developing the basic livelihood of the enterprises. The providers of the actions are mainly non-profit handicraft, design and entrepreneurship development organisations or municipalities.

As handicraft is not trend-agnostic. Besides the core development issues of the present day, future perspective should be addressed as well. The integration of ICT is a good example of this. Also other megatrends (i.e. long lasting trends) such as climate change, aging, well-being, societal instability or sustainability,

shape the operational landscape of craftspeople influencing for example on raw materials, customers' attitudes, production and the nature of the profession.

The future is unsure and non-linear. Even a seemingly small event may change the course of development. Some of the foreseen future changes influencing handicraft are increase of co-creation (product development with users), co-working, heterogenic world, and hybrid professionalism and consumption (belonging to many categories at the same time) (Nuutinen, Soini-Salomaa & Kangas 2014, 204-207; e.g. Taalas as cited in Nuutinen, Soini-Salomaa & Kangas 2014, 207). The hybrids may operate on different places and characters at the same time. The other future scenarios in the literature discuss about the following scenarios:

New production methods will step alongside of the traditional methods. For example 3D printing and rapid prototyping are expected to increase. (Soini-Salomaa 2013.) This trend has already started. It may also partly enable the foreseen trend of mass-scale crafting (Anderson 2012 as cited in Nuutinen, Soini-Salomaa & Kangas 2014, 208).

Ethic, responsible and sustainable consumption and production will increase (Soini-Salomaa 2013, 100-111, 198). The trend can lead to new phenomena and work method approaches, for example recycling of materials, trashion ("trash" turned into fashion), repairing old and ruined (e.g. Koskennurmi-Sivonen & Laamanen 2014, 62-72), and as a Do-It-Yourself culture, as foreseen by Nuutinen, Soini-Salomaa and Kangas (2014, 208).

The rise of Pro Amateurs, "professional hobbyism" as foreseen by Nuutinen, Soini-Salomaa & Kangas (2014, 208). The trend is currently ongoing. For example many skilled amateurs gain extra by selling their handicraft products online, and Internet is full of tutorial videos. A new active, creative and social crafts-person that may use social media to share ideas seems to be a new raising character.

The importance of handicraft as a general generator of well-being in the society will increase. This will range from cooperation with the well-being sector, handi-

craft as developer of personal wellbeing, social beneficiary as e.g. social entrepreneurship and innovator, and recycling (Soini-Salomaa 2013, 100-111, 198).

Cooperation with other companies and sectors, for example tourism, will increase (Soini-Salomaa 2013, 100-111, 198). There are strong signs for this trend.

The importance of manual skills will increase, hence preindustrial professions may regain respect and value, including handicraft. Handicraft may find new opportunities for example in manual skills and in specialised services (Soini-Salomaa 2013, 100-111, 198).

The scenarios may lead to the change of a craftsperson's profile. In her research Soini-Salomaa (2013, 198) introduces the concept of the craftsperson 2.0. with four future professional personas (2013, 232-235) which are:

1. Eco ethics: small and ecological are beautiful, handicraft is a lifestyle and artistic freedom is big. Craftspeople have high material knowledge and master skills, and intelligent recycling is part of the concept.
2. Globe-local – techno design: communality and local networks are the driving forces, unlike the artistic dimension. Typical elements are recycling people repairing own things, redesign and professional facilitators.
3. Redesign – community has power: the driving force is eco efficiency, global production, ICT and retailing. This dimension is foresight orientated.
4. Global patchwork guilt – cultural power: a heterogenic and factual world, for example global-local unity, characterises this dimension.

It will be seen what and if the aforementioned scenarios will happen. However there is no doubt that the profession and the operating landscape of a craftsperson will change somehow. How this will influence on handicraft marketing and entrepreneurship is to be seen in the future.

3 CONSUMERS AND MARKETING

“Marketing is the management process which identifies, anticipates, and supplies customer requirements efficiently and profitably” (The Chartered Institute of Marketing 2009.)

Marketing presents products and services to consumers aiming to create value based involvement and purchase (Peter & Olson 2005, 81). In the core of everything is a human being and human needs that should be met and satisfied (Kotler, 1986, 19-25). The better the product fulfils the needs, the more appealing it is perceived (Bergström & Leppänen, 2007, 9), and the more likely is the customer to purchase it. But what kind of human centred elements and variables influence in the customer behaviour and the purchase decision?

This chapter investigates elements related to human behaviour that shape internal and social attitudes towards products thus influencing customer’s purchase process and decision making. The structure of the chapter is presented below in the Figure 6. The observation begins with looking at the value creation, and moves towards the purchase behaviour and decision making through need creation and cognition, culture as influencer, and segmentation and target groups as identifiers.

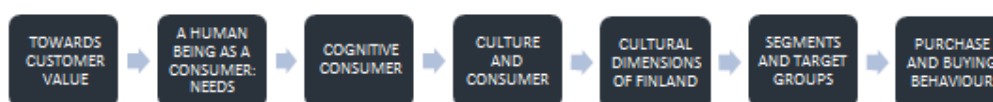


Figure 6. The structure of the chapter “Consumers and Marketing”.

3.1 Towards Customer Value

Consumers are the driving force of economics and marketing (Peter & Olson 2005, 441) and hence companies should aim at forming sustainable customer satisfaction and long-term relationships with them (Kotler 1986, 22). Long-term relationships can be created by delivering value to customers through attractive products (Rope 2005, 51) that meet their expectations and values thus creating cus-

customer satisfaction (Kotler 1986, 22). With positive conditions and if the added value is estimated high enough, a purchase is likely to happen.

The task of marketing is to investigate customers and to create expectations for them. A company should be able to deliver the promised quality, material and immaterial elements. However, despite the company's efforts the end result and the final value creation and perception always depend on the customer, customer's experience, interpretation and customer's culture. (Kotler & Keller 2011.) The interpretation is culture and experience dependent. Branding, design and communication can be harnessed to deliver clearer messages. Handicraft is strongly based on the form and the culture. It delivers exact messages inside its own cultural sphere. The messages may be found exotic or need explanation in another culture.

Value forming is dynamic and organic as customers, their life situations, relationships, behaviour, and affect, the environment and markets constantly evolve (Peter & Olson 2005, 7-8). Thus value formation, customer benefits, and the marketing landscape should be continuously re-identified, re-assessed, foreseen and monitored (Kotler & Keller 2011, 148). A craftsman does not operate in a vacuum. Value creation applies to handicraft as well as its purpose is to create value adding products to customers (Anttila 1993, 53-54). The small size of handicraft enterprises should not become a barrier for investigating customer values.

3.2 From a Human Being Towards a Consumer: Needs

Behind any consumer behaviour and all purchasing activities is a human being with human needs and motivation that can be fulfilled by products and services (Kotler 1986, 26-28; Peter & Olson 2005, 71). This accentuates especially in consumer products (Rope 2005, 306) that also handicraft products are.

Maslow's hierarchy of needs (Maslow as cited in Kotler & Keller 2011, 182-183) provides psychological bases for understanding human needs. Maslow's hierarchy is a progressive structure. The basis is formed of the most elemental needs that enable the core functions of a human being, for example eating and breathing. Once these have been satisfied enough a person moves to the next level of the

needs that is linked to the feeling of safety, for example on health and family. The following levels focus on the need of love and belonging (friends, social group, etc.), esteem (self-esteem, achievement, etc.), and self-actualisation (creativity, achievement etc.). These are physiological, social and psychological needs.

The needs follow humans to the world of consumption influencing on purchase and consumer behaviour. Kotler and Keller (2011, 31-32) divide needs into three categories: (1) needs which are core needs to satisfy, for example a need to eat; (2) wants are concrete things and items that can satisfy needs, for example a sandwich; (3) demands are when wants become specific and are related to the ability to pay, and the added value, for example a sandwich of 5 euros. Needs manifest in products that address to wants and demands.

Marketers' task is to fulfil human needs with well-thought offer of products and activities (Kotler 1986, 26-28). Yet a need may change or cease to exist (Cohen 2006, 53) or be negative, for example a need to avoid something. Kotler and Keller (2011, 32) further divide needs to stated needs ("I want a new hat"), real needs ("need to protect the head against cold in the winter"), unstated needs ("expect the sales person to be professional"), delight needs ("expect the packaging of the hat to be an experience"), and secret needs ("I want to look good in the new hat"). The need, want and demand profile is unique to each consumer (Peter & Olson 2005, 282). Investigating needs, wants and demands of different consumers and consumer groups can create new opportunities and help avoiding pitfalls.

3.3 A Cognitive Consumer

A simple need does not activate a purchase. In order for needs to develop into wants and demands a set of processes and factors that guide attention and decision making has to happen and exist. Factors that drive consumer behaviour are for instance part of psychology, behaviour, habits and rituals, and consumers as part of the society (e.g. Kotler & Keller 2011, 173-188; Peter & Olson 2005, 272-281). They react with products creating unique consumer behaviour patterns.

3.3.1 Cultural and Social Factors

Cultural factors cover major cultures and sub-cultures. Kotler and Keller (2011, 173-181) add social classes to cultures. The culture shapes values and perspectives to life, habits, concepts and how symbols are read. The culture also defines the social elements and habits.

Social factors cover all social areas and interaction in life from family to reference groups and opinion leaders, and from roles to locations and symbols of social interaction. Social factors are culture sensitive and they play an important role in the decision making process. For example the family's opinion may matter to what one considers acceptable and what objects one uses at home. Similarly opinion leaders convince consumers about the quality and added value of products hence creating so called "must haves". Social reference groups are for example family, friends, opinion leaders and peer groups. They can be formal, utilitarian and informal, and they influence on the decision making process with their behaviour, examples, lifestyles, information, opinions, emotions, conformity pressure and potential punishment. Reference groups influence on a person's self-concept and self-esteem, and an individual's personality defines to what extent one follows the social pressure. (Kotler & Keller 2011, 173-181; Peter & Olson 2005, 308-310.)

3.3.2 Personal Factors, Habits and Rituals

Personal factors, such as age, lifestyle, personality and values influence on choices, as positive, neutral or demotivating and negative factors (Kotler & Keller 2011, 173-183). For example a person with a meditative lifestyle is more likely to purchase candles than a car enthusiast, whereas a dog owner may not choose white carpets. Although culture and social aspects shape the offer and opinions, it is the personal factors that make the final decision on purchase and liking. Personal factors lead to that can be personal, individual, or cultural.

Habits and rituals derive from a mixture of culture, social dimension and personal factors. They have an essential importance in consumption (Peter & Olson 2005, 272-281) as primary causes, for example drinking coffee in the morning, or sec-

ondary causes, for example having the habit of meeting friends that sometimes may take place in a cafeteria. Handicraft as activity, service and artefacts can be part of many habits, for example knitting while watching TV, and rituals, for example a handmade christening gown.

3.3.3 Psychological Factors

According to Kotler and Keller (2011, 182-186) the psychological factors cover for instance motivation, cognition, memory, perception, learning, emotions and affect.

- Perception influences on what is noticed in the environment. It can be selective, recognised, or involuntary and automatic. (Kotler & Keller 2011, 183-184.) Environmental factors, preferences, memory, experiences and the physiological state of an individual influence on it as so-called noise. For example a new mother easily notices artefacts linked to babies but not necessarily an announcement of a choir performance.
- Emotions drive perception and decision, thus decreasing the rational dimension of consumer behaviour (Kotler & Keller 2011, 185). Design, brands and cultural connection can evoke emotions. Objects linked to history and identities, e.g. handicraft artefacts, are rich of emotional content.
- Memory influences on the purchase process: increased exposure and emotional and affective involvement with the product promotes the memorising process and memory retention at the time of the purchase. Memory guides attention and perception, and influences on the mental positioning of brands and products (Kotler & Keller 2011, 183-188). Cultural memory may also influence on decision making.
- Learning: social and individual learning shapes behaviour. Learning is influenced by internal and external qualities and events, including social pressure and opinions (Kotler & Keller 2011, 185). A person can learn to products, habits and desired or admirable behaviour that may lead to purchase of products or to disuse them. It is no wonder that consumer education is part of marketing (Peter & Olson 2005, 446).

3.4 Culture and Consumer

A person is socialised and educated to the culture and its products. This can influence in one's purchase behaviour. (Peter & Olson 2005, 317.) For this reason it is important for a marketer to understand the culture a consumer is socialised into. The next sub-chapter observes elements related to culture.

Culture (lat. cultura) is a totality of outcomes of a human being's and society's cognitive, psychological, social and material activity, and shared values and habits (Pieni sivistyssanakirja 1986). A cultural paradigm reflects the values, moral, heritage, and artefacts of an area, a location, a phenomenon or an event (Sulkunen 1987, 184-185). These values, structures and manifestations influence on customer behaviour (Kotler & Keller 2011, 173-181).

Culture is formed of major and sub-cultures. Personal culture can form of a combination of several major and sub-cultures (Peter & Olson 2005, 291-300). Culture can assist identifying and explaining its members. Each culture has its philosophy, values, taboos, rules and artefacts, and form language and immaterial phenomena are concrete expressions of these (Sulkunen 1987, 184-185, 196-198; Evans & Thornton 1989, 152, 220). Handicraft objects are manmade artefacts and therefore expressions of culture and personality of an individual. Handicraft is traditional and its roots are deep in the history. Culture is more meaningful in older products (de Mooij 2004), thus culture can be expected to have a significant influence to the consumption of handicraft.

Each culture has its identity (Evans & Thornton 1989). This research focuses on investigating the marketing opportunities of handicraft in Finland. The starting point is the Finnish culture as whole. During the research opportunities among sub-cultures may arise. The cultural dimensions developed by Geer Hofstede (e.g. Hofstede 1984, 2001; Hofstede & Hofstede 2005) are used for understanding the cultural profile of Finland.

3.5 The Cultural Dimensions of Finland

Hofstede (National Culture, n.d.) has defined six cultural dimensions. Each culture positions to a certain point of the cultural dimension line with opposite polars. The cultural dimensions are and Finland situates on them as follows:

Power distance dimension (PDI) expresses attitudes towards the distribution of power and inequality. Societies with a high PDI index are characterised by big power distances, inequality, awareness of one's position, and high hierarchy. The societies with a low PDI are instead informal, equal, democratic, and heterogenic. (Hofstede 1984, 2001, National Culture, n.d.; Hofstede & Hofstede 2005.) Finland's PDI index is low, scoring 33 (Hofstede. What about Finland. n.d.). Informality and low power distance also manifest in form language and handicraft activity. The products rarely, or never, express power in a flamboyant manner.

Uncertainty avoidance dimension (UAI) tells about an individual's level to tolerate ambiguity and uncertainty. Societies with a high UAI are resistant to change, with fear of failure, lack of diversity, high trust in experts, many rules, and low risk taking. The societies with a low UAI are open to diversity, change and risk-taking, the common sense is trusted, and free time is valued. (Hofstede 1984, 2001, National Culture, n.d.; Hofstede & Hofstede 2005.) Finland's UAI index is medium, scoring 59 (Hofstede. What about Finland. n.d.). The Finnish handicraft products are often modest with low risk-taking (high UAI) and utility oriented (low UAI).

Individualism dimension (IDV) defines how individuals integrate with the society. Individualistic cultures are strongly urbanistic and middle class societies, where an individual is important. In collective cultures an individual gives space to others. The family, society and tradition are important and they should be respected. (Hofstede 1984, 2001, National Culture, n.d.; Hofstede & Hofstede 2005.) Finland is a mildly individualistic country, scoring 63 (Hofstede. What about Finland. n.d.). People depend less of the opinions of others, also what comes to consumption and handicraft products. In Finland people value individualism, good feeling,

and meaning to the self that handicraft products create (Johnson, R. & Äyväri 1998, 48; Kälviäinen & Junnila-Savolainen 2005, 34-53; Luutonen 2013, 11).

Masculinity dimension (MAS) describes the masculinity or femininity of a culture. A masculine culture is hard and competitive with strong gender roles. Winning and status symbols are important. Feminine culture is soft, equal, empathetic and the meaning and quality of life are important. (Hofstede, 1984, 2001, National Culture, n.d.; Hofstede & Hofstede 2005.) Finland is a feminine country scoring 26 on masculinity (Hofstede. What about Finland. n.d.). Finnish handicraft products are playful and human oriented for everyday life.

Long Term Orientation versus Short Term Normative Orientation (LTO): in Long Term Orientated oriented cultures investments are made for the future and for sustainable results. Adaptability, self-discipline, virtues, and respect are valued, and things are relative. The short term normative cultures instead live in the moment, free time and tolerance are valued, injustice is of a great concern, and people stay young for long. (Hofstede & Hofstede 2005; Hofstede. National Culture, n.d.) Finland is rather a Short Term Normative Orientated country, scoring 38 on LTO (Hofstede. What about Finland. n.d.). Handicraft is sustainable and long-term by nature and a popular trend in many Short Term Normative countries. Thus more interesting is the free time aspect. Handicraft is a popular hobby in Finland. It is done for own pleasure and self-expression.

Indulgence versus Restraint (IND): the indulgent societies value playfulness and the joy of life. The restraint cultures on the contraire set rules and boundaries to having fun, free expression of joy and leisure. (Hofstede. National Culture, n.d.) Finland is mildly in indulgency scoring 57 (Hofstede. What about Finland. n.d.). Thus joy of life, happiness, playfulness and leisure are valued and allowed but not quite freely. Certain seriousness underlines the culture. This is also visible in the handicraft artefacts that seem to want to be taken seriously, e.g. the design aspect, but can also be playful, sometimes almost fairy-tale like.

The culture influences how products and communication are perceived. It creates an overall frame on which individuals create their own variations. After all the

experience of a product is not universal as personal, demographic, climatic and environmental elements, and habits shape experiences (de Mooij 2004).

3.6 Segments and Target Groups

Combinations of different cultural backgrounds, experiences, cognitive and social profiles, and external factors create a patchwork of consumers with different needs and interests. The highly saturated markets provide consumers plenty of choice and thus a company cannot simply push its solutions to the customers. Instead a company needs to think who, how and where customers are, what they want, how they behave, and what kind of groups they form. Segmentation can be used for understanding and categorising consumer groups for marketing purposes (Bergström & Leppänen 2007, 93). A consumer analysis precedes segmentation (Peter & Olson 2005, 333). It is followed by selecting the target groups.

Consumers can be categorised into segments for example by the geographic location, culture, demographic elements (e.g. age, gender), lifestyle and personality, as well as by purchase behaviour, economic and consumption profiles, and customer loyalty. The segments vary by size, nature and needs, but they are internally similar. (Kotler 1986, 170-171, 173-178; Kotler & Keller 2011, 32, 236-252.) A company can select one or more segments to serve.

According to Kotler and Keller psychographic and behavioural segments can assist understanding adaptation and consumption of new ideas and products. They divide the psychographic segments into innovators, thinkers, achievers, experiencers, believers, strivers, stylish, makers and survivors. The behavioural segment categories they divide based on needs and benefits (enthusiasts, image seekers, savvy shoppers, traditionalists, satisfied sipper and overwhelmed), decision roles (initiator, influencer, buyer and user), user and usage based behaviour (occasions, user status, usage rate, buyer readiness stage, attitude, and multiple bases), and segments based on the loyalty status (hard-core, split, shifting loyalist and switchers) (Kotler & Keller 2011, 236-252.) All the segments have their approach, adaptation style and attitude towards products that marketers should consider.

Target groups are groups the marketing activities are directed to in order to create desired and positive behaviour. They are selected from the segments. Once the target groups have been selected a company can start planning its marketing strategy and approaches. It can use the same approach to all target groups or differentiate approaches according to culture and needs. Companies may approach the market with same or differentiated image and tactics according to the receiving culture. (Kotler 1986, 179-182.) Handicraft enterprises may not have resources for vast differentiation, thus smart approaches should be used.

3.7 Purchase and Buying Behaviour: 5-stage Model

Eventually the aim is to make the target groups buy company's products. Understanding the purchase process and buying behaviour is essential for creating, maintaining and increasing sales. The purchase process is influenced by the nature of customers and products, and how and where the products can be found. Kotler and Keller (2011, 188-195) present a 5-stage process that has been developed by scholars. This process is described in this sub-chapter.

Stage 1 and 2: detecting the need and information search. The purchase process begins when a consumer recognises a need (see 3.2.). Once a need has been recognised, the consumer starts to look for information from different sources to find a solution for the need. Information may be searched from peers, family and other personal and public networks and sources, experimenting, and from companies. (Kotler & Keller 2011, 188-195.) During the information search a consumer uses the available sources and relies on the memory. Limited sources of information and memory narrow the alternatives and bias the information search. A company can increase its possibilities to be in the set of selection by communicating. Although exposure makes consumers remember the offer better, a company should be careful as too much exposure makes consumers selective and may even make them avoid company's communication. (Peter & Olson 2005, 93-94.)

Stage 3: evaluating and narrowing alternatives. Information search provides a set of alternatives. A consumer narrows this set of alternatives, i.e. an awareness set, into a choice set. The alternatives and their potential to satisfy the need and create

benefits are evaluated. The existing attitudes, beliefs and expectancy form the process and the final choice. (Kotler & Keller 2011, 188-195). Experiencing the product first hand helps a consumer to narrow alternatives (Porter 1985, 138). It can be trying products on, feeling and tasting products or something else. Shoppers often browse products. Especially handicraft products benefit of experiencing as the touch starts creating a relationship between a customer and a product.

Marketers can increase their chances to be selected by communicating about the products in an appealing and understandable manner. Consumers evaluate the message from different perspectives, combine information and eventually form the final evaluation. A familiar product and brand have high chances to be on the top of the selection (Peter & Olson 2005, 102-107, 122-123, 148.) Also experiences from others raise a product or a brand's position on the choice set list. Opinion leaders and any person in an important position to the consumer influence the choice (Peter & Olson 2005, 207). In handicraft opinion leaders and role models could be for instance family, friends, bloggers and vloggers, designers and famous people. Peter and Olson (2005, 125-126) remind that a marketer can influence on consumer's attitude and knowledge also by adding values or beliefs, and by decreasing negative and increasing positive attributes and beliefs.

Some elements may hinder decision making in purchase, for example lack of variety, motivation (Kotler & Keller 2011, 195-196.) or lack of time or information where to find products. This may create problems to handicraft companies due to their minimal communication, small visibility, and low image of the sector.

Stage 4: The purchase decision is made from the choice set (Kotler & Keller 2011, 188-195). Customers evaluate the products. Adaptability to own style, life situation, problems, goals, available information, general use criteria, benefits and value product may provide usually guide the decision making (Peter & Olson 2005, 156; Porter 1985, 142-144) as external factors as well (Kotler & Keller 2011, 188-195). They can be for example unexpected situations, politics or financial situations. When money is tight people tend to buy things they retain the most necessary (compare to Maslow's need hierarchy) and preferably with a low price. Also the mental state influences on the purchase decision.

Stage 5: Post purchase behaviour follows the purchase. It includes the use and experience, and disposal of the object. This final path may be positive, negative or neutral. (Kotler & Keller 2011, 188-195.) Consumers share their experiences. Today especially word-of-mouth passes from person to person through different communication channels (Kotler & Keller 2011). Besides positive, consumers may have negative post purchase experiences and they may create dissonant behaviour towards the purchase and the product (Blythe 2008, 38-39). This post purchase dissonance creation should be avoided or at least reduced. The best way for a company to do this is to maintain its promises to the customer and make their expectations meet (Blythe 2008, 39). This creates an experience. Based on experiences, consumers mentally position the product and the brand (Blythe 2008, 68-69).

4 MARKETING STRATEGIES

Once the segments and target groups have been identified and decided, the business idea decided, and the marketing conditions investigated, a company can move towards planning and implementing marketing strategies (Kotler & Keller 2011, 60-61).

Most marketing literature focuses on large companies. Although the core principles may be the same, many small companies have difficulties applying them in practise due to the company size and lack of resources. This chapter presents a set of marketing strategies that could be applicable to small companies.

The structure of the chapter is presented in the Figure 7. First this chapter reflects why strategy is important to a company and its stakeholders. Then the research moves on to strategy models starting from the classical 4P marketing mix model.



Figure 7. The structure of the chapter “Marketing Strategies”.

4.1 The First Steps on the Strategy Road

A company’s challenge is not only to meet customers’ needs but also to build competitiveness towards other companies operating on markets and to plan own actions in order to survive. Investigation and a strategic approach are needed to understand and answer to this complexity. Kotler (1986, 68-72) defines a strategic management process as a process where a set of activities and principles, that are based on a company’s operational principle, have been decided to guarantee a sustainable existence, growth, competitiveness, holistic development and profitability of a company in a long-term. In this process a company must have a clear idea about its aims and objectives. Kotler and Keller (2011, 59) divide strategy into three phases: planning, implementation, and controlling and follow-up.

Strategy can have different focuses and priorities according to the company's aims. Defining the aim and the elements of the operational environment is the starting point. At this stage seven areas are essential:

1. Understanding the nature and the structure of the industry and competing industries (Porter 1985, 5).
2. Understanding consumers and their behaviour: who are they, why, what, when, and where they buy, and who are the non-customers;
3. Knowing and understanding the competitors and hence analyse them and their importance on markets: who are they, what they do, what is the offer, how they operate, and who are the indirect competitors;
4. Knowing general stakeholders, their needs and behaviour;
5. Knowing own company, own offer, and operational style and dynamics;
6. Knowing the general operational environment, including legislation, media, and financing;
7. Knowing the operational principle of the own company, and what the own company wants achieve, and which markets it operates.

(Bergström & Leppänen 2007, 41; Kotler 1986, 48, 119-150.)

The results can be studied further with a SWOT analysis that supports understanding the marketing landscape and operational environment by assisting to determine internal strengths (S), internal weaknesses (W), external opportunities (O), and external threats (T) (Kotler 1986, 96). Eventually the marketing opportunities should be analysed, target markets selected, competitors, own company and products positioned in relation to the marketing statement, and marketing system and plan developed (Kotler 1986, 83-92). Understanding competitors and their position, and defining own position is part of strategic marketing planning. For example a product can be familiar or exiting, expensive or economic. Positioning helps to understand the bases for pricing and for other elements of the strategy.

Strategies are done for different purposes as the stage of activity, market position, competitive advantage, and products influence on it. For example a marketing strategy for a market leader is different from a challenger's or a follower's strate-

gy, a strategy based on product development (Kotler 1986, 230-240, 262-287), or when a new product is introduced to the markets (Cohen 2001, 54-56).

There are many approaches to strategy. The following sub-chapters observe such approaches that can provide possibilities for the handicraft sector.

4.2 Company and Its Stakeholders in Common Value Creation

A company creates value to its customers and other stakeholders, for example to suppliers, buyers, and content bonded stakeholders (Porter 1985). In handicraft these can be for instance suppliers of raw material, hobbyist, or tourists.

As a company's strategies derive from and amalgam with its value systems stakeholders become part of the strategy. Value systems cut across all company's operations and contacts, creating value chains with supporting activities that manifest differently to stakeholders and operators inside and outside the company and in different culture, time and economic contexts. A value chain is a process or a chain that describes a benefit or a need developing into a final product or solution within a company's structures and finally reaching the consumer. The value creates and increases along the process as each step of the chain creates value to the final outcome, company and stakeholders. The value accumulates to the consumer as the final value. (Porter 1985.) The operations that are directly linked to production and service, and delivering and marketing products to customers are primary value creation elements as the value creation is evident in them (Porter 1985; Porter as cited by Kotler & Keller 2011, 56). Such chain in handicraft could be for example the following: a customer's need is to have warm hands in winter. A handicraft company gets wool yarn from a supplier (first value creation), the yarn itself does not have value to the customer as it is unwearable. The craftsperson knits the yarn into mittens. The end product as a functional artefact has operational value itself, but the pattern, design, colour of the mitten can notably increase the value to the customer. The name of the craftsperson may create value as well. Finally how the mittens are marketed and sold and what kind of service is embedded in the process create additional value that can be positive or negative.

The primary value structure is supported by secondary value structures that enable smooth running of the first level value creation. Porter defines them a company's infrastructure, human resource management, technology development and procurement (Porter 1985, 37; Porter as cited by Kotler & Keller 2011, 56). A small handicraft enterprise has simple value structures operated by the craftsman.

In a value creation process a company should also observe the external stakeholders and activities as value networks contain value creation opportunities (Kotler & Keller 2011, 56-57). This is rather evident for a craftsman as operating alone does not permit many activities. It is also in line with the principles of the holistic marketing orientation which embeds a strong value creation aspect that transmits to the customer (Kotler & Keller 2011, 58), and the customer chooses to pay this final value or not (Porter 1985, 38). Market and customer research provide information about value and how they form among different individuals and groups. The value creation work assists forming segments and target groups (Porter 1985, 236, 323).

The value chain has linkages that could be characterised as touch points where participants of different parts of the process or different processes meet. Porter argues that when optimised and coordinated these vertical or horizontal linkages can lead to competitive advantage (Porter 1985, 48-49.) Hence it is worth investigating value elements of the stakeholders and to observe operational processes. As the linkages have the potential to create value and may even assist to reduce costs, it is important for a company to identify its value chains and linkages that may also be between direct and indirect activities, and how they work, and embed this aspect to strategy and strategic value creation (Porter 1985, 64-76, 97).

Value chains are an essential part of a company's strategy. Yet they are also tactical. Value chains can be used for reflecting and developing various areas in a company's activities, for example sustainability, differentiation, or issues with raw material (Porter 1985, 97-121). Observing own working methods, connections with customers, and other processes may lead to increased competitiveness and identification of market opportunities for handicraft enterprises as well.

4.3 The Marketing Mix

Probably one of the most known marketing strategy models is the 4P marketing mix that has been developed by E. Jerome McCarthy (McCarthy as cited in Blythe 2008, 6; Kotler and Keller 2011, 47). It is comprised of four parts that aim to increase demand and sales: product, place, price and promotion (e.g. Bergström & Leppänen 2007, 85; Rope 2005; Kotler 1986). It can be customised to each purpose and product with defined target groups and their lifestyle requirements, market area, product's lifecycle stage, and time with a defined plan and activities (Kotler 1986; Kotler & Keller 2011, 514-515).

The chosen strategy should be informative, persuasive and fit the company's image (Kotler & Keller 2011, 526-527), and it should be continuously monitored and redirected as needed.

4.3.1 4P: Product

Kotler (1986, 295) defines a product as everything that can fulfil needs of and that is offered to the customer, thus it can be for example an artefact, service, person, place or a process. Products can be consumed while produced, like services, or in a different location, time and place. Products are vehicles of, for example, communication, self-expression, culture, status, social group, values, goals, and other psycho-socio-economic and cultural elements (Csikszentmihalyi & Rochberg-Halton 1981, 26-33). A person can communicate through products and their symbolic meanings (compare Lurie 1992). The form language can be harnessed to express these dimensions.

A product is composed of multiple layers that can simultaneously respond to different rational and emotion needs of consumers (e.g. Bergström & Leppänen 2007; Kotler 1986). Kotler (1986, 295-296) defines the product layers as (1) the core of a product that answers to a need, (2) the formal product that is the recognisable and differentiating element of a product, for example design, and (3) the expanded product that is composed of the totality of the experienced benefits, such as delivery, after sales services and so on.

A company can produce unique products, product series, product families or mass products. A product assortment is the totality of products that a marketer offers (Kotler 1986, 297-298). Product families can be recognised by similarities, form language and the basic philosophy that bond them. They provide opportunities for new products and product line extensions that make a successful idea live longer and provide customers new reasons for purchase. These are part of a product system and portfolio that organises company's offer and shows gaps for new products and opportunities (e.g. Kotler 1986, 297-308; Kotler & Keller 2011, 358.)

Products have different lifecycles. A product's lifecycle includes introducing the product to markets, and the growth, the maturity and finally the decline of the product (Kotler & Keller 2011, 332-338). Classic products have a longer lifecycle than trendy crazes that can last one season only. Standard products are always in a company's offer, seasonal products are in the offer for a defined period of time; and promotional products and star products create brand and make people shop (Bergström & Leppänen 2007, 116). Some basic products create big sales and income whereas some products with a small market share create good profit (from The Boston Consulting Group matrix as cited in Blythe 2008, 104-106).

Any product decision made should be preceded by a product, market, competitor and customer analysis and forecast (Kotler 1986, 299-308; Kotler & Keller 2011: 397) as it is essential that the products are in line with the image, brand and strategy and that any decisions taken are customer oriented.

4.3.2 4P: Price

From a consumer perspective, a price is a combination of efforts, time, sacrifice and money that one invests to a product (Peter & Olson 2005, 394). Customers create a mental idea what a product should cost and if it is worth the suggested price. They may not be willing to pay the price set by the company. The price can create profit or loss for both, the customer and the company that for the customer can also be psychological (Kotler 1986, 321; Kotler & Keller 2011, 359-366; Peter & Olson 2005, 401.) Peter and Olson (2005, 401-405) present three different

prices: a real expense based price, a need-price and a cognitive price that forms when a customer compares prices and products and their ability to satisfy needs.

Before setting a price a company should think carefully its demand, general price level and customers' ideal price, competitors and their offer, and finally decide on own position on markets and strategy with geographic and promotional variation (Peter & Olson 2005, 405; Kotler & Keller 2011, 411-429).

A price can be a strategy as market shares, demand and image can be gained through lowering and increasing it. A price can also be a reaction to competitors' actions or a way to introduce a new product to markets. (Kotler 1986, 342-346, 335-346.) Thus a price strategy is also part of the company's image, position and competitive potential, and pricing aims to create profit. Kotler (1986, 321-334) divides the bases of the pricing methods in costs, demand and competition. Whereas Porter (1985, 11-16) finds four approaches for setting a price: (1) cost leadership through low cost, bulk product, large scale and standardised production, (2) differentiation of products, marketing and systems, (3) focusing of a specific segment, or (4) apply a combination of the three previous methods. If a company selects the differentiation approach, it should be able to justify the higher price (Porter 1985, 127-130). Also a product's purchase frequency influences the price (Kotler 1986, 344): a slower frequency better justifies the higher price. Product mix pricing aims to create combinations of products and prices, for instance two parts have a fixed price and one is variable (Kotler & Keller 2011, 364-366). A handicraft enterprise should reflect what pricing options can fit to its image, production costs and increase its profitability.

4.3.3 4P: Place

Place is a physical or virtual marketing channel where products are available and marketed to customers. Market places can be own or external, for example a retail shop. Kotler and Keller (2011, 437) define marketing channels as interdependent bodies that assist delivering a product or information about it to the customers. External points of sale can help to reach more customers. Packaging and product

information should be planned to serve exposure at a marketing place. Taito shops are a known marketing channel for the Finnish handicraft enterprises.

A company should carefully select an external distribution channel as the distribution channels should support the company's image, strategy and aims, by being on right markets, maximising the visibility and availability to customers (Kotler 1986, 360-366; Kotler & Keller 2011, 476-480). Knowing the customers is elemental in this process (Kotler & Keller 2011, 444-448). Additionally, a point of sale is a delivery place that influences on purchase decisions and it provides information about customers and allows being in touch with them, thus being an important information channel for companies (Kotler 1986, 349, 354).

4.3.4 4P: Promotion

Promotion is a tool to make product or a company visible and to attract customers' attention and interest towards it with the purpose of creating a purchase and a positive user experience of the product (e.g. Kotler 1986, 397-398). Active promotion is especially elemental to consumer products (Rope 2005, 306).

To pass messages to customers a company should manage to attract attention, create interest and develop a desire (Blythe 2008, 174 adapted from the AIDA model). Catchy and emotional contents increase reachability of the message and raise attention while noise (i.e. disturbance) between the sender and the receiver hinder it (Blythe 2008, 181; Kotler & Keller 2011, 502). The messages should be sent through different channels and they should be coded with signs that the receiver understands (Blythe 2008, 170-172). In handicraft artefacts, the form language can be a communication method of messages.

According to Kotler and Keller (2011, 514-515) different aspects, for instance the nature and lifecycle of a product, competition and customers influence in the communication style. To increase a positive impact of communication and promotion a company must first investigate and analyse its target groups and their communication, and think what it wants to communicate (Kotler 1986, 395-397; Rope 2005, 501). All communication should be based on the image that a company

wants to promote (Kotler 1986, 391). The communication tools, channels and actions are planned based on the preliminary work (Kotler & Keller 2011, 500-514).

The communicated messages can be personal and non-personal marketing activities that can be direct or indirect (Kotler 1986, 391-392). They can be push strategies that only promote the product, or pull strategies that focus on the customer perspective and understanding what a customer wants (Blythe 2008, 218). Methods of marketing communication mix can be sales promotion, PR, launching, advertisement and personal selling (Kotler 1986, 391-392; Kotler & Keller 2011, 512-514, 541-557; Blythe 2008, 174). The new communication tool is Internet that enables messages to be spread widely, interactive communication with customers, interactive marketing, and it makes customers communicators as they spread messages, talk about their use experiences online (Kotler & Keller 2011, 562). The consumers may become evangelists and opinion leaders, e.g. bloggers and vloggers, spreading the word on the behalf of the company, and the word-of-mouth enables fast spreading of user experience and information (Blythe 2008, 195-196; Kotler & Keller 2011, 568-578; Smith & Zook 2011, 9, 22, 127-128). For Smith and Zook (2011, 17) an ideal customer is not one who buys a lot but someone who can spread a message widely. Fast and viral spreading of information can help creating brand in a very short time (Smith & Zook 2011).

Internet and social media offer small companies a fast, time and resource friendly, economic and autonomous way for marketing and communication (Kotler & Keller 2011, 568). Another communication practice that is suitable for small companies, including handicraft enterprises, is Guerrilla Marketing. Creative Guerrilla Marketing website (n.d.) defines it as: "Guerrilla Marketing is an advertising strategy that focuses on low-cost unconventional marketing tactics that yield maximum results". It delivers smart, direct and targeted messages to specific target groups. Thus understanding customers and their purchase behaviour is important. The messages can be for instance solutions to problems, and useful information. Unlike traditional marketing, Guerrilla Marketing does not exclude cooperation with competitors (Parantainen 2005, 11-19, 76.) There is always something smart and wit, almost provocative, in Guerrilla Marketing. It is linked to emotions;

something that catches the eye of the customer and makes marketing memorable. The impact of Guerrilla Marketing can be more effective than that of the traditional marketing. (Parantainen 2005, 44, 49-50). Therefore it is able to attract attention and create interest (see Blythe above). It is also useful as customer reactions and attitudes may change quickly leaving short time for reacting. Guerrilla Marketing is able to react quickly as no big marketing processes are required (Parantainen 2005). Internet and the social media can be used in Guerrilla Marketing.

4.4 Blue Ocean Strategy

The reality of a handicraft enterprise differs from that of a large company. A handicraft enterprise does not have similar resources for research, implementation, communication and strategy. Yet it has to develop and survive. Thus it has to find alternative paths that are suitable for a company with little resources in hand. One of them is the Blue Ocean Strategy.

The concept of the Blue Ocean Strategy is about finding new undetected market areas and ways of marketing instead of the known habits and market areas that are full of competition. Blue Ocean Strategy does not focus on defeating competitors, but rather on making competition insignificant through value innovation, creating new values to customers, and new market spaces. They leave the Red Oceans of the known and competed markets. (Kim & Mauborgne 2006.) Small handicraft companies do not have resources to start a “war” against mass production, thus Blue Oceans may provide opportunities for them. Potential markets are often hidden and waiting to be discovered (Cohen 2006, 255).

Handicraft has struggled competing with industrial products and with the rules of the industrial markets. This is Red Ocean for them, and as small actors they are easily left floating around in high waves. Herewith are presented two approaches of the Blue Ocean Strategy that may be interesting for the handicraft enterprises. The first principle of Blue Ocean Strategy is to redefine the frames of competition and finding Blue Oceans using four questions (Kim & Mauborgne 2006, 51, 60):

- What can be reduced below the habitual level?

- What can be eliminated? Something that is taken for granted on the sector?
- What can be created?
- What can be highlighted more than in the sector in general?

The four questions help in differentiating products and finding new openings.

Another way to find Blue Oceans is to focus on customers, or rather to non-customers who provide positive potential (Kim & Mauborgne 2006, 127-136). Kim & Mauborgne (2006, 128-136) divide the non-customers in three groups:

- Close to markets: they buy only if they have to. More appealing solutions could make them customers.
- Refuse to use the offer: they know the offer but do not purchase any for some reason, for example for price.
- Furthest from the markets: the offer has been excluded from their consideration set.

Moreover the similarities between the non-customer groups may provide new opportunities (Kim & Mauborgne 2006, 141). Adding value to the non-customers could make them switch to own offer (Blythe 2008, 115).

When implementing the strategy, also in the Blue Ocean Strategy, like in any other strategy, it is essential to involve, educate and motivate the staff to the process (Kim & Mauborgne 2006, 175-176). Implementing the Blue Ocean Strategy does not exclude using principles of other approaches and strategies, for example the marketing mix. On the contraire, different strategies can support each other.

5 IMAGE AND BRAND

The BusinessDictionary.com (n.d.) defines a brand as “Unique, design, sign, symbol, words, or a combination of these, employed in creating an image that identifies a product and differentiates it from its competitors. Over time, this image becomes associated with a level of credibility, quality, and satisfaction in the consumer’s mind (...).” A brand protects the originality and authenticity of a product or a company and differentiates it from others.

A brand holds great symbolic and intangible value. It could be compared to a signature that is a proof of authenticity and originality. According to Kotler and Keller (2011, 264) trademarks were used in the Medieval handicraft guilds for signing the work. Like back then, also today the makers “signature”, a brand, is a guarantee of the quality of a product (Kotler & Keller 2011, 264). The identity and the maker’s skills are essential in handicraft, as the product and its added value are strongly based on them. This chapter investigates selected dimensions of branding that are essential for handicraft. These are presented in the Figure 8: elements that lead to branding, brand’s meaning as a strategic tool, brand identity, brand equity, and brand architecture and portfolio.

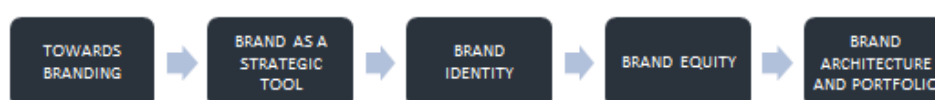


Figure 8. The structure of the chapter “Image and Branding”.

Branding and distinctiveness are especially important in handicrafts as they provide an economic mean for visibility and competitiveness for the low income sectors and its products.

5.1 Towards Branding: Quality, Values, and Ethics

This sub-chapter sheds light into elements leading to branding. Brands are value driven. Redeeming product and value promises is the bases of a brand (Smith & Wheeler 2002, 11). The more appreciated the values are, the more valuable the

brand is. Aaker (2010, 95-101) defines values and benefits of a brand emotional, functional and self-expressive. They develop into functional, social, psychological and ethical dimensions of a brand (Gad 2001). Quality is an essential part of value and it can be functional, tangible, psychological or immaterial. Quality in handicraft has traditionally been thought as technical and aesthetical quality of a product. In the past the quality standards were strict and for example a craftsman had to pass a test to become a master. Guilds created quality standards to follow (Lecklin 2006, 15-16). A signature was applied only to a product of a certain quality and by a certain maker.

Today quality is still part of a brand, although as a larger and a more holistic concept. The concept of quality covers all areas of a company's activity from internal to external processes and competition, and this quality process should be sustainable and continuous (Lecklin 2006, 20, 134-136). For example a sales process can be a vehicle of customer value creation (Smith & Wheeler 2002, 126) and quality. Quality can be defined by standards and through customer perception. For instance security can contribute to quality; hence a good quality product is safe. Holistic quality can become an essential tool in competition internally and externally (Lecklin 2006, 24), hence being a tool in brand strategy. The discussion about quality of a single product has moved to total quality management that, in order to be a competitive and a strategic tool, should be applied to all company's activities from development of the staff to social responsibility (Lecklin 2006, 17, 26-29, 35). The quality finally measures as customers' and stakeholder's response, and as an overall functionality of a company (Lecklin 2006, 99).

Quality shifts back to values. Customers' value, product and brand expectations evolve in time. Hence it is essential for a company to recognise and monitor customers' values. (Lecklin 2006, 90-91.) Information about perceived and experienced customer values can be obtained for example from social media and talking with customers. Customer value creation assists branding and brand loyalty.

Ethical values are an essential part of brand creation (Aaltonen & Junkkari 2000, 15; Gad 2001) and ethical values are growing increasingly important for companies. Good ethics increase a company's productivity, quality and societal respect

(Aaltonen & Junkkari 2000, 49-51) and improve the brand image. According to Kotler and Keller (2011, 651-655) the most interesting companies to people, apply socially responsible marketing, and are socially responsible also on legal and behavioural dimensions. Handicraft products and enterprises contain ecological, sustainable and ethical values, for example, the slow and local production, and conserving the cultural heritage. Hence quality, value and ethics could become strategic tools in brand creation.

5.2 Brand as a Strategic Tool and Positioning

A strong brand can protect a company or a product against competition during challenging times and create long-term competitive advantage (Aaker & Joachimsthaler 2000, 25; Gad 2001, 47-49; Smith & Wheeler 2002, 2). Therefore the strategic meaning of a brand should not be underestimated.

A brand is more than just awareness of a product or a physical and functional product (Aaker 2010, 72; Bergström & Leppänen 2007, 56), it is a strategic tool (Aaker & Joachimsthaler 2000, 25) that embeds for instance emotional, semiotic, social, cultural and psychological elements and values (Blythe (2008, 118). A brand's value is immaterial and durable in time (Aaker 2010, 78-85; Gad 2001, 49-51). For example the city of Florence in Italy is a brand. It is also part of the Italian design, art and history brand. In this context products may change, hotels may vary but the image, the charm, the brand will always remain. The brand thus is a strategic tool for Florence. It can be the same for a company too.

Although building and managing a brand is demanding, a financial investment does not guarantee a top brand (Gad 2001, 30). Instead the core idea, consistency of the brand, the ability to keep the brand promise, knowing the customers, and having a brand strategy in line with the organisation's business idea (Aaker & Joachimsthaler 2000, 24, 31-32; Kotler & Keller 2011, 306, 309), authenticity, and knowing the desired position on markets are elemental. Satisfied customers can end up creating brand loyalty (Kotler & Keller 2011, 264; Smith & Wheeler 2002, 43) and this satisfaction works on the company's behalf as the customers spread a positive word about the brand (Smith & Wheeler 2002, 35, 43). In fact, according

to Aaker and Joachimsthaler (2000, 275) good and sustainable relationships with customers is one of the main brand development areas.

The nature of a company, its products, and the brand influence how the strategy is built and implemented. A company needs to establish what is its main brand, sub-brands, and their variables, and what segments and target groups these are addressed to (Aaker & Joachimsthaler 2000, 48-50, 66-69; Kotler & Keller 2011, 297, 282-283). A craftsman does not have brand selection of a large company. However, as a person, a process or even a style can be a brand he can think what it his main brand: the personality, products, special skills or something else.

The core is the bases for the identity of the brand. The core idea of the brand is essential in any development, as brand strategy and management, target group selection, and positioning the brand on markets, all derive from it (Aaker & Joachimsthaler 2000, 48-50; Kotler & Keller 2011, 306, 309).

Positioning of a brand is acknowledging and creating value based diversity between the brand and its competitors, and communicating this difference to target audiences (Aaker 2010, 176, 184; Kotler & Keller 2011, 265). Communicating about the points of parity and difference with competitors assists clarifying the brand's position on markets (Kotler & Keller 2011, 306, 309). Often a fourfold table with axes with opposite ends assist visually concretising the position of a brand among other brands. Naturally it is communicated to customers differently using symbols and other tools. A brand can be positioned for example middle-high of the price and high of quality, or high/low quality and high/low price. Handicraft may hold positions from high to low quality, but overall it is perceived higher in price than correspondent industrial brands, except many design brands. Yet the higher price of handicraft should be justified to create consistent position.

Emotional and psychological elements guide positioning and purchase decisions (Kotler & Keller 2011, 312-313). The power of emotions reaches further. Emotions live in narrations. Kotler & Keller (2011, 313-315) argue that narrative branding can be an alternative to positioning. This concept goes hand in hand with cultural branding. Both are in line with the Experience Economy of Pine and Gil-

more (1999) and Rolf Jensen's Dream Society (1999) that both tell about the additional value of stories and experiences for customers in the era of highly saturated markets, how these can create added value. Thus narration creates openings for positioning. Brand positioning should in addition take into account the future aspect, how markets and brand itself may change.

The rise of Internet creates new possibilities and challenges for branding and brand strategy. With the help of Internet once slow brand building process can now be accelerated considerably (Smith & Zook 2011, 6-7). An essential element that influences in planning brand strategy and implementing it is brand identity (Aaker & Joachimsthaler 2000, 69). This is discussed in the next section.

5.3 Brand Identity

Like a person, also a brand has its identity that forms of a set of characteristics and associations (Aaker & Joachimsthaler 2000; Aaker 2010, 68-74; Kotler & Keller, 2011), and that is purposefully created and maintained (Aaker & Joachimsthaler 2000, 71). Indeed brand personality can be described with human traits and demographics (Aaker 2010, 142; Aaker as cited in Kotler & Keller 2011, 173-181), people have relationships and interact with brands (Aaker 2010, 141-172; Luutonen 2002, 74; Peter & Olson 2005, 81), and eventually people create opinions and perceptions about brands as of persons as well. The opinions and perceptions may differ from the intentional ones. However, the brand identity generally creates a more durable and personal relationship with the brand. The more associations the brand contains the stronger the brand is (Aaker 2010, 93).

Brands are "labels". Through human related traits brands help customers to identify and express their own personality and values (de Mooij 2004, 101), and tell about their lifestyle and aims and objectives in life (Smith & Wheeler 2002, 5). Symbols that brands carry can help expressing identity as they hold strong associations for interpretation (Aaker 2010, 148). The interpretation is dependent of the culture, social learning and social pressure. The symbols, that also a brand can be, can connect one to a social group (Gad 2001). The social acceptance and the ability to express oneself through a brand are additional immaterial benefits of a brand

(Aaker 2010, 97-99). The personal benefit, possibility to identify with the brand, brand as part of the personality, and a brand having an identity like a human, strengthens the relationship between a customer and a brand (Aaker 2010, 101, 103). Identification with the brand and its identity may create further applications to vicarious learning, i.e. the use of the role models in marketing.

A brand's identity structure reminds of an identity structure of a person and culture (see 3.4.). The core identity is the very soul of a brand, which the extended identity completes into a holistic brand identity (Aaker 2010, 85-88), similarly as a person becomes whole within a social and cultural context. Through this the origin of a brand, country, may also become an association and an element how a brand is perceived and integrated as part of the self. (Aaker 2010, 73; Kotler & Keller 2011, 636). According to Gad (2001, 31) a person develops a deeper connection to a brand with a cultural dimension. This strengthens the link between a culture bounded person and a culture bounded product or a brand that can become a strong symbol of a person. This is an especially strong phenomenon among expatriates. For Gad (2001) a brand has an ethic, functional, social and psychological dimension that can all become part of the brand experience and personality.

As a person may appear differently to people with different values and backgrounds, the same brand can operate on different markets in different variations. The core idea remains the same, but the value may change, due to different culture related emotional and functional elements (Aaker & Joachimsthaler 2000, 72-78.)

During a brand identity building process it is essential to remember to choose what kind of personality the brand wants to be and how it goes together with the product and the company's philosophy. The brand personality should be credible at all levels and activities, including communication (Aaker & Joachimsthaler 2000, 80-98.) A well-designed and managed brand identity contributes to value creation, positioning, differentiation, brand strategy and brand equity, and is thus elemental of a brand (Aaker 2010, 105, 150, 202).

As the core is consistency and credibility, and as handicraft products are embedded with emotional and cultural, and expressive elements, creating a brand identity should be fully feasible to a small handicraft enterprise.

5.4 Brand Equity

Brand equity is an essential part of a company's brand strategy. It is a balanced combination of brand's dimensions that create value to the customers, thus customer loyalty, and to the company. (Aaker 2010, 7-8; Aaker as cited in Aaker & Joachimsthaler 2000, 25, 38.) The brand equity dimensions are:

Brand awareness refers to how well customers know and are aware of a brand, i.e. if the brand is the first that comes in mind. Symbols, e.g. logos, can be used to increase awareness and the memorising process. Awareness is usually attractive to people – more known equals to more trusted (Aaker & Joachimsthaler 2000, 38; Aaker, 2010, 9-11.) The awareness should be strategy oriented (Aaker 2010, 17).

Brand loyalty means the customers' loyalty to a brand and the readiness to swap it to another is one of the most important elements in branding. When managed well, it can protect a brand from the competitors (Aaker & Joachimsthaler 2000, 38; Aaker 2010, 21-22). Customer satisfaction does not necessarily create loyalty (Smith & Wheeler 2002, 28, 31). Loyalty should be built on more than just customer satisfaction. The tendency to identify with brands and to take brands as part of the self (see 5.3.) may contribute to customer loyalty.

Perceived quality: how customers perceive quality and how the promised quality matches with the expectations (Aaker & Joachimsthaler 2000, 38; Aaker 2010, 17-19). Interpreting brand information wrongly may create wrong expectations about the quality (Aaker 2010, 20). For example cultural differences can cause misreading information and signs.

Brand associations: qualities and associations that consumers connect to the brand (Aaker & Joachimsthaler 2000, 38; Aaker 2010, 9, 25). An association can be e.g. a person, country, colour, symbol or an emotion that represents the brand in the consumer's mind (Aaker 2010, 25). A company can investigate associations by

using indirect brand investigation methods that reveal the hidden psychological and cognitive connections to brands, for example what country, emotion or a car a brand is associated with (Kotler & Keller 2011, 106, 164, 247-253).

Each brand equity element creates value due to the different knowledge and experience levels of customers, and can result as positive or negative brand equity (Kotler & Keller 2011, 266). A negative equity can be turned into positive, and the positive brand equity should also be monitored actively. A balance in brand equity usually improves a brand's position on markets (Gad 2001, 32-33).

Kotler and Keller (2011, 271-272) identify three significant drivers of brand equity: 1) name, logo, slogan, packaging – elements that create the visible layer of the brand; 2) the product itself (material or immaterial) its accompanying material and marketing, and 3) brand associations. All the three layers are culture sensitive: for example the name may be wrong to the culture, the product incomprehensible or not fit to the habits of the culture at all (no need), and the associations may be negative. Investigating and building brand equity necessitates cultural awareness. However, adversity in the cultural context can also become an opportunity, and associations can be created on purpose. This can be especially significant in design and handicraft products where the culture is part of the branding package. Whichever it is, Kotler and Keller (2011, 262-273) remind that the elements of brand equity should be created such that they make the brand positively memorable, meaningful, and contain positive values, and makes the brand protectable. The weakest element in brand equity for craftspeople is the brand awareness. The possibilities of Internet should be investigated to strengthen this dimension.

5.5 Brand Architecture and Portfolio

A company can have multiple brands. They can be managed through brand architecture and brand portfolio: a brand portfolio is a set of brands, sub-brands, and co-brands of a company that is managed through brand architecture for profitable activity. A brand portfolio organises brands into categories that are based on e.g. segments they are targeted to, or where and how brands are used. A brand portfo-

lio also defines the roles of brands. (Aaker & Joachimsthaler 2000, 196-220.) Brands can be divided in different ways. Herewith is used a hierarchical division.

According to Aaker (2010, 242) a company's brand range can include corporate brands, product line brands, sub-brands and features that serve brands, e.g. services. A handicraft company normally has a range of different products. Artefacts, a craftsman's skills and services can be comprehended as brands. In such case, for example a craftsman with his manual skills could be a corporate brand. Product lines and sets, sub-brands and brand features include main and supporting brands (Aaker & Joachimsthaler 2000: 150). Brands can also be co-brands where two or more companies work together (Kotler & Keller 2011, 366). In handicraft for example a group of craftspeople can identify themselves as a co-brand, for example Roman weavers.

A brand set can be divided into a set of image, strategy and marketing driven brand roles, such as:

- Strategic brands are important for today and future performance of a company. These image makers are expected to generate the biggest profit (Aaker & Joachimsthaler 2000, 196-219; Aaker 2010, 247-248). For a craftsman this can be e.g. the product he/she is most known for and that sells the best.
- Milkers are brands that may not be the most interesting ones, they require little support, but they have plenty of customers and they sell well generating good income (Aaker & Joachimsthaler 2000, 196-219; Aaker 2010, 247-248). For a craftsman this can be e.g. a quick easy to make product that brings money, e.g. simple candles for a candle maker.
- Silver bullet brands are sub-brands or benefits that underpin and support the more central brands and image (Aaker & Joachimsthaler 2000, 247-248; Aaker 2010, 196-219). For a fashion house, this could be a fragrance.
- Divestment candidate brands have a weak brand position, profitability and they may not find place in the company's strategy. They may be eliminated. (Aaker & Joachimsthaler 2000, 196-219; Aaker 2010, 247-248). For a

handicraft company the reasons for abandoning a product/brand may be a production issue too.

Aaker and Joachimsthaler (2000, 103-104) present two additional brand roles that may create interesting opportunities for handicraft: cult brands (e.g. Rock Horror Picture Show), and identity brands that create unity. Both incorporate culture and identity, and the uniqueness of the outcome, like handicrafts products too. The market environment should be carefully examined for identifying roles and positions for brands. The brand portfolio dimensions can be used to manage product assortment of a handicraft enterprise as well, aiming to a holistic brand creation of a craftsperson's skills.

6 RESEARCH METHODOLOGY

This chapter provides insight to the research methodology and the implementation of the research. The methodology and implementation seek to find answers to the research question presented in 1.1. to investigate what are the marketing opportunities of handicraft in Finland, and to its assisting questions:

1. What are the current and future challenges and opportunities of handicrafts in Europe and in Finland?
2. How are handicrafts and handicraft products perceived by consumers?
3. What kind of marketing opportunities can be detected from the combination of the challenges and opportunities of handicrafts and consumer perceptions of handicrafts?

The research methodology seeks to deliver the research respecting the research structure and approach according to the description the chapter 1. The research methodology description constructs of 5 parts as described in the Figure 9.

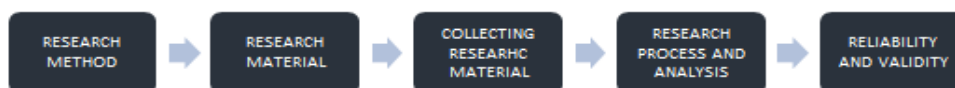


Figure 9. The structure of the chapter “Research methodology”.

First the research method and methodology are explained. This is followed by a description of the research material and its collection. Finally, the research process, and validity and reliability of the research are presented.

6.1 Research Method

The research method is selected to obtain relevant and valuable information that assist answering the research question (Vilkka 2005, 49). The aim of this research is to detect and discover marketing opportunities of handicrafts in Finland. As the final decision of the market potential is in the hands of the consumers, it is essential to investigate their viewpoints towards the subject, and reflect them against and amalgam with the findings from the case study and action research. To an-

swer the research question there is a need to understand the phenomenon and the reasons behind it (Sajama as cited in Vilkka 2005, 49).

The selected method for the research is qualitative. According to Anttila (1996, 135-136) it is used for describing complex phenomena aiming to create thorough understanding of them. Thus it assists understanding handicraft as a phenomenon connected to the society and marketing, and the consumer perspectives of handicraft. As qualitative research enables detecting cause and effect relationships and phenomena that cannot be investigated and understood through test situations (Metsämuuronen 2006, 88), it provides an opportunity to investigate consumers' viewpoints, perceptions (Mäntyneva, Heinonen & Wrangé 2008, 33), behaviour and the given meanings (Vilkka 2005, 50). Handicraft consumption and perceptions towards handicrafts form in natural and everyday situations, and multiple elements influence on the formation of these elements, for instance the relationship towards products, image of self, social learning and culture.

The research uses phenomenology and phenomenography as research methodologies. Phenomenology is used for the first part of the research, the case study and action research and the preliminary understanding of the research subject. Phenomenology focuses on understanding and interpretation of an authentic phenomenon, a relationship of a human being with his environment as a researcher's own experience (Anttila 1996, 286; Laine 2001, 26-30). This can take place as content analysis as part of the main research (Anttila 1996, 254) and as preliminary information of the researcher (Laine 2001, 30). In this research the writer's professional experience in handicraft, design and of the Innocrafts project assist creating preliminary understanding. The content analysis is made of 69 good practices in handicraft and other material of handicraft.

Phenomenography is used for the interviews of the research. Phenomenography focuses on detecting and understanding people's perceptions and understanding of the surrounding world as rational beings (Syrjälä et al. as cited in Anttila 1996, 289; Wenestam as cited in Anttila 1996, 290). In this research it means the perceptions consumers and experts have of handicraft. The empiric material assists forming understanding of a phenomenon based on respondents' answers, not an

absolute truth, of which conclusions are drawn (Anttila 1996, 290-291). The findings from the empirical data are collided into a final analysis and results against the theoretical part. This combination aims to increase the validity of the research.

6.2 Research Material

The material of this research is consumer and expert interviews, written material and online publications, articles, images, websites, videos and other digital material. The theoretical background uses marketing literature about customer behaviour, strategy, image and branding. The empiric study uses the following material:

- 69 European good practices from the Innocrafts project.
- Written materials, articles, Internet and presentation review. Used materials: Four online publications and final event presentations from Innocrafts project, online articles, websites, videos, social media and other digital material.
- Visual material: photos of handicraft products from the Innocrafts and Dream projects and photos of handicraft products available online.

Understanding of the research subject, handicrafts, is created by using literature, publications and visual and the online material detailed above. Their purpose is to deepen the understanding of the current phenomena and the situation of handicraft. The last section of the visual material is formed of handicraft artefacts from Finland and Europe in 2010-2016, but for the European handicraft products especially during the Innocrafts (2014) project in 2012-2014 in Bulgaria, Finland, France, Hungary, Ireland, Italy, Latvia, Lithuania, Romania, Slovakia and Spain including the good practice presentations online (Innocrafts 2014b), and from the Dream project (Dream n.d.) in 2010-2011 for Finland, Italy, France, Romania and Spain. The spectrum of the international handicraft products creates understanding of the handicraft offer and its nature in Europe.

Customer and expert interviews form the second set of the research material. The interviews are a combination of semi-structured and in-depth interviews. The semi-structured interviews leave the answers open for the defined and selected

questions which assist to address and cover essential topics of the research (Metsämuuronen 2006, 189; Vilkkä 2005, 101). This is necessary for obtaining information for specific areas that arise from the literature. Semi-structured interviews are combined with in-depth interviews. They serve to obtain information about attitudes, perceptions and other views towards a phenomenon (Anttila 1996, 170, 232), herewith about handicraft and what it means to consumers. Both interview styles assist obtaining unconscious and poorly recognised information from a heterogenic group or research subjects (Metsämuuronen 2006, 198). In this research the interview approach of the consumers is guided through semi-structure interviews, due to their lower knowledge about the topic, and the questions also leave space for more in-depth answers. The expert interviews are rather in-depth in nature, as experts are asked to describe different issues of the research topic.

6.3 Collecting Research Material

The non-interview research material was collected in person during the Innocrafts events, and from online and library material. Information about the 69 good practices of the Innocrafts project (2014) and the presentations from the final event were heard in person during 2012-2014 at the project events, and later downloaded from the Internet in 2015. Information and images of European handicraft products was collected during the Innocrafts meetings in April 2012 - November 2014 as personal photographs, from the good practise presentations, online from various websites especially in 2016, and during the Dream project in 2010-2011 (Dream n.d.). An initial research on the written material, videos, digital material and social media, was first conducted in 2015 to create initial understanding for the theoretical part and the whole research, and later conducted again in 2016.

The interview material was collected with two questionnaires: the first for the consumers (appendix 1) and the second for the experts (appendix 2).

The research interviewed fifteen Finnish consumers representing different demographic groups and five Finnish experts from the handicraft, design and enterprise development sector. The consumer interviews were conducted in autumn 2015 and the expert interviews were conducted in spring 2016. The heterogeneity of the

consumers is ensured by adapting stratified sampling (Metsämuuronen 2006): there was an initial understanding of different demographic groups, but instead of a random sampling from the strata a more detailed selection was performed, using word-of-mouth e.g. in the social media and as snowball effect. The sampling aimed to form a heterogenic presentation of different demographics and lifestyles among consumers to represent a broader cultural vision (Finnish) for detecting marketing opportunities and to discover potential among the non-customers.

6.4 Research Process and Analysis of the Results

A research process forms of different stages. Mäntyneva, Heinonen and Wrange (2008, 13) define the stages of a research process as: (1) defining the research problem, (2) writing a research plan, (3) deciding on collecting the research data, (4) collecting the research data, (5) analysing the research data, and (6) reporting and exploitation of the research results.

This research followed the general structure of a research but additionally it used iteration and empathy, i.e. gaining understanding of the subject and the context, principles of Design Thinking (e.g. Cross 2011). The preliminary understanding of the topic was formed during the Innocrafts project in 2012-2014. Due to professional obligations, proper processing of the literature and other information started in summer 2015. The first part of the research focused on investigating material about handicraft to deepen the preliminary idea of the topic and to gain understanding of potential openings in marketing literature and other material.

The second stage iterated to marketing literature. Continuous elimination of marketing theories, elements and literature was made during the reading process. The main elimination criteria were the adaptability of the theory or approach to small handicraft enterprises, problem areas of handicraft, and viewpoint openings towards opportunities for handicrafts. For instance complex processes and approaches adapted to large companies were left to core principles. Consequently, for instance detailed processes of brand equity were eliminated but the principle of the brand equity used in the research. This iteration and “peeling” of the research literature can be compared to the nature of science that adjusts as new in-

formation is revealed (Metsämuuronen 2006, 3). Contemporarily, visual and digital material was collected. A research diary assisted during the process.

The empirical section of the research started with analysing the good practices, browsing online, visual and other material for the case study and action research. The final image and online search was conducted in spring 2016 to obtain up-to-date material. The case study and action research benefitted from the personal photos of the researcher, especially of the images taken in 2012-2014 during the Innocrafts events and study visits. The consumer interviews were conducted in autumn 2015 and the expert interviews in spring 2016 as the formulation of the questions depended of the understanding obtained from the case study and action research and the consumer interviews. The interviews were contacted and interview times agreed. The interviews were conducted face-to-face, or by using Skype or telephone. The interviews were recorded and transcribed. The transcripts were used in the content analysis to create understanding and to categorise the data.

In analysis of the results, the outcomes of the case study and action research and the interviews were first described without a deep theoretical analysis. Then these outcomes were compiled into a final analysis that connects and compares them against the theoretical section of the research. Hence the abstraction of the research data is a two phase process. According to Metsämuuronen (2006, 196) abstraction means transforming the research data into a generic, theoretic form and level. Finally, the opportunity charts were developed of the analysed material.

6.5 Reliability and Validity of the Research

Reliability and validity are elemental parts of the research ethics. The aim is to provide authentic, objective, neutral and correct results (Metsämuuronen 2006, 3) that are in line with the topic and the purpose of the research.

Validity of a research means that the research measures what it is supposed to measure, e.g. that the interview questions are right for the topic (Hirsjärvi, Remes & Sajavaara 2009, 131-132; Mäntyneva, Heinonen & Wrangle 2008, 34; Vilkkä 2001, 161). According to Hirsjärvi et al (2009, 132) and Mäntyneva et al. (2008,

34) validity can be further assessed in a research by a description of the research process that includes justifications of the choices and links results to the theory.

Reliability of a research means repeatability of the research obtaining similar results (Anttila 1996, 405; Hirsjärvi et al. 2009, 231; Vilkkä 2001, 161). Repeatability is easy to perform in quantitative and especially in laboratory research. However, different approaches need to be addressed to qualitative research. Anttila (1996, 408) states that the reliability in qualitative research is related to the reliability of handling of the research material and analysis, the availability of the material to other researchers, feasibility of the outcomes of the research that should be based on the material and process used, and the readers ability to follow the researchers reasoning during the research process.

In this study the research process and justifications behind it have been described in various stages of the report. The research has used multiple sources of literature and performed an iterative selection on the material that is based on the requirements of the research topic, finally representing yet a versatile and extensive set of research literature and material.

The research data has been obtained through a triangulation of the case study and action research, consumer interviews and expert interviews that provide comparable results between them which can further be compared to the general description of the sector in the Chapter 1 of the research. The interview subjects are heterogenic and the experts represent different aspects to handicraft entrepreneurship. In addition the case study and action research includes research of 69 European good practices that shed light to the topic from a broader perspective and further validate the research. Sources of the material and references are documented and many of them are publically available online. Despite the selected research approaches of phenomenology and phenomenography, and the researcher's own experience of the sector, the research is repeatable due to a detailed description of the research and the accessibility to the research material.

7 RESULTS OF THE RESEARCH

This chapter presents the central results of the research. The data is gathered and the results are analysed from three areas: (1) case study and action research that consist of written materials, publications, good practices, images, websites, videos, social media and other digital material; (2) interviews of fifteen consumers representing different demographic groups; and (3) interviews with five experts on design, handicraft and company development (see Figure 10). The outcomes of the case study and action research and consumer interviews have formed the expert interview questions.

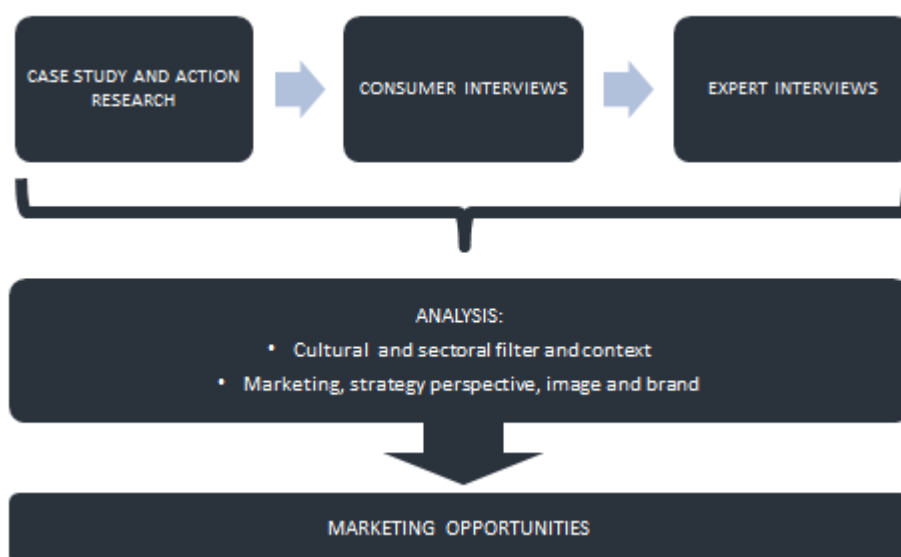


Figure 10. The structure of the empirical research.

The case study and action research provides a vision of the current situation of handicrafts, what is discussed and what is done as activity and products. It includes an international aspect. The consumer interviews assist understanding how handicraft is perceived by the Finnish consumers. The expert interviews contribute to challenges, opportunities and view the consumer perspective to handicraft. The outcomes of the empirical data are first described separately and then analysed through the theoretical approach of the research. The data is filtered through cultural aspects, description of the sector and its future visions, and marketing theories towards detecting marketing opportunities of handicrafts in Finland. The

references for the case study and action research data are found in the Appendix 4 of the research.

7.1 Case Study and Action Research

The purpose of the case study and action research is to deepen understanding of the current phenomena and situation of handicraft, including development areas, challenges and opportunities. The case study and action research material and purpose is:

1. 69 European good practices are compared to the main challenges of handicraft to understand the challenge-opportunity landscape.
2. Written materials, articles, Internet and presentations provide a vision of the situation and its prospects, and what is happening on the landscape.
3. The visual material assists in forming understanding of the handicraft product offer in Europe.

During the case study and action research it became evident that the existing handicraft development practices provide a narrow picture about the possibilities. For instance the possibilities how Internet could be used were rather limited. Thus the research also investigated what is found on the Internet and the social media.

The outcomes of the case study and action research are first presented as descriptions of the findings. In the sub-chapter 7.4. the outcomes of the case study and action research and interviews (chapters 7.1., 7.2 and 7.3) are analysed against the theoretical trinity of the research and the nature of handicrafts. The findings are reflected against the Finnish culture and society revealing marketing opportunities and challenges. Finally the opportunity charts are created of the research findings in the Chapter 8. The structure of the case study and action research is demonstrated in the Figure 11.

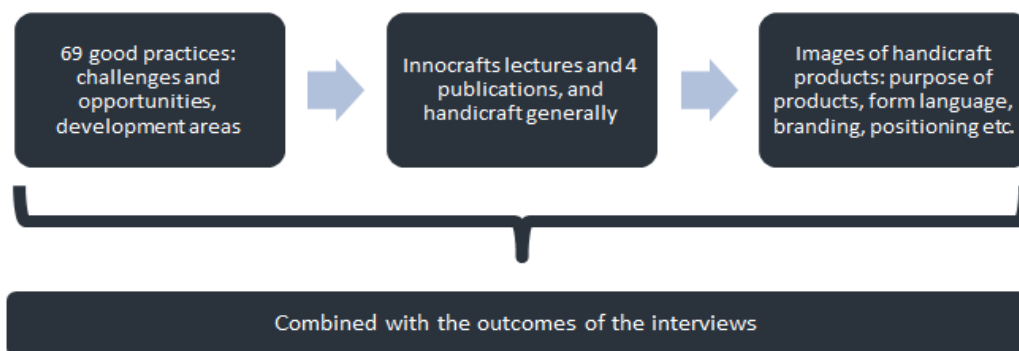


Figure 11. The structure of the case study and action research.

7.1.1 Findings from the European Good Practices

To create understanding of the landscape of handicrafts where challenges manifest and marketing opportunities can be identified, it is essential to comprehend what are the current challenges and the development areas of the sector. The introduction of this research (page 10) listed seven main challenges that are found in the literature and the development policies.

This research identifies development areas for challenges and their target groups in handicraft from 11 European countries through 69 development practices, also called good practices, from the Innocrafts (2014) project. Innocrafts project investigated good practices related to increasing the competitiveness of the European handicrafts (Innocrafts 2014a). It focused on the artistic handicrafts which is the handicraft variation present in Finland (SME Observatory as cited in Lintula 2002, 181-182). Thus it creates reliable bases for comparison and observation. The development needs and development practices are further compatible as many basic functions of handicraft enterprises are subjects of developmental support. The organisations behind the development activities are usually non-profit organisations. It provides development possibilities for handicraft companies which have difficulties to develop and address the challenges alone.

The research first analyses and compares the development topics of the 69 good practices to the earlier stated development areas of the handicraft sector: which challenge areas and how the practices answer to them. The total number of good practices is 69 (69=100%). One good practice may cover more development are-

as. This comparison of the development area coverage is presented in the Table 1 on the next page. This phase is followed by the second good practise based opportunity and challenge investigation to detect opportunities in the sector.

Table 1. Development areas of handicraft in Europe in relation to the development practices.

cases	%		1) Old fashioned and hobby like image of handicraft as products, profession and sector*	2) Disinterest among the young towards the sector*	3) Degraded handicraft skills*	4) Mass production*	5) Consumers' lack of understanding the value of handicraft products, sector and profession*	6) Craftspeople's difficulty to access markets and create lucrative market oriented products*	7) Entrepreneurial and production challenges of craftspeople towards profitable entrepreneurship activity*
33	47,83	Technical company development: conditions, financing, taxes, premises...							
30	43,48	Business development, marketing, markets, sales, competitiveness...							
24	34,78	Product and production development, incl. innovation							
23	33,33	Visibility, promotion							
23	33,33	Starting business							
18	26,09	Students learning and gaining professional experience							
17	24,64	Improving handicraft skills							
9	13,04	Export							

The Table 1 shows that the most attention, 47,83%, in the Innocrafts development practices was addressed to general company development, i.e. improving entrepreneurial conditions, providing premises, basic conditions, livelihood and financial assistance, and taxation. Similarly 33,33% of development activities addressed to starting up business. Making 81,16% in total, these two answer to the development challenge (7) entrepreneurial and production challenges of craftspeople towards profitable entrepreneurship activity. They are also in line with the

development needs in Finland (see 2.4). This dimension creates a solid ground for the fragile sector with micro companies and low turnover (see 2.1. and 2.4), thus leaving companies more time for the core handicraft activities. Hence it may become an enabler behind creative and dynamic marketing activities. The small size of the handicraft companies was mainly seen as a challenge, not an opportunity, as Äyväri (2000, 45) instead found it in the fast changing markets and world. Äyväri (2000, 45) claims that this promptness, the small companies' flexibility and ability to react quickly may create opportunities. Despite this, the time challenge, internal organising of the work and insecurity should still be addressed (see 2.4).

Funding was one of the development areas. Often funding programmes are addressed to more technological companies whereas handicraft development lives on scares funding mainly applied and channelled through non-profit organisations. One example of funding is the Future Makers competition of the Design & Crafts Council of Ireland (2014b). It is aimed to handicraft students and recently graduated to help in launching their careers with an international aspect. The digital era provides opportunities for funding. For instance crowdfunding can be used to raise funding for the first samples to try out the product, the price and business ideas (Hetherington 2012). It can also provide the first clients and provide visibility.

The second most attention, 43,48%, was addressed to developing business, marketing, sales, markets and competitiveness. Combined with 13,04% of activities addressing to exportation, they reach 56,52% in total and cover the sectorial challenges of (6) craftpeople's difficulty to access markets and create lucrative market oriented products, (5) consumers' lack of understanding the value of handicraft products, sector and profession, and the challenge of mass production. These are in line with marketing and communication stated as an opportunity for (2.4) but also a weakness of the Finnish handicraft (2.4). Despite focusing on markets, the development practices took not or took very little customers into consideration, e.g. segments and finding new customers, and customer need creation.

The development in the good practices remain basic aiming to enable basic sales and promotion. For instance internationalisation and export in the Region Femme project (Slovak Chamber of Commerce and Industry 2014) was cross-border ex-

change of practices and visits between Slovakia and Austria. One should remember that for handicraft companies, with little resources, such support can be a lot. Often export activities focus on opening minds. They may provide the only time to visit or attend a foreign handicraft fair or foreign handicraft companies.

However, some good practices provided interesting examples and solutions for opportunities: in the Tuscan Home (2013c) Artex, a sectoral developer, organised a centralised export showroom for handicraft companies in the USA. Artex selected the participating craftspeople and brought them to the US markets under an Italian, Tuscan brand, and provided a wider and more reliable opportunity to reach clients. It invited buyers to the US showroom and found new buyers when needed. The group exhibition in a showroom and organised co-marketing material made by Artex created wider and more credible visibility and a higher image of the quality. Tuscan Home provided promotion, export and sales under the same brand, quality perception and narration umbrella that is based on the Italian style, lifestyle, quality, taste and other associations. Tuscan Home shows how a bigger group working under the same umbrella (in this case under a development organisation) opens new markets and marketing opportunities for small companies.

The exportation perspective was also present in 'The Creative Island' (2013c) of the Design & Crafts Council of Ireland (DCCoI). It aimed to expose the selected companies for internationalisation and presented them under the brand of "Imagined Designed and Made in Ireland". It did not focus only on direct and core product aspects, like design, but also on the marketability of products, the craftsmanship, skills of craftspeople as selling arguments, and a culture-country based brand (Ireland) and its stories. The participants were selected by professionals using well-defined criteria. Thus a desired image can be created, managed and promoted, and potential buyers can be lured. This is an example where narration and the storytelling society (Jensen 1999), branding and co-exhibiting create strength and marketing opportunities. The DCCoI (2013b) also provided funding to participate in international fairs as International Fair Fund to the selected craftspeople. Brand, image and awareness are stated weaknesses of the Finnish handicrafts (Luutonen 2002, 72-101; Luutonen & Äyväri 2002, 201-209).

Another good practise, the Taito Business Services of the Taito group (TBS) (2012) focused on marketing aspects. This holistic process starts from analysing the business idea and the product, fine-tuning the product for markets, and assisting in customer segmentation, online marketing, and in test marketing. TBS was the only practise clearly presenting segmentation, and online marketing.

Centre International d'Art Verrier Meisenthal (CIAV Meisenthal) (2013) provides an example how old transforms into new, how tradition, lifestyle, history recognition, habits, experience, collecting items, and old production material can be turned into an opportunity to increase and revive sales. The once glorious glass factory was going down. The solution was to take the old glass moulds and to start producing Christmas balls made of glass. The Christmas balls soon became an object of collection: a new different one is purchased every year.

Product and production development received 34,78% of attention, and improving handicraft skills 24,64%. The combined percentage is 59,42% and the practices answer to the challenges of (1) Old fashioned and hobby like image of handicraft as products, profession and sector, (3) Degraded handicraft skills, (5) Consumers' lack of understanding the value of handicraft products, sector and profession, and (6) Craftspeople's difficulty to access markets and create lucrative market oriented products. In literature products were seen a strength and a weakness, especially in the Finnish handicraft, but also as opportunities (2.4). There seems to be a need in the Finnish handicraft to understand users, focus on the producers and their skills. The international practices focused on the basic elements of handicraft and on increasing skills of craftspeople.

The following examples of good practices improve skills through education and mentoring. Taito Business Services (Taito Group 2012) provides mentoring for example on market potential of the products. FUSE Business Clinics of DCCoI (2013a), instead, provide face-to-face mentoring sessions to craftspeople where an expert in design and other sectors evaluate craftspeople's products or activity. FUSE also offers lectures. The lectures provide information about pricing, new techniques, branding and other topics that are regarded relevant at the time.

Teixidos of Terrassa (2013) weaves high quality woollen products, e.g. blankets and scarfs with an ethical approach: the wool comes from small producers and a big part of the employees are handicapped. Teixidors shows that the combination of high quality and ethical activity can create a new kind of image and product and marketing opportunities. In many good practices cooperation with designers was mentioned. In DesignCamp (Aalto University 2013a) this was extended further to Design Thinking: a small group of non-design students was educated Design Thinking and design practices. They used design approach and multidisciplinary information, tutored and supervised by professionals, to find solutions to problems of small companies.

Visibility and promotion was addressed in 33,33% of the practices. The dimension answers mainly to the challenges (1) Old fashioned and hobby like image of handicraft as products, profession and sector, (2) Disinterest among the young towards the sector, (5) Consumers' lack of understanding the value of handicraft products, sector and profession, and (6) Craftspeople's difficulty to access markets and create lucrative market oriented products. Visibility and promotional activities in the good practices mostly focused to offer joint visibility (Promotion) that in some cases even led towards branding, like in the 'The Creative Island' of DCCoI (2013c) and Tuscan Home (Artex 2013c) described earlier. The Barcelona Chamber of Commerce (BCN) (2013) identified in the Oficinos Singulares handicraft trades of different regions in Catalonia, and created common information and visibility material of the craftspeople working on them. The material can be used for example for touristic purposes. Casa cu Lei (Bistrita Municipality 2013) in Romania invites craftspeople working part-time to its premises. They work in the premises, showcase the skills, and let people trial the skills as well. This has touristic and regional image purposes as well. Artour by Artex (2013a) is a virtual service-application that provides tourists information about the craftspeople in the region and shows their location on map (<http://toscana.artour.it/>). Hence tourists can find alternative locations away from the mass tourism, to visit and experience Tuscany. In Artour handicraft promotion is connected to tourism. Good practices show how visibility can be increased in cooperation with actors inside and outside the sector, and how the region (or similar area) can play an important part in it.

Educating students in handicraft was addressed in 26,09% of the good practices. It answers to the challenges (2) Disinterest among the young towards the sector and (3) Degraded handicraft skills, and well as also increasing entrepreneurship in the sector and guarantee its future development. The practices aimed to transfer skills, maintain the profession, provide learning, professional experience and employment to student. Students could also bring new elements to the sector. Students were often mentored by professional craftspeople, e.g. in the Course on Design of Arts and crafts project (Municipality of Florence and Foundation for the Artistic Craftsmanship of Florence 2012). Old and new skills, techniques and makers were combined. Besides makers, also educators should be educated.

The good practices from Innocrafts provided yet other perspectives worth observing. The other development areas were not directly linked to the basic challenges of handicraft (see page 10), but they assisted developing the sector in general and as a holistic part of the society (compare Anttila's dimensions of handicraft (1993: 37). The other development interests, not directly linked to the main challenges of handicraft, are shown in the Table 2.

Table 2. Additional interest areas of Innocrafts good practices.

cases	%	Description
33	47,83 %	REGION: image, tourism
29	42,03 %	Cultural heritage
14	20,29 %	REGION: general development, vitality
6	8,70 %	Cooperation with design, HEI, etc.
16	23,19 %	Incubators, co-development, helping centres
17	24,64 %	Other sectors: impact, cooperation
6	8,70 %	Social exclusion
7	10,14 %	Employment
3	4,34 %	Cooperation with fashion

Handicraft was strongly linked to the region, regional development and image. It was present in tourism and the image of the region in 47,83% of the cases, and 42,03% of the development activities covered cultural aspects. These make

89,86% in total. Handicraft is seen as a representation of the region and its heritage. Socio-cultural aspects are part of the dimensions of handicraft (Anttila 1993, 37). This dimension is strongly present in the Innocrafts' good practices but also elsewhere. For example American tourists and markets are good markets for the Irish handicraft as for instance people with Irish heritage honour their roots with the Irish products. This dimension was poorly presented in the opportunities of the Finnish handicraft, except mentioning souvenirs (2.4).

The handicraft products in Europe were considered part of the regional and local brand. This manifests in the form language of the products. Handicraft was most often linked to tourism. Through tourism it can contribute to e.g. accommodation and restauration. Examples of good practices addressing the regional brand, tourism and cultural heritage are the earlier mentioned *Oficios Singulares* by the Barcelona Chamber of Commerce (2013) and *Artour* in Italy (2013a). *Franciade* (City of Saint-Denis 2012) in France provided products inspired by the region, and *WW1 Centenary* (CNAMS 2104) in Reims provides souvenirs and products based on the World War I. The national heritage was strongly present in the Eastern European practices, for example in *Casa cu Lei* (Bistrita Municipality 2013), the *Art of Sewing a Folk Object* (Linul 2012), and in the *Village of Ore-shank* (Troyan Municipality 2012) where tourist can try practicing old arts and buy handicraft products. In Lithuania, the *Vilnius Ethnographic Fine Crafts and Fairs* programme (Vilnius City Municipality and Vilnius Renewal Agency 2012) is filling empty retail premises in the centre of Vilnius with handicraft shops and workshops. *Centro Albayzín* (Regional Council for Employment of the Government of Andalusia 2012) in Andalusia, provides employment for women while maintaining and recovering the traditional arts.

Based on the good practices and the concept of tourism, tourism can provide plenty of opportunities for handicrafts, for instance as products, branding, co-branding and marketing, souvenirs, experiences, as emotional ties and as part of the self-image. Yet this dimension should be linked to other trends and habits.

Handicraft was also linked to regional vitality and development, 20,29%. It was used for instance to increase employment, especially female and youth employ-

ment e.g. Centro Albayzìn (Regional Council for Employment of the Government of Andalusia 2012), but also to employ immigrants (Franciade by City of Saint-Denis (2012) and handicapped (Teixidors of Terrassa 2013) 10.14%, to battle social exclusion 8,70% (e.g. Franciade), and to impact other sectors 24,64% (tourism excluded). In total these reach 63,77%. This links handicraft strongly to the society, especially to socio-economic aspect, ethic and human aspect and technology and economics (Anttila 1993, 37), and to the societal well-being.

Handicraft can be used in helping the young to stay in the region, like in The support programme for business development of ACC businesses in the Champagne-Ardenne region by Regional Council, ERDF and CNAMS (2012a) that provided internship places in the region's handicraft companies for higher education students of marketing, or helping the quartier to stay alive, like in the Oltrarno call by the Municipality of Florence and Chamber of Commerce Florence (2012c). This dimension received little attention as opportunities in Finland (2.4), but in the development programmes and supporting actions, rural development, female and youth entrepreneurship, immigration, education, entrepreneurship services, business incubators and financing were mentioned as societal enablers (e.g. Hautamäki 2002, 3; Kauppa- ja teollisuusministeriö 2006, 15).

The third came cooperation and multidisciplinary, 31,89%. Craftspeople were provided incubators, co-development and helping centres, 23,19%, and there was also cooperation with higher education and design 8,7%. In the good practices and the literature cooperation between small companies and cross-disciplinary cooperation are regarded highly positive e.g. Artour by Artex (2013a) and DesignCamp (Aalto University 2013a). This aspect received little attention in the strengths and opportunities of the Finnish handicraft (2.4).

Cooperation with fashion was also mentioned in the good practices, 4,34%, in TEXMED – Textile and apparel MEDiterranean heritage for Innovation (Texmedin-project 2014), The Art of Sewing Folk Object in Bistrica by Virginia Linul (RO) (2012), and in Folk Applied Art by the municipality of Riga (2012) where the municipality supports the folk art applied studios with premises and paying

manager's salaries including LLC Fashion House "SALONS A". Fashion, especially Haute Couture, uses handicraft in its production.

7.1.2 Written Materials, Articles, Internet and Presentations

The second part of the case study and action research continued investigating the Innocrafts publications, presentations from the final Innocrafts event, online articles, websites, social media and other digital material.

Two essential background elements arose from the material: the importance of public funding and the non-profit actors to develop the sector became evident. It can form secure bases to keep the handicraft activity alive and to evolve it. Also the role of education in revitalising handicraft was recognised. (e.g. Greffe 2012, 2014, 2014b; Guidi 2012.)

Customers, habits and lifestyle: Customer orientation is one of the weaknesses of handicraft (see e.g. 2.4). Craftspeople do not know customers and their lifestyles enough and products do not respond to the customer needs. There should be an opportunity for craftspeople to know their customers, their habits and lifestyles. As one solution, Greffe (2012, 13-18) suggests face-to-face meeting opportunities between craftspeople and their customers for learning about the customers and exchanging ideas between the craftspeople and the customers. Also Internet and social media offer virtual meeting places, and feedback can be gathered from comments, chats, likes and shares (e.g. Smith & Zook 2011). This creates an opportunity to obtain information to make more customer oriented products, follow consumer's lifestyles, habits and future tendencies. It additionally helps to improve products and their quality.

Lifestyle is not only consumption. It is also doing and having hobbies. An increase of handicraft as a hobby would be understandable due to its ecological nature, and respectively sustainability and ecology being current trends. It was reported in spring 2016 that in Sweden weaving with looms and making own baby-wearings are currently a trend (Valta 2016). The article mentioned that one reason for this is the trend of ecology and sustainability. Handicraft in Finland has been a

popular hobby for a long time. It is part of the skills every citizen must master, and it is learned at school. Yet, also handicraft has trends. Models, techniques, materials, forms and colours can become trends. In spring 2016 it was reported that mason yarn became so popular in Finland among handicraft hobbyists that sometimes it was running out from the hardware stores (Reijan Räsymatto 2016; Sillanpää 2016). Also in this case hobbyists were sharing images of their works.

There is uncertainly how new, yet unexperienced, products are experienced by the markets (Grefe 2012, 14). Test marketing and the tools above can assist in this challenge. Yet one needs to reflect who the customers are. When craftspeople do not know their customers enough, they certainly do not know the potential customers. Finding new groups of customers and lifestyles could open new markets (comp. Blue Ocean Strategy). Direct contacts with customers and Internet including social media may assist in this.

Branding, image and added value: Branding and added value have been recognised effective tools in marketing. Statistics and research show that the most valuable brands are the most recognised and sell the best. In a purchase situation a more recognisable product/brand is on the top of the choice set (Kotler & Keller 2011, 188-195). Yet image, branding and added value have been weaknesses of handicraft (see e.g. 2.4). A brand is a label. Grefe (2012, 16) underlines the importance of labelling. Innocrafts (2014c) proposes five policy recommendations for handicraft to the European Commission. One of them is developing a European Trademark for handicraft (Artistic Crafts) that would include a quality label. Brand and added value fail if they do not deliver the promise. Quality is part of the promise. Paoletti (2014) claims that quality can help in branding.

Branding handicraft is often linked to design. Design can also be part of branding handicraft. For instance, YLE, the Finnish broadcast company, reported in April 2016 how the Finnish woollen socks are becoming a hit in the United States and in Canada (Ojanperä 2016): the carrying force is not knitting or the yarn, but the idea of the Nordic design and its brand. Nordic design is also a story. According to Jensen (1999) in the Storytelling society differentiation is made with stories. Also Mazzocchi (2014) and Paoletti (2014) refer to the power of storytelling in

branding, e.g. as a regional and historical brand. Stories stimulate emotions, memory and create images. Handicraft has strong roots in the culture, tradition and regions, as mentioned in the Innocrafts good practices (2014b). These are rich of stories.

Skills of craftspeople are an opportunity for branding and added value as handicrafts has traditionally relayed on the quality and skills of a craftspeople (Kotler & Keller 2011: 264) or his personality. Thus handicraft has possibilities to create brands on the skills, products and persons. Through retailing it can create an idea of new luxury (Mazzocchi 2014).

Products and quality: Product development and innovation is one of the policy recommendation areas suggested by Innocrafts (2014c, 65-70). Products are also one of the development topics in Finland (see 2.4).

The modernisation of workshops, and enabling cooperation with outsiders e.g. higher education and other creative actors, and ICT (information and communications technology) with new techniques were considered to positively influence, update and develop innovation in the sector (Innocrafts, 2014c, 65-70; Guidi 2014). Bettarini (Innocrafts, 2014c, 9-10) hints that ICT can contribute to a new discovery of the manual labour. ICT, FabLabs and sharing are part of the new way of working and they lower the production costs for craftspeople (Mazzocchi 2014), thus making craftspeople more competitive, enabling novel forms and rapid testing of ideas and products, and making the activity more profitable. A craftspeople is changing loneliness to shared spaces, co-creation and sharing of ideas. Besides the new techniques and ICT, lifestyle and globalisation create opportunities. Without understanding the users and globalisation, handicraft goes back to its old space however smart and advanced the new tools are.

New makers create new openings as well by combining new and old. For instance, a young man called Tarmo makes lace and lace graffiti (Ypyä 2016). Lace is the tradition of his hometown and he has updated the old art with new kinds of designs and application areas, for instance reflecting lace silhouettes to buildings or using lace as a stencil to decorate bicycles, as part of the interior decoration, as

lifesaving reflectors in the dark, and making lace of barbed wire. Perhaps these breaks from the usual can also create new audiences for handicraft.

Place, promotion and marketing: products cannot reach customers unless promoted and brought to a virtual or physical point of sale. Innocrafts' policy recommendations (2014c, 65-70) called for increasing promotion via display, online shops and fairs, among all, and the importance of local-regional, niche markets and promotion of the tourism-heritage synergy. The presence online was regarded elemental for small companies (Guidi 2014) as it can provide limitless and cross-border visibility and enable international activity. According to Guidi (2014) internationalisation should be an elemental part of companies' activities. It can, for instance, be operated from the place of origin as e.g. an online shop, involve agents or external bodies, shops, or be active group exportation. Naturally market and competitor research should be involved (Guidi 2014).

ICT is creating a revolution also in internationalisation of the handicraft companies (Bettarini 2014, 9-10). Establishing an own online shop is cheap or one can sell products through many online stores. For example Etsy (www.etsy.com) hosts tens of thousands of handicraft shops, and some other online market places for handicraft are for instance ArtFire (www.artfire.com), Supermarket (www.supermarkethq.com), eCrater (www.ecrater.com), Free Craft Fairs (www.freecraftfair.com), Handmade Artist's Shop (www.handmadeartists.com/), Misi (www.misi.co.uk), Coriandr (www.coriandr.com), I made It Market (www.imadeitmarket.com), and Made It Myself (www.madeitmyself.com). Internet enables a gradual entering to markets and working semi-professionally while maintaining the 'day job', thus lowering the risk of becoming an entrepreneur. The challenge of standing out from the big amount of offer still remains.

Mummodesign (n.d.) is an example of a handicraft start-up company. It sells online mittens, beanies and so on handmade by grandmothers. Each product has a label with the grandmother's name, and the website has a presentation of each grandmother. The tradition of grandmother knitting to their children and grandchildren is used in its business idea, thus activating memories and emotions, but also creating bridges between generations.

With the similar philosophy, Finnish handicraft to foreigners and wool, Sari Laakso sells Finnish handicraft in Paris, France in her little shop Koti. The unlikely and everyday product, woollen socks have become a hit in Paris. (Pörsti 2016.) This different kind of shop, image and the comfort of the woollen socks has created a niche that not many have thought in the fashion capital of the world. This is yet another example how a traditional product of one country may become a novelty somewhere else. The case is also linked to the trend of the woollen socks in USA and Canada (see Ojanperä 2016 above).

ICT (information and communications technology): as it has been stated earlier, ICT is an enabler of many processes, for instance online sales (e.g. Bettarini 2014, 9-10), providing novel tools and methods, and modernising workshops (Innocrafts 2014c, 65-70; Limburg 2014; Martinuzzi 2014; Mazzocchi 2014). Mazzocchi (2014) continues that ICT and Internet are natural tools of the new makers and the new handicraft generations. Besides online stores, ICT enables distance (place and time) communication and cooperation. Additionally, it provides a possibility for the traditional and new crafts to meet (Innocrafts 2014c, 65-70).

Strategy, cooperation and innovation: Networking between disciplines and with specialised consultants is part of the strategic tools. They increase the size and can create a collective voice to small companies. (Grefe 2014b; Guidi 2014). The power of many enables doing things that would be difficult for one only to do. Some of these are sharing services (Grefe 2012, 17), centres for work (Guidi 2014, 55-56), or creating networks of specialised consultants and partnering with other creative actors (Guidi 2014). Partnerships with other sectors, e.g. tourism, social exclusion and regional development are present in many good practices.

Cultural heritage, tourism and territory: despite being a small income business, handicraft was seen as a territorial catalyst. Some of these dimensions are social but many are also cultural (Guidi 2014). Cooperation with tourism is often suggested (e.g. Grefe 2012, 17). Besides promotion and visibility or events, cultural heritage, tourism and territory provide product opportunities e.g. local and original products (Innocrafts 2014c, 65-70).

Culture and the culture of handicraft: Although the governmental support is low, people are active. There are for instance online market places, groups in the social media, people share their works, and videos provide online tutoring. A brief Internet search (on 15.4.2016) provided plenty of search hits for handicraft, as the Table 3 shows. The search words are on the left column and the upper row shows the media of search. Hits at Pinterest, Instagram, Twitter and Snapchat were found through a Google search. For comparison also the Finnish word for handicraft (käsiyö) was used in the search. The search was limited to a certain order of terms to eliminate partial hits that may have biased the results.

Table 3. Hits on Internet for handicraft and arts and craft.

	Google search	YouTube	Pinterest	Instagram	Twitter	Snapchat
Handicraft	19 400 000	123 000	437 000	533 000	492 000	159 000
Käsiyö	332 000	1520	217 000	202 000	194 000	29 900
arts and crafts	165 000 000	315 000	43 600 000	18 700 000	44 700 000	619 000
arts and crafts ideas	101 000 000	207 000	46 500 000	49 600 000	131 000	601 000
handicraft ideas	525 000	35 700	546 000	546 000	9 400 000	15 700 000
handicraft recycle	377 000	7470	306 000	306 000	264 000	577 000
handicraft tutorial	552 000	52 900	457 000	457 000	424 000	2 780 000
handicrafts from recycled materials	6 280 000	12 600	222 000	221 000	253 000	10 800 000

Besides a general Google search, the search was made for selected social media channels (YouTube, Pinterest, Instagram, Twitter and Snapchat). The selected social media focused on sharing images, videos, ideas and memes. As the Table 3 shows, the number of hits reached millions. For example in a Google search with

Pinterest, where people can pin i.e. collect images they like, “arts and crafts ideas” appeared 49 600 000 times. Additionally many websites provide an opportunity to share instructions and other information about handicraft. Handicraft has also become a subject of memes. To mention one, for example handicraft memes with Ryan Gosling can be found from BuzzFeed (www.buzzfeed.com/hookvsyarn/12-ryan-gosling-knittingcrochet-memes-15lc7).

Handicraft enthusiasts, professional and hobbyist share their works online. Besides the aforementioned social media, the number of blogs is high. The Google search from 16.4.2016 about handicraft blogs provided 280 000 hits for *blogi käsityö* (blog handicraft), 591 000 hits for *blog handicraft*, and 38 700 000 hits for *blog arts and crafts*. Some blog post become viral through online channels. For instance Carmenjorissen’s post about a knitted led carpet in 2012 (Carmenjorissen, 2012) still circles around Internet after 4 years from posting. It seems that the more novel and interesting, beautiful and demanding the work is, the more it finds online exposure. Websites and social media disseminate and provide tutoring, among them Openculture (2016) and KnittingHelp.com (n.d.), or masters’ works are simply shared online, like the Whfuutube’s channel (2011) that shares a work demonstration of a glassblower (2011). Often enthusiasts share their works and tips and hints in online groups. Some of these are Käsityötori (n.d.), Käspaikka (n.d.), Käsitöiden ystävien vinkkipankki (n.d.) and Käsityö elämässä (n.d.) groups in Facebook. Handicraft and its elements have further been connected to other activities. For instance Haipakka (2015), a company focusing on physical therapy, launched a woollen sock gym video in Facebook for its own marketing: (www.facebook.com/105001289543287/videos/980032025373538/?pnref=story). This is Guerrilla Marketing (see 4.3.4). The cheery gym session probably made people sharing and talking about the video. There seems to be a culture linked to handicraft, people are interested, people share, and handicraft is alive.

Yet there is a more professional side. Besides formal websites, fashion brands and houses have their social media. It is not only a promotional channel, but also a way to demonstrate the savoir-faire and to conserve the European patrimony. This

is visible for example in Chanel's (2016) YouTube video "Making-of the Spring-Summer 2016 Haute Couture Chanel Collection".

Many websites and social media focus on psychological wellbeing, lifestyle and design. They share posts and works of craftspeople too. These are for instance Boredpanda (n.d.), Designboom (n.d.), Some Amazing Facts in Facebook (n.d) and Sungazing in Facebook (n.d.). Sharing and posts going viral further multiplies the dissemination of the works.

There are more signs of handicraft "mainstreaming". For example Kawaii Limited (n.d.) from HongKong sells small needle felting do-it-yourself kits to make figurines like the Pokemon's Pikachu. These have a toy aspect, and they provide an example how a handicraft technique has been commercialised and an example of narration based co-branding. The challenge is of course how to make this trend last longer and not being just a fad.

Handicraft and health: health and well-being are among the application areas of handicraft. Besides being a relaxing activity and providing natural materials, also objects can contribute to healthcare. In winter 2016 hundreds of octopuses were knitted to help premature babies as grasping the knitter tentacles they did not play with the hoses and tubes of the incubator. The tentacles also relieved the emotional attachment. (Turunen 2016.) Handicraft has been socially active. It took part in the pink ribbon, breast cancer awareness campaign in 2015 by selling pink woolen yarn and instructions were provided as well. The campaign was visible also on Taito group's website. (Taito group 2015.) Purchasing the yarn one supports the cause and gets a better feeling, and if good with hands, mittens as well.

7.1.3 Visual material

The visual material in this research served for understanding the offer of handicraft products and their nature in Europe, and how and if they are positioned and branded. This may provide examples for benchmarking, and potentially elements for new opportunities. Due to the original amount of material, only part of the image material has been put on visual boards representing an exemplar sample of the

products from the countries. They are available in the Appendix 3. This subchapter describes the outcomes referring the boards in the Appendix 3.

The results from the 11 countries are categories in 4 groups according to the characteristics and similarities: tradition based, design based, from tradition to design, and luxury oriented groups. More than one country is analysed in each group.

Tradition based: the handicraft products in Bulgaria and Romania (Appendix 3 - collage 1 and 8) were the most tradition based, and least design and lifestyle oriented. There seems to be rather little thinking of product families, branding and commercialisation, neither strong links to trends, breaking the rules and transforming the old. Products often derive from the tradition and heritage, and repeat them. This helps to maintain the tradition. Yet interesting products may come out from the tradition. For example icons and embroideries are present in Romania and ceramics with traditional patterns and wood carvings in Bulgaria. Such can be transferred into new products and sectors. The products give little idea about positioning, except as touristic products and products that maintain tradition. There is no clear indication about the position or price either, but the prices in the shops are affordable to a middle-class consumer. There seems to be new makers with interesting ideas, but the problem is how they can be found.

Luxury oriented: the term luxury oriented may seem partly misleading but the handicraft in France and Italy (Appendix 3 - collage 2 and 5) have a much stronger luxury dimension compared to the other countries. This is understandable due to the strong luxury sector in both countries. The luxury dimension is stronger in France. The product range, and thus also the target group, lifestyles and price ranges, is vast ranging from highly expensive luxury products to normal products and products of recycled materials affordable to a middle-class consumer. The handicraft maintains tradition but is also highly design driven. Design and recycling are more evident in France. Branding is present and products position differently according to their target group. Positioning depends of the type of a product: luxury against e.g. recycled products. There are also status products. Indeed, collectors form one target group. The products are less usability oriented than in the West-North of Europe.

From tradition to design: the handicraft in Hungary, Slovakia, Latvia and Lithuania (Appendix 3 - collage 3, 6, 7 and 9) have all a strong base of tradition but also a design dimension breaking and developing tradition. Products are narration influenced and handicraft can be a hobby for children (the hobby aspect is less clear in Hungary). Latvia is the most lifestyle and design oriented with cues to recycling and sustainability too. The products are more usability oriented in Latvia and Lithuania with similarities to the Nordic products, e.g. mittens and himmelis. Lifestyle in Latvia becomes alive also in living traditions, for example wreaths made of flowers and plants are common during the Midsummer party when the national costumes are worn. There is a pride of own roots and traditions and this is living in the everyday life. The traditional products in shops are not usually too expensive, but affordable to a common middle-class consumer. Traditional products can often be found in shops for tourists. Besides tourists, people maintaining traditions are one target group. The artistic and design oriented products appear to be more valuable, especially artistic craft. These imaginative works have more individualistic and lifestyle approach. There seems to be some branding and product families, mostly in Latvia. Despite the vast assortment, the most of the prices are affordable to a normal middle-class consumer.

Design based: the handicraft products in Ireland, Spain and Finland (Appendix 3 - collage 4, 10 and 11) are the most design and lifestyle oriented. Branding aspects and product families are most present here. The products are often usable, for everyday life and living. There are blankets, pieces of clothing, accessories, mittens, furniture and items for kitchen, among all. Ethical values and recycling are present. The prices are higher than those of mass-produced artefacts, but still affordable to the middle-class. Products may also be small investments, e.g. a chopping board or a tea service for the rest of the life. Narrations and emotions are present. In each country there is a more expensive and art-design oriented high-end dimension, and more traditional products exists as well. The traditional products may be most present in Ireland possibly due to their touristic appeal as the brand of Ireland is strong and appeals to many. Newer products and products that reinterpret and develop the tradition are often design oriented. Each country has their special characteristics. For instance playfulness and narration characterise the Irish handi-

craft. The hangover tea of Mrs. Doyle is a good example of this (Photo 1). In Finland there are narrative and fairy tale like aspects, and the nature and the Scandinavian form language live in the products. Do-it-yourself and assemble-your-self products are a particularity of Finland. The consumer is mostly a normal middle-class consumer. The products can be purchased by people who want something nice, personal to own life, value lifestyle and support ethic consumption. Products are sold e.g. in special shops, Kilkenny design and Irish craft and Taito shop in Finland.

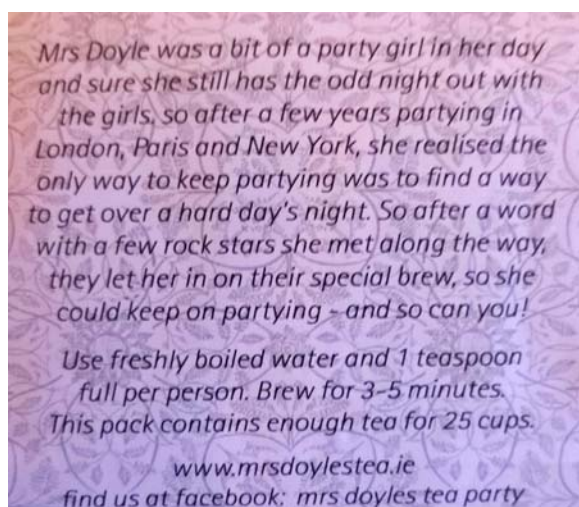


Photo 1. The back of the Mrs. Doyle's hangover tea package.

The international handicraft provides a variety of dimensions. Although some of them may not seem at the first glance, offer opportunities, there may be more than meets the eye. It can be reflected how those elements and characteristics could manifest in Finland and if they create new opportunities.

7.2 User Research

The user research was conducted with fifteen interviewees. After an initial sampling plan that aimed to demographic and geographic diversity, the subjects were searched through a combination of a word-of-mouth in Facebook (sharing post further) and passing the word verbally through a snowball effect. The aim was to have seven/eight male/female respondents, with one more in the either group. As one male interviewee cancelled the interview, the final number of subjects was six

male and nine female. For the other characteristics the group was heterogenic. The interviewees come from Salo, Lappeenranta, Pori, Oravainen, Vaasa, Helsinki and Kauhajoki, and the age of the interviewees ranges between 23 and 65 years-of-age. Eight of them have a higher education background and seven vocational, although as it will be seen below, the educational background did not influence on the results.

Three of the subjects had handicraft as a hobby. One of them also occasionally sold own handmade bijoux. Five respondents did some or had done some handicraft, for example sauna whisks, crafting own decorations or handicraft was used in making prototypes, but they did not consider it a hobby or practicing crafts as it was very little. Two persons had had a handicraft hobby in the past, but did no longer have time for it. Five subjects did not do handicraft and they did not have skills for. They were equally men and women.

7.2.1 Consumers' Views of Handicrafts and Handicraft Products

The aim of the consumer research was to discover how consumers perceive handicraft and its products. They were first asked what they think about handicraft. Handicraft was associated to the activity itself, skills, products, making and creating. Also school, old grannies knitting, Christmas fairs, old objects and traditions were mentioned. Handicraft was considered both commercial and non-commercial activity (own making, hobby). Handicraft was experienced a developing hobby and relaxing activity that brings joy, helps in problem solving and enables making "all nice stuff". Handicraft and manual work were viewed positively and respected (12/15), but there was a concern that handicraft does not receive appreciation it deserves, the lack of appreciation would banish the young from the sector, and the skills and skilled craftspeople would disappear. One subject felt sorry that handicraft is thought so "small" in Finland. According to him there would be possibilities for exportation and for bigger concepts.

Also handicraft products were perceived positively, the quality was good and the work was appreciated, excluding cheap tourist products (tourist trash), although the price was generally considered high. More women (67%) found the price

problematic than men (50%). Women wished some kind of balance in the prices despite knowing the reasons behind the price. Only one male subject made a comparison to the “Made in China” products, and one felt that the craft products were a bit too expensive for a student’s budget. A high education was not linked to a more positive perception of the price; the two most price positive females did not have a higher education. They found well-made products worth the price (a good price-quality relationship) and wanted to support handicraft.

Three male subjects (one with higher education) found prices suitable, sometimes even low or lower than in the industrial products. They prefer to pay for quality and purpose, and to have what they want. They visited fairs and direct sales points where prices are lower. Also according to them some products are overpriced. There should be information about pricing to craftspeople and to consumers. One subject pondered how consumers are often too used to the “as much as possible for as cheap as possible” mentality. Consumers should learn what forms the price, how much time, skills and effort is invested, but on the other hand labels hanging on products seemed weird. Media was mentioned as one educational channel.

The impression and experience of the quality of handicraft products was good (12/15). Although good quality was seen a result of the professional pride whereas the works of hobbyists were experienced to lower the quality. Indeed, one subject said that the quality is variable. No respondent experienced the quality bad.

Quality was the physical quality, durability, usability, how well the product fulfils its purpose and how aesthetically pleasant the product is (aesthetic quality). Decorative products with no practical purpose were not appreciated.

The manual elaboration and aesthetics created added value in handicraft. The other aspects bringing added value that the subjects experienced were:

- Product – need, physiology: customised products for oneself and for a specific need, good long-lasting high quality, natural materials, the process, making by hand and skills. The maker knows the art and possesses tacit knowledge and experience of it through products. A craftsperson can re-

pair a product if it breaks, and thus even make it better with more personality. It is part of the maker's product development process. Handicraft products always have a purpose.

- Product – mental dimension: “warmth” and emotion that handicraft products embody (including scent and touch), memories, personal and social emotional value – for example bonding people and expression of friendship and love, individuality and uniqueness – getting something that not everyone has, the “hipster factor”, small differences in singular products (when series) make them interesting and makes one feel good, knowing the origin of the product, the seller and the maker, the maker's personality is present in the products unlike in the industrial products, products are not anonymous, some products are available only as handicraft products, the locality of products and Made in Finland. The combination of ingenuity-playfulness-form and function cannot be found in the industrial products.
- Ethical dimension: supporting the makers, the sector and causes behind products (e.g. blind people or people in need), products are ethically made, sustainability.
- Psychological-health of making: relaxation, inspiration, increasing creativity, improves the mood, rewarding - gives the feeling of achieving and being able to make something, and natural materials supporting health.
- Financial: selling own works, saving by making own things for own use, sometimes increasing value of products in time may create financial profit.
- Societal and tradition: increasing employment, schools getting money for activities, supporting a craftsperson, history value of old handicraft products, and bringing people together.

The product alone, and the dimensions above, may not be enough to create value and a purchase. Packaging, sales place and stories-narration were considered important. However, the stories should be authentic, not “glued” on the product. The sales location influences on the perceived story and value of the product.

Use purpose of handicraft products: the products were mostly experienced to fulfil their use the purpose (13/14, 1 no answer). They were found suitable to all areas

of life. Handicraft products were mostly recognised and valued as real objects for real use. This could be for everyday use or for more special events. The most mentioned products were woollen socks, mittens and beanies, woodchip baskets and jumpers (and clothes). The subjects trusted the quality, but one admitted that in some cases an industrial product may serve better, e.g. for pure functionality and no artistic dimension needed. Timelessness was important: good quality products last. Besides function, an aesthetic dimension was important – why to buy ugly handicraft products. This can be linked to well-being, lifestyle and emotional dimensions. Purely decorative products (if not for celebrations) were often found useless. Even wall textiles were categorised decorative, despite the tradition of rugs and sauna textiles. Well-being and education was a use purpose for handicraft that the subjects underlined. Handicraft had for instance a therapeutic purpose for children, to release stress, recovering from illness, to bring joy, beauty and pleasure to everyday life. Health is one application area, e.g. as clothes made of natural materials for allergic people.

Other areas of life handicraft was connected to free time, hobbies, tourism (souvenirs) and souvenirs and artefacts for celebration, but also the social dimension of handicraft was mentioned, e.g. its possibility to limit social exclusion of the youth and to bring communities together.

An ideal handicraft product was rather linked to characteristics that made it ideal. An ideal product was not necessarily expensive. The other qualities weighted more. An ideal handicraft product was something with a real use purpose, even education, made for oneself, and connected to personal interest and life, lifestyle, values, experiences and taste. Also quality, durability, aesthetics, ethics, the touch, the handmade nature and stories behind products made products ideal. The products were often for oneself or for home. A good product will remain in use for years. Services were not mentioned.

Another characteristic associated to an ideal product was the possibility to contribute in making it, for example self-assembly Christmas decorations. Emotional elements and memories also made products ideal, e.g. childhood memories.

7.2.2 Purchase of Handicraft Products and Associated Sectors

Handicraft products were bought for gifts, souvenirs when travelling, children, home and for general use. They were bought rather seldom and the purchase could be on purpose (search on purpose), on impulse for uniqueness, need or pleasure. Woollen socks, T-shirts, bijoux, baskets, jumpers and soaps were among the purchased items. In handicraft products people got what they wanted. This was especially important for men. Indeed, the person making most purchases was male.

The places of purchase were mostly shops, Taito shops, shops of cooperatives and museums, direct sales centres, market places, Internet or products were purchased directly from the craftspeople. Some subjects were well aware of the places of purchase, but some were not which limited their purchase occasions. Internet was mentioned as a solution for those who prefer to avoid crowded places.

The reasons why handicraft products were not bought were the price, own economic situation, being able to do products by themselves, getting products as presents, not finding offer or points of sale, or simply preferring industrial products, not being convinced by the product and having negative associations to market places (e.g. Christmas markets). A lower price could make consumers switch from an industrial product to a handicraft product.

When asked which sectors handicraft can be connected to, the subjects answered:

- Education, childcare and social sector: handicraft can be calming and therapeutic. There could be e.g. joint projects with elder people teaching handicraft skills to youth. This would assist conserving skills as well.
- Health: mental and physical, therapy, healing and recovery, handicapped.
- Tourism, e.g. locations and souvenirs
- Gaming industry: providing physical objects to virtual games. Even crowd funding could be used – players fund the products.
- Design: as help to produce items e.g. furniture and building; or design could bring new form language and provide competitiveness for the sector
- Branding and marketing could help craftspeople

- ICT: for example for sharing ideas, online shops
- Primary production, farming, raw materials
- Others: free time, handicraft cafés, toys, cars, horse carriages, smiths.

7.2.3 Consumers' Views of the Future of Handicrafts

When asked about what the future has to offer for handicraft, on one hand there was a fear that the skills would deteriorate and disappear (5/15), but on the other hand there were plenty of positive views for the future, especially among the younger consumers (under 45-years-of-age). The current renaissance of handicraft, its long role in the society and the need of certain basic skills were seen positive factors. Consumers predicted different scenarios and futures for handicraft:

Sharing: people share ideas, tutoring videos and products not only in person but increasingly online in groups and in social media.

ICT as an enabler of a variety of things: sharing, delivering information, online learning, storage of information and techniques for younger generations, enabler of global markets and online shops where for example Finnish grandmothers could sell woollen socks to New York for a high price. One additional aspect is new techniques that can contribute to new ideas and products.

Relaxation: Handicraft can provide a break away from a stressful work life.

Materials and ideas: more materials were predicted in the future due to e.g. recycling. Basic things and products may remain although materials can change. Combining old and new can lead to more ideas. New materials of the future could be intelligent with electricity, and for instance motors and modularity could be integrated. There could also be new ways of production.

Sustainability, recycling and ethics: handicraft could help to make better products, help products last longer, and help to shift from plastic products to better quality. The role of handicraft could increase in the future as people start understanding recycling better. Especially young consumers are more aware of sustainability.

Purchase habits: people can increasingly afford buying something else than the cheapest, so quality or uniqueness of a product or stories may become interesting. People may start to appreciate good materials and hand-made again.

Diversification was foreseen to increase as a consumer trend. Perhaps authenticity and realness can become a trend as well and handicraft fits to that picture.

7.3 Expert Interviews

The research interviewed five Finnish experts from the handicraft, design and enterprise development sector. Experts described the situation of handicraft in Finland dualistic. The general situation for handicraft is good and interesting. The image of handicraft is good at the moment. People are increasingly interested in it but more as a hobby. On the other hand, the situation for the companies is less positive. Companies struggle with high competition and against mass production, customers are aging, bad financial times lower sales, consumer trends create difficulties, and yet craftspeople should also adapt to the society that is shifting towards immaterial value creation and services. In addition, companies need to face challenges of small companies. Thus attending organised training was recommended. The role of public funding was recognised as e.g. instruments of financing that could boost innovation.

There is one positive sparkle: the earlier suffered textile sector is becoming active again. There are for instance small companies making clothes for children that are produced in small series and partly using handicraft. There is request as people want to purchase something unique and domestic.

7.3.1 Experts' Views on Challenges of Handicrafts

Branding, visibility and thinking small were some of the long-term challenges of handicrafts. Currently the approach to handicraft is rather traditional. Craftspeople should move away from the 'one product argument' approach towards more holistic thinking and concepts that involve image, branding, product families, vision, website and something that makes people want to buy products. A product can also be a skill. Craftspeople should talk more about what they do and what they

can do. This way products and activity would also get attention it needs and deserves. Despite the fear of losing skills, there are already signs of new request.

Craftspeople should think about their products. At the moment many products look the same, very Scandinavian. This lowers the recognition of products and brands, and saturates the markets to the customers as there is no reason to buy a new almost similar one again. Some differentiation would be welcome. The quality of products in specialised shops (e.g. Taito shops) is high, and it creates added value. However, the quality of products at fairs is more variable as more hobbyists expose their work at the fairs.

Internationalism was considered important to the companies as the Finnish markets are too small. Today many things make this easy. There are for instance online shops or one can establish an own one. However, the challenge of gaining visibility still remains. Companies could join their forces and approach international markets in bigger groups, e.g. hire an agent together. Even non-profit development organisations could help craftspeople to get started.

7.3.2 Experts' Views on Consumers

Consumers of handicraft, those who buy in shops are often older female persons. Also people who are culturally aware and value sustainable and ethical values are potential customers. The challenge is how to get younger customers in shops. According to the experts values define customers more than age (not only customers in shops). They appreciate sustainability, ethics, quality and culture. Art collectors and people with no handicraft skills were mentioned to buy products, whereas makers-hobbyists etc. create another kind of target group. They are more interested in tips and hints, materials, and education may serve them. Tourists are one of the target groups. Unfortunately they often purchase touristic products instead of handicraft. Generally consumer trends should be taken into consideration.

Experts believed the non-customers to be people who prefer buying cheap products or luxury, and people whose lifestyle and values differ from the soft values linked to handicraft. They may also not know that they purchase handicraft.

Examples are important for consumers. For instance products on magazines sell better. People ask for them. It is not clear if this is due to the example or because people become aware of the products. Handicraft is still purchased by a small group of people. More people purchasing handicraft would be needed.

Yet consumers may not understand handicraft products. They often perceive them expensive and may also perceive them artistic which may make customers feel that handicraft products are not for them. The quality of handicraft products is perceived high and the domestic production and uniqueness are appreciated. There are more possibilities for the artistic handicraft in Helsinki.

7.3.3 Experts' Views on Trends and Opportunities

Despite challenges, there are plenty of trends providing opportunities for handicrafts. The aforementioned ethic consumption, sustainability, ecology, ending of materials and recycling create opportunities not only for image and marketing purposes but also for new products. Recycled materials are part of this trend. Handicraft can provide faster working methods for the recycled materials, and it can be used to repair products. Recycling leads to the culture of not-owning or owning fewer things. People have too many things. When an item is desired and invested one wants to keep it for a long time. Handicraft products are often such. Furthermore, the products can be recycled with the help of handicraft. This is an opportunity for handicraft services as well. For instance one expert ideated leasing and renting service of handicraft products. A consumer could return the rented product to the craftsman who then may update or repair the product if needed.

ICT and the digital technology seem to enable many things beyond online shops. For example 3D and digital printing may create new opportunities, viewpoints and even products to the sector, and may change the culture of products, for example people purchasing new assemble-at-home handicraft products that are printed at home with digital printers. Digitalisation enables producing small series and purchasing small amounts of material, prints and so on for the products. This possibility to produce and order in small quantities has opened more possibilities for the small producers. Combining new and old can create new openings.

ICT can contribute to the next trend, the cooperation and cooperative activity. Co-owning and sharing machinery and premises reduces costs. There is no need to own everything. Thus the threshold for entrepreneurship lowers too and costs are saved. It assists companies to unify their forces and, for example, to provide coordinated collections on lifestyles, for instance one makes the ceramics, another glasses etc. for the table serving, and it is all marketed jointly. Mixing disciplines and cooperating with partners outside the sector were also regarded beneficial.

Uniqueness and retailing: handicraft provides small series and unique products. These can be used to express personality, to be unique, and retailing can be used for special needs and requirements.

Nostalgia and Made in Finland are among the current trends. It is further about the feeling of safety and ethical values. One knows where the product comes from and who has made it. It provides work to people and no child labour is used.

Handicraft as a hobby: for instance products, materials and education could be developed around this. With the right guidance the hobbyists may evolve into professional craftspeople. It can be a gate to entrepreneurship.

Well-being is one opportunity and cooperation area for handicrafts. It is that for the maker and for the consumer. Handicraft can be therapeutic and calming. It offers balance to busy work life, and one feels more accomplished when creating things by hand. It has soothing and stress releasing properties.

The social (social and health sector) dimension and education were also linked to handicraft. Handicraft is a form of self-expression. This is important for children. The social aspect also provides other ideas. Many things could be done in the social and health sector to increase well-being. For instance a project of young people working on handicraft with the elderly people connects generations and at the same time tradition could be passed on to the younger generations.

Other suggested connections were culture and community forming, social aspect, e.g. online groups and knitting cafés, but also handicraft as business presents.

The findings from the expert interviews are in line with the findings from the case study and action research, sector description, good practices and the customer interviews.

7.4 Analysis of the Research Outcomes

Due to the amount and different nature of the research material the outcomes have first been described in 7.1-7.3. It also serves to verify the reliability and validity of the research. In this part the three sets of outcomes are analysed against and in dialogue with the theoretical trinity. The analysis is made following the main development issues of handicraft and the order of the theoretical triangulation, and filtered against the Finnish culture. As the research is about marketing opportunities of handicrafts in Finland, the starting point is the Finnish handicraft. The structure of the analysis is presented in the Figure 12.

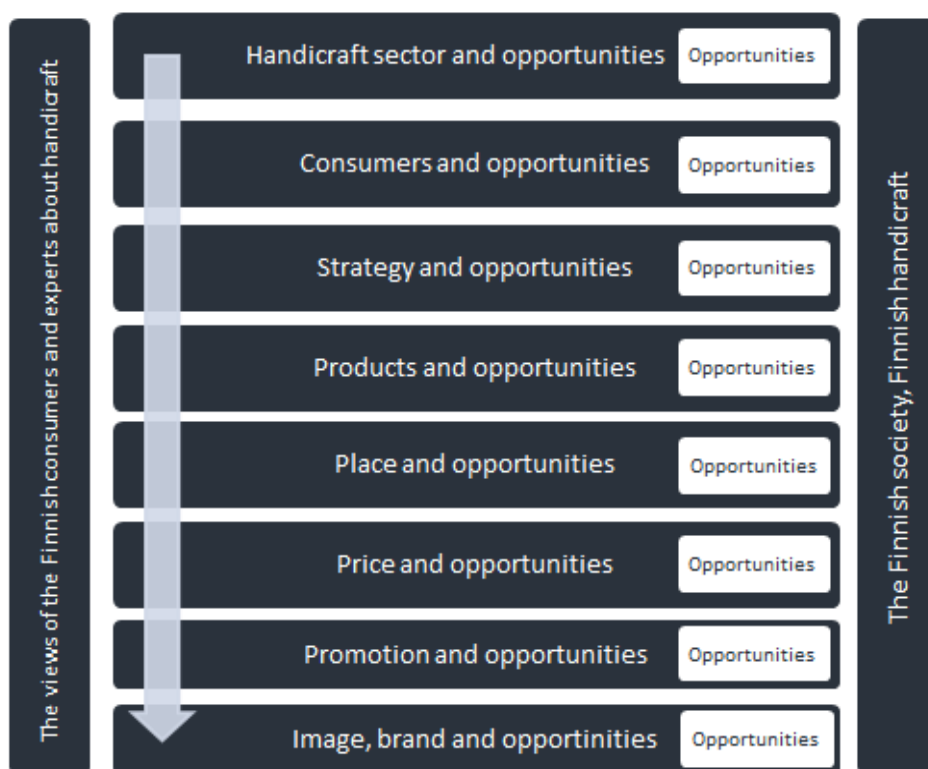


Figure 12. The structure of the research analysis.

The analysis follows the tasks of marketing and the theoretical triangulation of the research. The starting point of the analysis is the sector, handicraft, and its situa-

tion and nature. The analysis then moves on to the customer perspectives, strategy, including product, price, place and promotion, and to image and branding. The cultural aspects and the national nature of handicraft follow integrated along the process. The opportunity charts are presented in the Chapter 8.

There was a strong correlation between the outcomes from the consumer and experts interviews, and the case study and action research. The analysis reveals two starting points for the opportunities (O1, O2, etc. is used to list the appearing opportunities).

- a) Elements that enable marketing opportunities
- b) Elements that directly create marketing opportunities

Elements enabling marketing opportunities are: activities that are addressed to the basic company development and financing (Innocrafts 2014b), educating craftspeople and students (Innocrafts 2014b, Greffe 2012, 2014, 2014b; Guidi 2012), the role of ICT in different areas to the whole sector (e.g. Bettarini 2014, 9-10; Innocrafts 2014c, 65-70; Limburg 2014; Martinuzzi 2014; Mazzocchi 2014), and the role of the non-profit organisations and public funding as providers of help and education to the enterprises (e.g. Greffe 2012, 2014, 2014b; Guidi 2012). In addition, in the fast changing world the small size of the companies may become a competitive advantage as it enables prompt reaction to changes and flexibility (Äyväri 2000, 45). Furthermore the role of handicraft in many areas of human activity (e.g. Anttila 1993, 37-39) provides openings for opportunities.

7.4.1 Handicraft Sector and Opportunities

The general situation of handicraft is dual. On one hand handicraft is viewed positively. Common trends, for instance sustainability and ecology, are beneficial to the sector, and there is a vital culture around handicraft online and offline. The interest towards handicrafts has increased as a hobby and it is practiced for health reasons, self-expression, self-reward, or for societal reasons (e.g. Turunen 2016; Valta 2016). The dimension is suitable to the Finnish society as there is a vivid

handicraft culture, and things are done at home with a hobby-utility orientation. This may create marketing opportunities as services and products, for example:

O1: Services for hobbyists - hints, tips, instructions, tutorials, education, sharing, Fablabs and digital services.

O2: Materials, like yarn, assemble/do-it-yourself handicraft products that craftspeople can design and produce for assembling or knitting of the given material.

The situation of the professional craftspeople is not that positive despite the improvement of the image in the recent years. As stated earlier, there are challenges the sector struggles with. Yet the nature of handicraft can create opportunities.

O3: The core elements of handicraft, the manual skills and products made by hand and the personality of a craftsperson were appreciated by the consumers. This is in line with the findings of the literature (Luutonen & Äyväri 2002: 203). These may create opportunities to image and branding.

O4: Culture, cultural heritage and tradition that handicraft expresses and embeds (e.g. Rintaniemi 2002, 107; The International Charter of Artistic Craftsmanship n.d.; UNESCO 2001) is present in 89,86% of the Innocrafts good practices, Innocrafts policy recommendations (2014c, 65-70), and also consumers and experts link them to handicraft. As culture embeds psychological factors that may influence the consumer (Kotler & Keller 2011, 182-186), and as old products encapsulate cultural elements (de Mooij 2004), this may create opportunities e.g. on image, activity and products.

O5: Sustainable and ethic trends, and emotional and narrative nature were found as opportunities. They can influence many areas of the activity.

Consumers seemed to be aware of the current and prospect elements influencing handicraft. There was a strong correlation between consumer and experts views, findings from the literature, and the case study and action research. The consumers seem to be well aware about e.g. sustainability and recycling, sharing/co- as-

pects, new materials and production methods, well-being, hobbyism, cooperation with other sectors, and the increasing importance of the manual skills. Thus:

O6: Craftspeople should harness this consumers' awareness of sustainability and other developing aspects of handicraft. There seems to be willingness, but is there enough offer yet.

7.4.2 Customers and Opportunities

According to the literature the most typical handicraft consumer in Finland is a middle class white-collar female (Taloustutkimuskeskus as cited in Luutonen 2002, 88). Experts mentioned the elder women frequenting handicraft shops. Yet the consumer interviews showed that men were alike to purchase handicraft products. Their purchase habits and target objects may just be different. Men knew better what they want and need, and why to purchase it. Their shopping is more purpose oriented and the places of purchase were different. Men frequented less specialised shops. Hence the idea of shopping only as feminine (Underhill 2000, 98, 113) may limit marketing and segmentation opportunities.

O7: Men as customers. Their purchase habits should be studied, purchase locations reflected and so on for understanding and creating opportunities.

Handicraft is often thought traditionally. Yet consumers linked new things, for example assemble/do-it-yourself and gaming to handicraft. Hobbies and lifestyles are generators of needs that can provide new customers (Vartiainen 2005, 76-81). The new forms of handicraft activity may as well create new target groups. Despite other differences, consumers share similar values. These values range from the sustainability to self-expression and appreciation of handicraft. The non-consumers were viewed as people with different value background, for example hard-core businessmen or people who prefer quantity to quality or more economic products. The literature recommends observing opportunities among the unidentified and non-customers (Tuomikoski 2002, 52). They might create Blue Oceans of marketing with newly identified target groups and needs, or by providing the non-customers enough reason to purchase the product (Kim & Mauborgne, 2006). The

price was one of the reasons why products were not bought but also the trend of owning little may influence on purchase of products. These areas need further investigation. One expert suggested leasing as the solution for the non-owning and oversupply of items.

O8: More investigation on potential target groups and segments from a less traditional approach, and broader psychological and behavioural segmentation (Kotler 1986, 170-171, 173-178; Kotler & Keller 2011, 32, 236-252.) as well as of the non-customers and the reasons why they do not purchase handicraft products is needed and solutions created for them. This may help to discover new unidentified needs (Kim & Mauborgne 2006). Different lifestyles, habits and attitudes should be embedded. For instance the game sector is one of them. Handicraft could provide e.g. accessories to the players. Regarding the non-customers, for some price issues may be the push, for some the status symbol values may be the thing, and some may not know that they could be customers. Thus promotion and telling about the possibilities of handicraft need to be communicated too.

O9: Tourists as a potential target group. It should be studied how they perceive products, what they buy and why. For instance simply carrying objects on the plane may be an issue or the products may not fit to their culture. The culture of the person influences on the perception of the products (de Mooij 2004).

Products are purchased to fill a need (Kotler 1986, 26-28; Peter & Olson 2005, 71). The choice is made between an industrial and a handicraft product. The core or real need can be filled in (Kotler & Keller 2011, 32) with either but wants and demands (Kotler & Keller 2011, 31-32) define which one is chosen. The experienced added value influences on the final choice.

O10: Added value as a push factors and what people want to purchase should be highlighted and investigated. The psychological and culture-habit factors should be used to detect opportunities. These should derive from what is important to the Finnish consumers.

The consumers and experts mentioned ethic values, sustainability, good quality of handicraft, the manual skills and personality of the maker, products that fulfil the purpose, the domestic origin of products, health, self-expression, celebrations, emotional softness of products and many psychological and emotional reasons to add value for products and trigger a purchase. Handicraft was brought for good feeling and joy, to support the profession, and as gifts or for children. Although the consumers did not value purely decorative objects they wished for aesthetical aspect for products “who would buy ugly for home”. Aesthetics is understandably expected as the products cost more than the industrial products. In some cases however, the industrial product, were considered superior to handicraft products. Tourist trash was not desired either. Especially the feminine culture dimension of Finland, joy, and uniqueness – self-expression of the Finnish culture support the aforementioned aspects as added value. They are also in line with the findings from the earlier customer research of the added value of handicraft.

Consumer orientation is a weakness of the handicraft enterprises (e.g. Luutonen 2002, 72-101; Luutonen 2013, 11-26; Taitomarkkinointi 2008, 25). Thus it is essential to find out more information about the consumers. Handicraft entrepreneurs do not have the capacity of the big companies to do customer research.

O11: Face-to-face contacts in sales situations (Grefe 2012, 13-18) and collecting information online e.g. through the Internet and the social media through reactions and comments, as also Ruohomäki's (2000) suggestion to listen to what retailers, buyers and agents tell can be used for collecting information about the customers. In fact, often a personal contact with the maker creates an additional added value.

O12: Test marketing can provide information about consumers (e.g. Taito group 2012). It can be partly online. The suggestions of using social media in O11 and crowdsourcing (presented by Hetherington 2012) can be used to see how people react. The more interest or funding the more possibilities the product may have.

The generational change of customers is a problem in the horizon (7.3). How to engage new consumers?

O13: The future is in the young consumers. They were more positive about the future of handicraft, and saw many opportunities and areas handicraft could be connected with. They seemed to be more ICT savvy. This could provide new opportunities for consumption, purchase and for new ways to promote handicraft.

Investigating values and segments is not enough. A purchase should be created. Understanding what influences the purchase process helps. The familiarity of the product (Peter & Olson 2005, 102-107, 122-123, 148), experience of it (Porter 1985, 138), and opinion leaders (Peter & Olson 2005, 207) influence the purchase decision.

O14: communication and exposure of the products should be increased (Peter & Olson 2005, 93-94), role models used (e.g. Moberg 2014, 30), and opportunities to consumers to experience the products should be created. The touch and other senses of the product are essential in the handicraft products (Snell as cited in Luutonen 2002, 90). This is difficult to create e.g. on Internet. Yet the emotions and atmospheres, moods, can be transmitted through visual communication, including videos and stories.

The Finnish cultural dimensions should be used when investigating and addressing any consumer activity.

7.4.3 Strategy and Opportunities

Due to the nature of the sector and its companies the analysis finds the selected strategy approaches as marketing opportunities:

O15: The Blue Ocean Strategy (BOS) (Kim & Mauborgne 2006) can provide solutions that direct handicraft away from the competition with the mass production thanks to new market detection, diverting from the mainstream competition, and finding new consumer groups. Handicraft has possibilities to walk its own path and find its own ways. The newly awakening textile sector with small producers is an example of this. The BOS can be used in different areas of marketing activities.

O16: The Guerrilla Marketing is another strategy that can create opportunities. What makes it interesting is the approach of making catchy, creative and smart promotion-marketing with low cost and great chance of visibility, and that it enables cooperation with competitors (Parantainen 2005). Cooperation with competitors is part of many marketing opportunities of handicraft. The low cost marketing can use Internet and social media that can make messages go viral. The catchier, the more viral messages go and circle on Internet independently without loading the “marketer”. This leaves craftspeople more time for other activities.

O17: Value created within the value chains and networks (Kotler & Keller 2011, 56-57) is applicable to handicraft companies too. Besides the direct vertical production line, handicraft cooperates on company and sector level with many bodies internal and external to the sector. Among these are e.g. tourism, education, child-care, health and well-being, municipalities and regions, employment centres, social non-profit organisations from different areas, design, and any sector at the time, and bodies linked to sustainability (Innocrafts 2014b). This creates multi- and cross-disciplinary. Cooperation is internal to the sector as e.g. shared workspaces and joint development activities (e.g. Innocrafts 2014b).

All these connections create linkages where partners meet and through the input and value systems of each other they create added value to all the parties involved (Porter 1985, 48-49, 64-76, 97) and eventually to the end consumer (Porter 1985). This value can assist brand creation, positioning, adding value and marketing. Networking with other sectors, companies and consultants increase the size and provide visibility and voice to craftspeople, thus forming essential strategic tools (Greffé 2014b; Guidi 2014), and enabling them to do more on each level of the activity and marketing. Handicraft companies can also share experts (Guidi 2014).

O18: Internationalisation is an important for the companies’ (Guidi 2014; 7.3). For instance the Finnish markets are too small. Internationalisation can provide more experiences and livelihood that increase companies’ competitiveness and improve their image also on the national markets.

O19: Testing business ideas and funding collectively e.g. in a development project (the network aspect) or as e.g. crowdfunding (Hetherington 2012). As the products and skills are the core of a craftsperson's business idea, crowdfunding can help testing the business idea as well create visibility.

7.4.4 Product and Opportunities

Product opportunities often go hand in hand with the other opportunity dimensions, e.g. branding. The product related opportunities can be categorised in (a) production and (b) products. Production creates opportunities for products:

O20: Experts assisting in product evaluation and production, providing mentoring and passing on experience, like in the Taito Business Services (Taito group 2012) or FUSE Business Clinics of DCCoI (2013a).

O21: The new culture of sharing and co-owning, and the introduction of ICT and new techniques (e.g. Innocrafts 2014c, 65-70; Guidi 2014) and their possibility to lower production costs and increase innovation (Mazzocchi 2014) were regarded applicable to Finland too. This further enables rapid testing of ideas and can lower the fixed costs, and therefore also the cost of the products or increase the profit gained. It can contribute of the challenges of profitability of the companies (Ruohomäki 2000, 31; Taitomarkkinointi 2008, 15-16

O22: A third aspect enabling opportunities in products is the production of small market-oriented series. The textile sector is a good example of this.

The starting point for the opportunities in products in Finland is good as consumers experience products and their quality positively. The products in Finland seem to match to the Finnish modest and utility oriented culture and the values that can be at the same time utilitarian, decorative and innovative (Rintaniemi 2002, 107; see 2.5.2). They contain feminine values as they are close to people and everyday life, distancing from competitive elements, and they value individuality, good feeling and playfulness are also present. These elements and dimensions were also present in the consumers' comments. Flamboyant and power related elements did not appear in the consumer interviews. Even purely decorative artefacts were ex-

perienced negatively by the consumers. It is safe to say that vanity is not part of the Finnish culture, and that if luxury is included in the Finnish handicraft, it should be justified with other reasons or be “every-day luxury” linked to small moments in the everyday life. In fact, an ideal handicraft product in Finland does not have to be expensive. A real use purpose, connection to the self, lifestyle and emotional elements weight more.

Handicraft was connected to many sectors from tourism to education and sustainability which increases its possibilities of application. Yet the user-orientation in Finland is a challenge. The form language could be revised due to their very similar form language. It limits the purchase need by the consumers and makes the differentiation and recognition of products more difficult. This may exclude them from the choice set at a purchase situation (Peter & Olson 2005, 93-94).

O23: The manual skills are the main product of a craftsperson. Anyone can make an artefact but the craftsperson’s distinctive hand and skills make it unique. The craftspeople’s skills should be exposed more.

O24: Individuality, self-expression, lifestyle, retailing and problem solving. Handicraft is purchased for more personal reasons than mass products. Thus personal factors in Finland seem to be more influential than the social factors. Nevertheless using role models in marketing was advised (Moberg 2014, 30) and products presented on magazines sell better. The customisability may also be linked to personal characteristics and needs, like health and hobbies. People with special needs and services benefit of handicraft (Leskinen 2005, 54-63; Stenroos 2002, 68; Tuomikoski 2002, 61).

O25: Sustainability, ecology and ethics can create multiple opportunities to product qualities, production, people and consumers. For instant the concept of Teixidos of Terrassa (2013) of combining sustainable production (wool and small producers) and ethical human resources (handicapped working) could create interesting brands and products that match the Finnish culture. Similarly Franciade (City of Saint-Denis 2012) looks at and employs marginalised people. This kind of

solutions could suit to the Finnish culture. The sustainable and ethic aspects add value to handicraft and may assist in branding and visibility.

O26: Well-being and socialising can benefit from handicraft. For instance many service products could be developed of this. These can include common platforms for the elderly and young people, education for children, bringing communities together and anything linked to the mental and physiological well-being. Craftspeople should move towards immaterial value creation too.

O27: Holistic concepts and product families should be introduced to handicraft. They gain more visibility and clarity in the minds of the consumers. Product families, product lines and portfolios are generally used in marketing strategies (e.g. Kotler 1986, 297-308; Kotler & Keller 2011, 358, 397). Experts suggested that craftspeople could join their forces to create holistic concepts. A brand and visual image on the concepts can further evoke emotions and recognition. Packaging was considered an important part of the product, thus also of a holistic concept.

O28: The special character of the national handicraft products seems to create demand and the national, regional or a regional brand can support it. The products may be traditional or modern. These products should be investigated and studied in Finland, and to bring them forward. Interesting objects may be found from the tradition, e.g. *himmelis* or woodchip baskets, and they may represent something else to the foreign than to Finnish people. Foreign people may find them exotic. The old products should not be forgotten. The success of the Finnish woollen socks in France (Pörsti 2016) and in the USA and Canada (Ojanperä 2016), and the Christmas glass balls of CIAV Meisenthal (2013) are proofs of this. These contain stories that add value (Jensen 1999), and they can evoke emotions thus containing a strong emotional and sentimental content. Traditions can also live in celebrations, like the wreaths made of flowers in Latvia during the Midsummer party. O28 can open possibilities for touristic products.

O29: New makers (Mazzocchi 2014) bring in new attitudes into the form of activity, introducing ICT and as new ideas. This seems to be happening also in Fin-

land to some extent (e.g. the lace making craftsperson (Ypyä 2016)), but in Finland there may still be need to open the consumers more towards it.

O30: Trends e.g. sustainability and use of ICT, can create new opportunities as services and as products, and as a combination of old and new.

O31: The domestic origin of the products that is sustainable and ethical brings work to the Finnish and excludes the child labour.

7.4.5 Place and Opportunities

Handicraft products were purchased from many places. Some consumers knew where to find them, but some could not find offer or where to find products despite being familiar with online shopping. The locals knew better where to go and whom to turn to. Men bought more from the market place, direct sales points and directly from the craftspeople. A few consumers avoided some points of sale (markets) due to negative associations and the atmosphere. Specialised shops, Taito shops were considered a guarantee of quality. The points of sale are essential for finding products and for creating visibility, and they are linked to a company's strategy (Kotler 1986: 360-366; Kotler & Keller 2011: 476-480). Craftspeople have online shops but the visibility remains a challenge.

O32: Listing points of sale, direct sellers and online stores into a database that is accessible for all, including men, is advised. It can be provided as an online version, and in Taitoshops or cultural actors in municipalities could provide information about it. Similar databases have been created within Artour (Artex 2013a) and by INMA (2013) as an online catalogue of craftspeople. The list could also be offered to tourists like in the Artour (Artex 2013a). Making points-of-sale into points of information is part of this. It may make people come visit the shops and can serve tourists as well. Proper platforms can be created studying habits of different consumer groups, and using consumer information and segmentation, as according to Kotler and Keller (2011, 444-448) knowing the customers in the market place selection and creation process is elemental.

O33: Common points of sale, like the Kilkenny Shop (Kilkenny Design Centre n.d.) to Taito shops. This way people know what to find and where to find it.

O34: Creating experiences at the points of sale. Make it part of the emotional consumption that reflects what the products are. Thus making shopping discovery and adventure (Kälviäinen & Junnila-Savolainen 2005, 43) that creates emotions, and provides the possibility to experience artefacts (Underhill 2000, 90, 158-162).

O35: Online stores can enable cross-border purchase (Bettarini 2014, 9-10) and long-distance national purchase. Smart branding and visibility can be used for this purpose and making the shops social.

7.4.6 Price and Opportunities

The price was among the main reasons for not purchasing handicraft. Women (67%) had more negative views about the price than men (50%). The case study and action research did not provide solutions for this. The consumers suggested educating about the origin of the price, but yet some consumers did not buy handicraft despite knowing the origin. The price policy should be clearer in the sector in any case as some prices are very low and some clearly high.

As the prices of the handicraft products are higher than those of the industrial products, differentiation of products and focusing on specific segments may create opportunities (see Porter 1985: 11-16). This can be linked to changing the competition towards industrial products (Kim & Mauborgne 2006).

O36: One opportunity of handicraft is in the holistic price (see Peter & Olson 2005, 394), and in the psychological profit and loss (see Kotler 1986, 321; Kotler & Keller 2011, 359-366; Peter & Olson 2005, 401). The gain in this case is the durability of handicraft products and other benefits they can provide. The consumers found the quality-price relationship good in the handicraft products.

O37: Leasing can be a solution for those find products too expensive. Also supporting brand products, like perfumes to a fashion house, could be used for those who cannot afford handicraft.

7.4.7 Promotion and Opportunities

Promotion is one of the Innocrafts' policy recommendations (2014c, 65, 70). Yet promotion is not easy for a micro company that needs to run all activities by itself. Some opportunities for promotion could be:

O38: Participating in joint promotional activities with the same theme that may be organised by a non-profit organisation or companies together within or outside the sector. They may be short-term or long-term activities. The activities may use combined promotional material. 'The Creative Island' of DCCoI (2013c) and Tuscan Home (Artex 2013c), and Oficios Singulares of the Barcelona Chamber of Commerce (BCN) (2013), Artour by Artex (2013a), Casa cu Lei (Bistrita Municipality 2013), or the Village of Oreshank (Troyan Municipality 2012) where different craftspeople work in a tourist location, with tourism are examples of these.

O39: As handicraft companies have little resources and time in hand, alternative ways for communication, such as Guerrilla Marketing (GM), are suggested. GM is emotional, catchy, smart and does not require much financial resources (Parantainen 2005) and it is able to attract attention, create interest and develop a desire (see Blythe 2008, 174 adapted from the AIDA model). For this purpose the target groups should be studied (Kotler 1986, 395-397; Rope 2005, 501) including their habits and cultural approaches (Blythe 2008, 170-172).

O40: Internet and social media can be used. It is affordable and time saving (Kotler & Keller 2011, 568) thus suitable for small companies. Internet enables different kind of possibilities for visibility e.g. videos, video tutorials, Pins, blogs, providing instructions, and any other form that the social media can provide. One can send images and news of own products to media and websites for publishing (compare O'Rourke 2014). Internet is also a good channel for word-of-mouth and consumers as evangelists (Blythe 2008, 195-196; Kotler & Keller 2011, 568-578; Smith & Zook 2011, 9, 22, 127-128). According to Smith and Zook (2011, 17) the messages can get viral quickly. Internet and social media are also suggested for handicraft in Finland (e.g. Lith 2015, 7, 41; Luutonen 2013, 13-14, 18-21; Taitomarkkinointi 2008, 21-22).

O41: The use of role models was suggested as it creates vicarious learning and (Moberg 2014, 30; Peter & Olson 2005, 207) visibility, and can contribute to brand creation.

O42: Visibility through agents.

These opportunities should be suitable to the Finnish culture and habits, e.g. the use of ICT. Brand and image should be used in promotion (Kotler 1986, 391).

7.4.8 Image, Brand and Opportunities

Handicraft products are loaded with cultural, aesthetic, psychological, social and functional elements and benefits that have a potential to create added value and opportunities. This suggests that the primary handicraft product is not the core item, but a set of values associated to it, the immaterial and sensory world and experiences it creates. Branding and differentiation can be harnessed to make these elements visual and understandable to customers. Branding, differentiation, and the unique skills and unique touch of hand further protect from copying and competition with industrial products (Äyväri 2000, 19). Especially the unique touch, originality, and the human touch of handicraft products are something that industrial products are not able to copy.

O43: Branding has been stated to be one of the opportunities for handicraft, although there is a lot to be done. A brand is not only visual or a marketing tool. It can protect against competition and challenges (Aaker & Joachimsthaler 2000, 25; Gad 2001, 47-49; Smith & Wheeler 2002, 2), something that is essential for vulnerable handicraft companies. Handicraft has plenty of good starting points for brand creation: authenticity and good quality (Kotler & Keller 2011, 264), emotional and other human like elements linked to brand identity that can be expressed with symbols and hold human traits, and it has values (Aaker 2010), and functional, social, psychological and ethical dimensions (Gad 2001). Consumers found these elements in handicraft and viewed them positively.

The elements of brand equity (herewith handicraft as whole) except quality and associations (see Aaker 2010, 7-8; Aaker as cited in Aaker & Joachimsthaler

2000: 25, 38.) are at place in handicraft products according to the customer's comments, but awareness and loyalty are not (see Aaker 2010, 7-8; Aaker as cited in Aaker & Joachimsthaler 2000, 25, 38.). It is advised to address attention on these dimensions and on the visible layers of the brand e.g. name, slogan and logo (see Kotler & Keller 2011, 271-272), and match them to suit to the culture.

Based on the feedback from the consumers the brand identity dimension and its quality dimensions and the value base in handicraft are strong. Yet there is no promise handicraft could redeem. The following may further promote branding:

O44: Labelling (Grefe 2012,16; 2014,16), and creating a European Trademark for handicraft (Artistic Crafts) that includes a quality label Innocrafts (2014c).

O45: The skills are the main property of the craftsperson, and they could be branded. They can be the main brand of a craftsperson and the products sub-brands. Skills help protecting craftspeople from competition (Äyväre (2000, 19).

O46: Co-and co-operative branding with other craftspeople, or brand as part of a bigger brand while maintaining own characteristics, like in the 'The Creative Island' of DCCoI (2013c) and Tuscan Home (Artex 2013c). This may be also a national, regional or local brand.

O47: Particular products can be branded typical for a country, like the woollen socks or Himmeli.

O48: Use of stories and narratives (e.g. Mazzocchi 2014; Paoletti 2014), like in Mummodesign (n.d.), and also design in forming stories like the Nordic design on the woollen socks (Ojanperä 2016), and role models (Moberg 2014, 30) can help in branding. For example the role models can help raising the image (Moberg 2014, 30) and create visibility.

O49: Creating holistic concepts around products that include all dimensions of brands. This can be done alone or in cooperation with others.

O50: Cult brands (Aaker and Joachimsthaler 2000, 103-104) can also create opportunities for handicraft, e.g. as part of them as providing accessories.

Branding may require time and creativity, but not much money (Gad 2001, 30). The sector has elements and authenticity that helps it to deliver the promise. The promise just has to be first created and communicated. Internet can accelerate brand creation (Smith & Zook 2011, 6-7).

8 CONCLUSIONS AND REFLECTIONS

Thus chapter presents the conclusions and reflections of the research. First it observes the future views and comments of the outcomes of the research, then moving on to conclusions and finally to reflections.

8.1 Future Views and Comments

Many of the current development lines of handicraft are present in the envisioned future scenarios of handicraft (see 2.6). In this research these and the international good practices on handicraft have been filtered through the Finnish expert and customer perspective, hence providing a Finnish cultural perspective. Additional perspectives come from the description of the Finnish handicraft and cultural dimensions that have also been cited. The research revealed that the consumers are well aware of the current and future tendencies and practice them already, even more than the handicraft companies. This opens a full landscape for the implementation of the marketing opportunities in long-term.

There are plenty of opportunity openings for any prospect activities. Some of them are enabling and some are direct. Each handicraft company is unique, yet there are common challenges as well. Therefore this research does not suggest one singular path as an optimal one but leaves space for each company to select the solutions that are optimal for them. Some potential scenarios are presented in the opportunity charts (see Figure 13, 14, 15 and 16).

However, based on the analysis, and in addition to the detected opportunities, this research would like to suggest three enabling factors that may enhance implementation of the detected marketing opportunities:

- Creating a new professional figure of a handicraft producer who can work together with a bigger group of craftspeople. The producer would ensure that the products are market-oriented and all the other areas of the activity aim towards well-functioning marketing and providing products to the end users.

- Cooperation between craftspeople/ organisations, social organisations and higher education and education in general is suggested. This could for instance provide solutions even to lowered pensions and student allowances if the two groups work together within the framework of handicraft. Mummodesign (n.d.) provides a benchmarking example of this. Higher education could also help handicraft companies in marketing research.
- It is suggested to use an alternative almost rebel like attitude and seeing outside the box, similar to a combination of Guerrilla Marketing (Parantainen 2005) and Blue Ocean Strategy (Kim & Mauborgne 2006) throughout the activity in order to avoid competing with the rules dictated by the industrial companies.

8.2 Summary of the Results and the Opportunity Charts

The research reveals marketing opportunities in many areas of handicraft. There are elements enabling and supporting opportunities and directing opportunities. For instance the support of the development organisations can be a catalyst for development and marketing, and education of handicraft creates and develops the skills that are necessary to market products. On the other hand the sector itself and its characteristics, products, and consumers create basis for the direct marketing opportunities on which the strategic elements, including place and promotion, and branding can continue creating opportunities. The opportunities continuously iterate and create dialogue between them and the areas of marketing. For instance consumers influence on the product offer, this on the price and the point of sale and the nature of promotion; the product and the promotion, the use experience and redeeming the promise create brands which at their turn iterate and influence on the consumers who may select the brand and product to express themselves (e.g. 7.2) or due to psychological factors (Kotler & Keller 2011, 182-186). ICT and trends further influence on forming of new opportunities. Thus opportunities are not linear or isolated but iterative and interconnected. This process is visible in the opportunity chart 1 in the Figure 13.

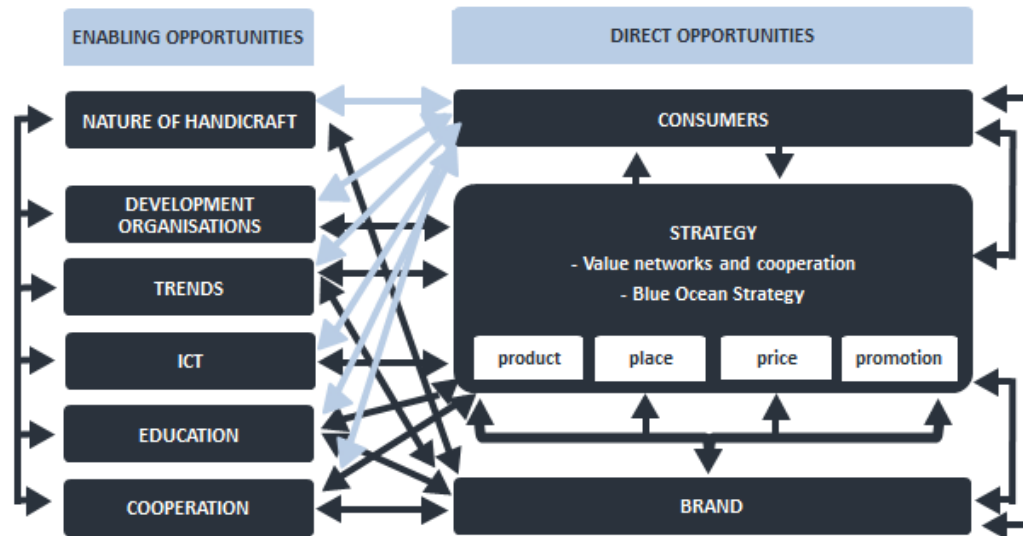


Figure 13. The opportunity chart 1: the iteration of the opportunities.

Due to the nature of the sector and how it is linked to many areas on the human life and how the consumers and experts connected it with them (e.g. Anttila 1993, 37-39), opportunities are detected from many viewpoints. As it is stated in the previous paragraph, this research does not propose one single opportunity road or roads for the companies but leaves the arising opportunities open for the companies and organisations to choose opportunities according to the situation and needs, like a person chooses apps to the smart phone. The research presents three examples how the opportunities can move in the combined landscape of enabling and direct opportunities. These are “masters of the material”, “men in craft” and “I heard it through the craft vine”. In the “masters in material” (see Figure 14) the nature and brand of handicraft with education contribute in making products. Consumers influence in the products that are eventually promoted to them using ICT. The orange arrows and boxes demonstrate the activated opportunity areas and how they move.

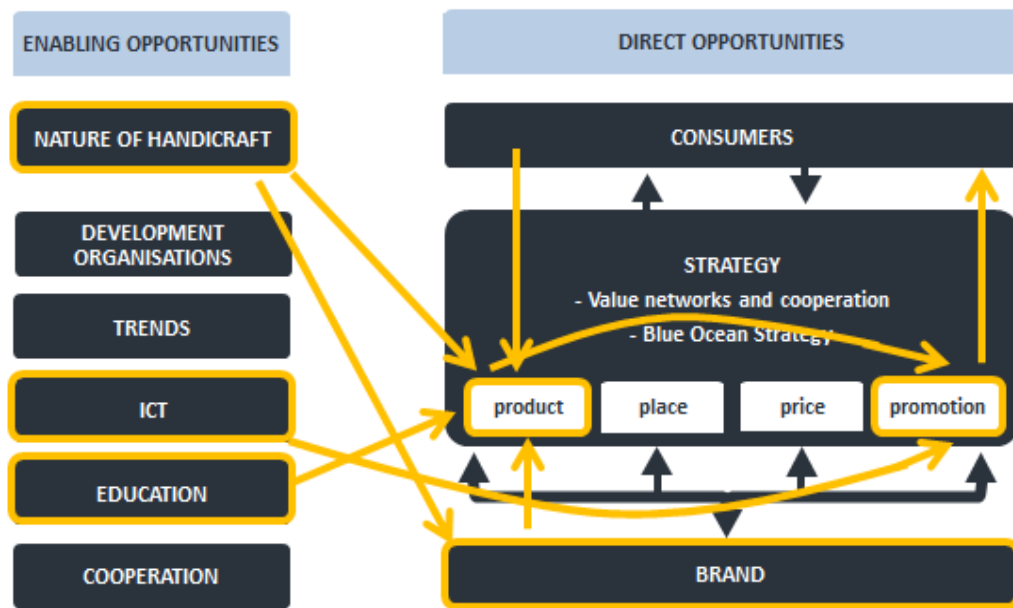


Figure 14. The opportunity chart 2: the masters of the material.

Consumers create many opportunities. The research found that there are potential target groups that have not perhaps been addressed enough attention yet. Men seem to be a big potential target group. Solutions should be created for their different purchase habits and locations. Young consumers are savvy about many prospect (already ongoing) events and trends in the society. Addressing them and their values could increase demand. Subcultures, e.g. gamers and hobbyists should also be included among potential customers, and the current non-customers should be created solutions that make them purchase handicraft. Value should be added and communicated, and alternative service solutions could bring more opportunities. New consumer research and segmentation and culture inspired actions towards them are advised as an opportunity.

In the “men in craft” (see Figure 15) the nature of handicraft and men as consumers influence in products. Men as consumers with their purchase habits and products influence on the point of sale, what it is, how it is and where it is.

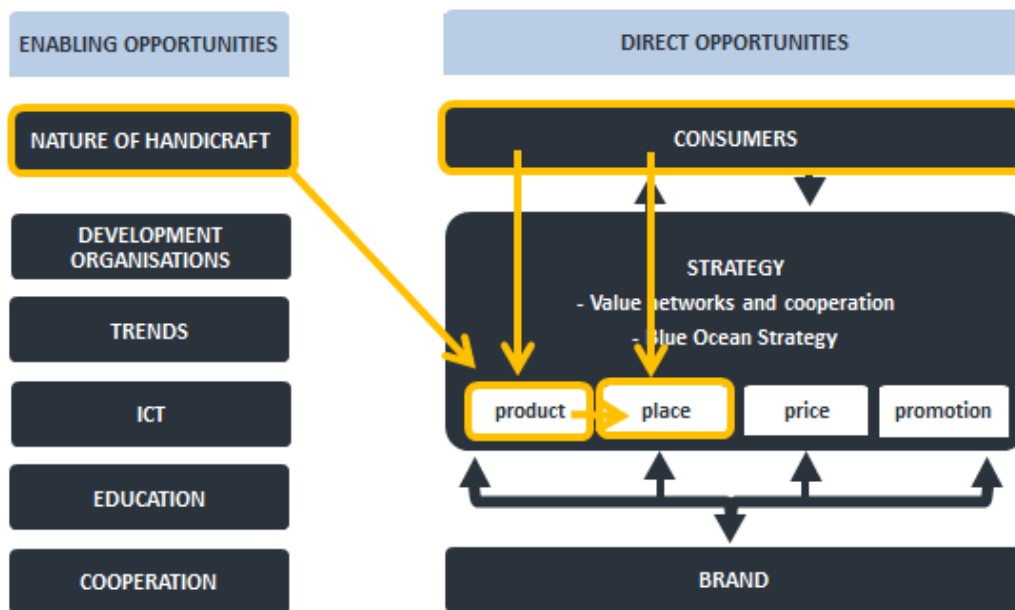


Figure 15. The opportunity chart 3: men in craft.

The “I heard it through the craft vine” (see Figure 16) describes how consumers influence on products and handicraft and how they use ICT. Handicraft influences on the products, and the products are promoted using ICT.

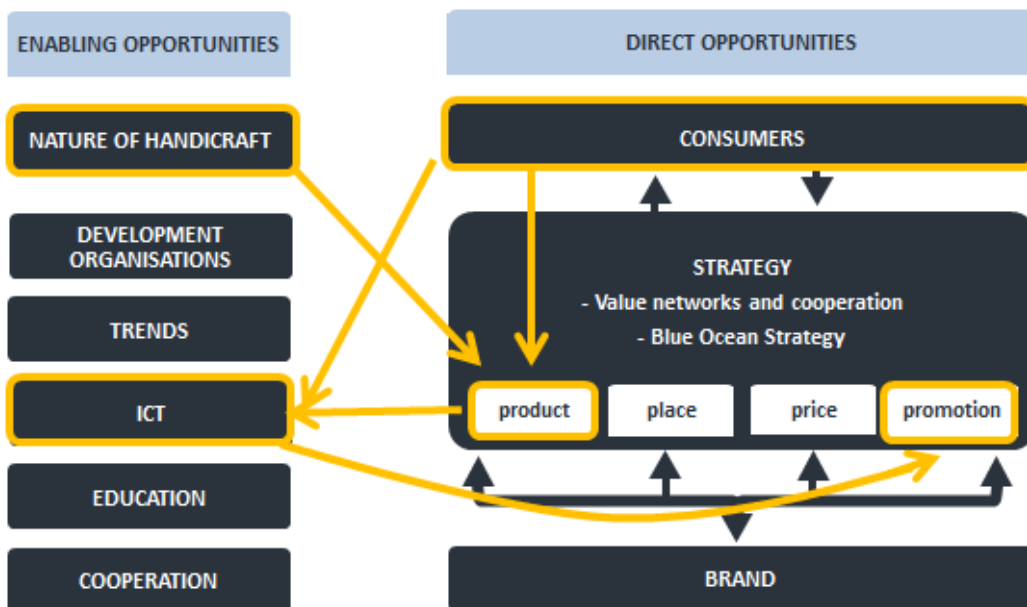


Figure 16. The opportunity chart 4: I heard it through the craft vine.

The general trend in the marketing opportunities is towards the younger generations and the new opportunities arising from the society, e.g. the use of ICT. The

development is creating new openings and opportunities. It is advised to combine the new to the old and existing knowhow, expertise and tacit knowledge.

Strategic approaches that seem to create most opportunities for handicraft companies are cooperation and value networks it creates, Blue Ocean Strategy (Kim & Mauborgne 2006), and Guerrilla Marketing (Parantainen 2005) as they enable cooperation with competitors (essential to build volume to handicraft companies (e.g. Guidi 2014)), to find solutions that do not necessitate competing with the mass production and unexpected customers (Kim & Mauborgne 2006), and to communicate smartly and economically in an attractive way like in the Guerrilla Marketing (Parantainen 2005). Principles of these approaches can be applied to any other area mentioned on the research, e.g. to consumers.

Products, Price, Place and Promotion are in a central place in marketing opportunities. Price and points of sale (Place) are in a more supporting role in the opportunities. Yet during the research it was found that one reason for customers for not purchasing handicraft products was the lack of knowledge where to find them. Therefore addressing this aspect can create opportunities. Promotion can assist in this task. The price was experienced high, hence communication about a holistic price and the benefits is advised. But also services to replace this price factor should be investigated as also the possibility to lower the price through new possibilities in production. There was variation in the prices of handicraft products. Price policy and research on price forming is advisable.

Handicraft contains plenty of opportunity openings, such as artefact products and also skills as products. These and additional services can create opportunities, especially during the era of the immaterial value creation. Networks, sustainability and new techniques may provide e.g. ideas, product series opportunities, multidisciplinary, and possibilities to lower the price, and visibility to these solutions to the new world. Moreover the special characteristics of handicraft products of a country should be harnessed, and old investigated, what to keep, improve, represent or highlight. The quality and the use purpose of the Finnish products are good and thus an opportunity. The products help in the everyday life and provide solutions for e.g. allergic persons. The problems are the repeatable form language and

the lack of visibility. These should be turned into opportunities. For instance Internet and the social media can provide plenty of solutions for this.

Branding in general is regarded an opportunity for handicraft. Handicraft has plenty of elements that can be branded, the craftpeople's skills for instance. Despite this branding of handicraft and its companies requires plenty of attention. Branding is not only marketing but also protection towards e.g. mass production. The research does not suggest a specific branding method or path, neither positioning, but it presents opportunities that can assist in branding. One of them is labelling (Grefe 2012, 16; 2014, 16). That could bring credibility. Innocrafts (2014c) indeed suggests a European Trademark. In addition, co-branding, umbrella branding, stories, use of role models, the small size as brand enabler, and products particular to the country surfaced from the material. Moreover, developing holistic concepts (7.3) and cult branding (Aaker and Joachimsthaler 2000, 103-104) could create opportunities.

Finally increasing cooperation was suggested. The research proposes to create a new professional character of a handicraft producer. The producer could assist in leading opportunities and to provide market-oriented handicraft products to the markets.

8.3 Reflection and Further Development

The aim of this Bachelor's theses was to investigate the marketing opportunities of handicrafts in Finland. The opportunities were investigated broadly due to the nature of the subject. Handicrafts is embedded in different areas of human lives (Anttila 1993, 37-39) and the development areas of handicrafts are many. Furthermore, focusing on one development area only could have biased the view of the opportunities and hence isolating and stop linking the iterating of the development areas with each other, thus limiting a holistic view about the possibilities. The opportunities were investigated from a large spectrum by using case study and action research and interviews. Despite lengthening the thesis, this aimed to provide real views to opportunities that may be used by handicraft companies and developers. Thus, the thesis aims to provide real possibilities for real use.

The research used the qualitative approach. This assisted revealing attitudes, habits, opinions and knowledge from the Finnish consumers and experts that may have otherwise been difficult to obtain. The interview situations were organised so as to let the subjects express themselves. The nature of the topic further assisted in this task. The case study and action research provided additional material that assisted in forming ideas about the opportunities. The research material was plenty for a bachelor's thesis. However, this triangulation of the research material provided more insight to the opportunities and validity to the research.

The research material was reflected against a theoretical trinity of consumer – strategy – image and branding. This assisted in obtaining multiple opportunities and it showed how the opportunities discuss and iterate in this landscape and return to the nature of handicraft.

The research investigated marketing opportunities of handicrafts in Finland. The cultural views filtered mostly through the customer and expert interviews as the subjects were Finnish. Product analysis also used the cultural dimensions of Hofstede (n.d.). The description of the Finnish handicraft assisted in the analysis.

The research revealed that handicraft holds a lot of hidden and recognised, but perhaps not addressed, opportunities. In addition to the iterating opportunities, the main findings were the role of the new consumers and societal habits and factors that may create future opportunities, increasing men as potential customers, opportunities of cooperation, new technologies and branding, and the consumer's potential difficulty in finding offer and the points of sale. Additionally, the research recommends to form a new professional figure of a handicraft producer.

The research is repeatable. This is assisted by the detailed description of the methods and the triangulation of the research material. Hence, a similar research can be conducted also in another country and to its cultural and handicraft reality.

The research can be used for the sectoral development by handicraft developers and companies. The research does not define specific opportunity structures but

lets the end users to choose, select, organise and match the opportunities they retain the most essential for them.

Despite being extensive for a bachelor's thesis the research leaves many topics for further research. Due to the broad nature of the opportunity landscape the research does not focus in detail on either of the areas but provides a broader holistic picture. Thus, the research suggests more research on the identified opportunity areas, for instance, research on the potential customers is suggested. Therefore, this work can be developed further as new researches on the opportunity areas presented. Development programmes and projects may also advance and investigate the research topics further.

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APPENDIX 1

QUESTIONS TO THE CONSUMERS

Basic information:

Age:

Gender:

Profession/ education

(name for own control name)

Questions:

Assisting questions are bullet pointed.

1. **Mitä ajattelet käsityöstä?** (starting with Finnish, taking a few comparisons of foreign handicraft)
2. **Mikä on mielestäsi käsityön hyöty ja etu (lisäarvo)?**
3. **Mikä on suhteesi käsityöhön?** Harrastatko käsityötä tai teetkö asioita käsin? Mikäli tekee/ harrastaa: miksi? Minkälainen kokemus sinulla on siitä?
4. **Mitä ajattelet myytävistä käsityötuotteista?** Kuinka koet ne?
5. **Ostatko käsityötuotteita?** Miksi/ Miksi ei? Mihin tarkoitukseen? Kerro lisää.
 - a. Miten koet niiden hinnan?
 - b. Miten koet niiden laadun?
 - c. Miten koet niiden käyttötarkoituksen?
6. (jos ei osta). **Haluaisitko ostaa käsityötuotteita? Miksi? Mikä saisi sinut ostamaan käsityötuotteita? Miksi?**
7. **Missä yhteyksissä käsityötä voisi mielestäsi käyttää liittyen ihmisen toiminnan eri toiminta-alueisiin?** Mitä kaikkea käsityön avulla voisi mielestäsi tehdä? Mitä mahdollisuuksia sillä voisi olla? mm. palvelut, harrastukset, hyvinvointi, lapset jne.
8. (Eri alat toimivat yhteistyössä ja liittyen toisiinsa, esimerkiksi musiikki ja tapahtumajärjestäminen, tai autoteollisuus ja maalliteollisuus) **Mihin alaan mielestäsi käsityön voisi liittää? Miksi?** (esimerkiksi toimiala tmv.)

9. Kerro, mikä olisi sinulle ideaali käsityötuote tai käsityö?

10. Mitä tulevaisuus voisi mielestäsi käsityölle tarjota? (ICT, yhteiskunnalliset trendit, kierrätys, jne. esim. kt 2020)

APPENDIX 2**QUESTIONS TO THE EXPERTS**

Age:

Gender:

Profession/ education

(name for own control name)

Questions:

Assisting questions/guidance are in brackets.

1. Miten kuvailisit käsityön tilannetta, sekä sen haasteita ja mahdollisuuksia?
2. Miten kuvailisit alan ja tuotteiden imagoa, lisäarvoa, sekä asemaa markkinoilla?
3. Mitä eri ulottuvuuksia käsityöllä on? (Tuote, yhteistyö, eri alat, yhteiskunta, tuote-palvelu-hyvintointi jne.)
4. Minkälainen on ollut alan, sen tuotteiden ja markkinoinnin kehitys? Mitä voi olla odotettavissa tulevaisuudessa? Mitä on kansainvälisyyden rooli?
5. Miten kuvailisit käsityön kuluttajaa? Kuka ja minkälainen hän on? Mitä tottumuksia ja tapoja hänellä on? Mitä he ajattelevat käsityöstä? Entä ei-kuluttajaa?
6. Mitä yleisiä trendejä, kuluttajatottumuksia, yleisiä tapoja ja ilmiöitä jne. vaikuttaa käsityöhön (aktiiviteetti ja tuotteet) ja miten?
7. Vapaa sana aiheesta.

APPENDIX 3

The appendix 3/photo collage 1: Bulgaria



Photo collage 1: Bulgaria

Photo1: Oraviita, T. (a personal photo from Bulgaria). 2014.

Photo2: Shopbulgaria.com. (n.d.). Accessed 6.5.2016.
<http://www.shopbulgaria.com/bulgarian-crafts-art-5004/all/page/2.html>

Photo 3: Shopbulgaria.com. (n.d.). Accessed 6.5.2016.
<http://www.shopbulgaria.com/bulgarian-crafts-art-5004/all/page/1.html>

Photo 4: Picturesco colour library. (n.d.). Accessed 6.5.2016.
http://www.picturescolourlibrary.co.uk/hybrid/data.svt?viewpage=picture_details_np.jsp&pclref=2600673

Photo 5: Shopbulgaria.com. (n.d.). Accessed 6.5.2016.
<http://www.shopbulgaria.com/bulgarian-crafts-art-5004/all/page/1.html>

The appendix 3/photo collage 2: France

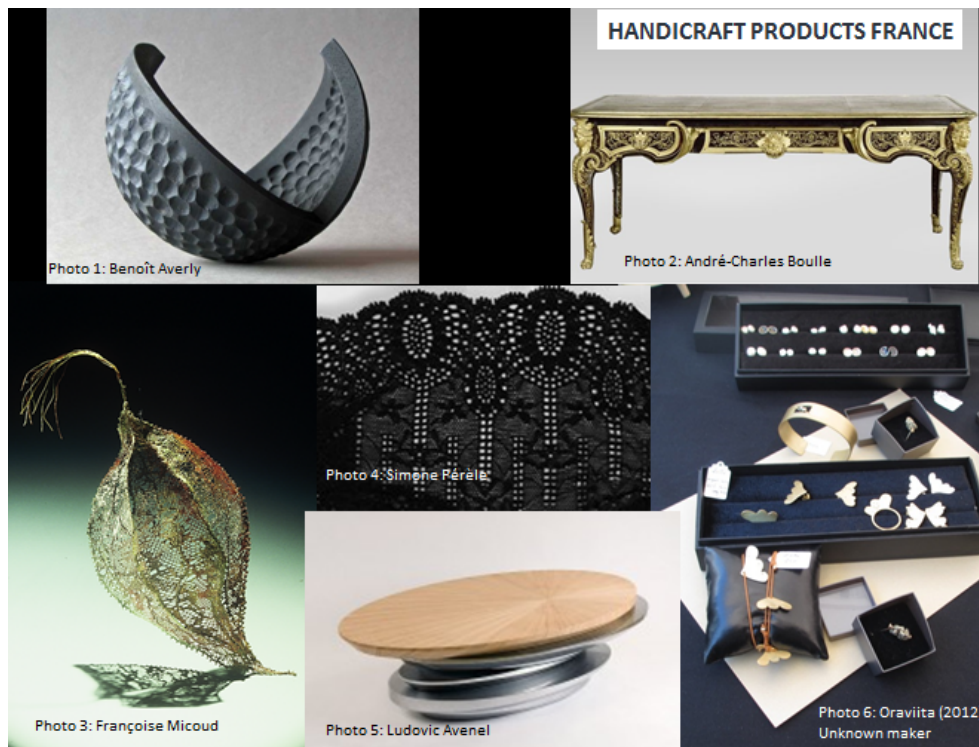


Photo collage 2: France

Photo 1: Unknown. 2013. Benoît Averly. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/france/>

Photo 2: Unknown. 2013. André-Charles Boulle. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/france/>

Photo 3: Unknown. 2013. Françoise Micoud. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/france/>

Photo 4: Unknown. 2013. Simone Pérèle. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/france/>

Photo 5: Unknown. 2013. Ludovic Avenel. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/france/>

Photo 6: Oraviita, T. (a personal photo from France). 2012.

The appendix 3/photo collage 3: Hungary

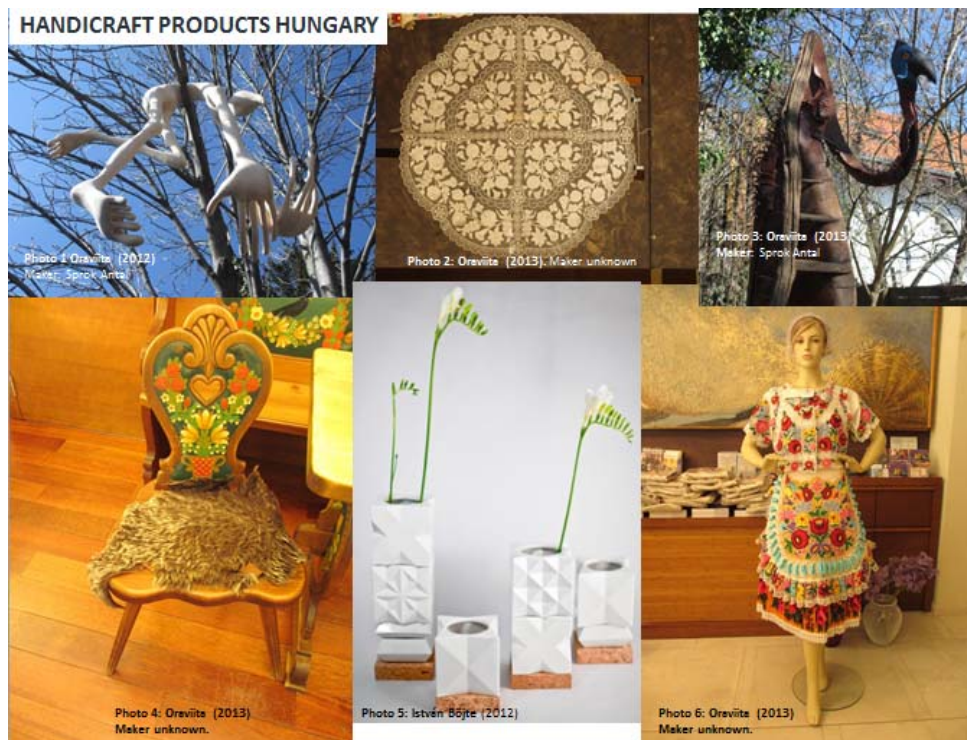


Photo collage 3: Hungary

Photo 1: Oraviita, T. 2013. Sprok Antal.

Photo 2: Oraviita, T.2013. Lace. Maker unknown.

Photo 3: Oraviita, T. 2013. Sprok Antal. (2nd photo)

Photo 4: Oraviita, T. 2013. Chair. Maker unknown

Photo 5: Designear.eu. 2012. István Bőjte. Accessed 6.5.2016.
<http://designear.eu/2012/02/kopia-modular-tableware-hungary/>

Photo 6: Oraviita, T. 2013. Dress. Maker unknown.

The appendix 3/photo collage 4: Ireland

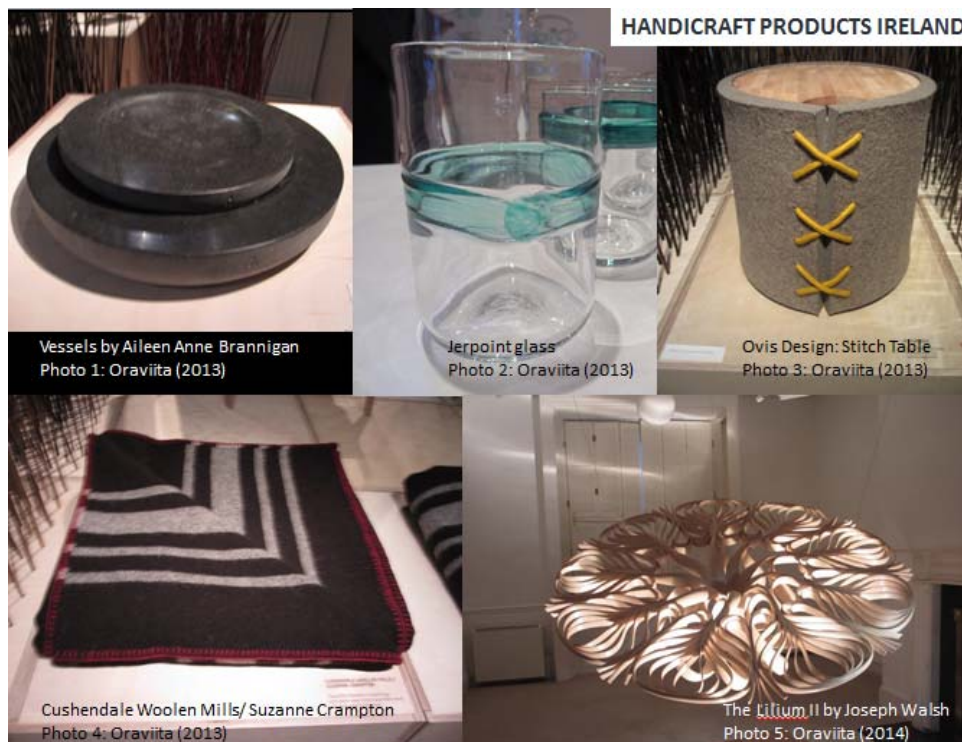


Photo collage 4: Ireland

Photo 1: Oraviita, T. 2013. Vessels by Aileen Anne Brannigan

Photo 2: Oraviita, T. 2013. Jerpoint glass

Photo 3: Oraviita, T. 2013. Ovis Design: Stitch Table

Photo 4: Oraviita, T. 2013. Cushendale Woolen Mills/ Suzanne Crampton

Photo 5: Oraviita, T. 2014. The Liliium II by Joseph Walsh

The appendix 3/ photo collage 5: Italy



Photo collage 5: Italy

Photo 1: Oraviita, T. 2014. Bags of Scuola del Cuoio

Photo 2: Vijolcenne Creations. 2016. Vijolcenne Creations. Accessed 6.5.2016.
<https://www.etsy.com/shop/Vijolcenne?ref=12-shopheader-name&pages=2>

Photo 3: Unknown. (n.d.). M.V.Guido Polloni & C. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/country/>

Photo 4: Unknown. (n.d.). Roberto Capucci. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/country/>

Photo 5: Unknown. (n.d.). Simone Giannini. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/country/>

Photo 6: Unknown. (n.d.). Marakita. Accessed 6.5.2016.
<http://dreamcraftsgallery.eu/portfolio/country/>

The appendix 3/ photo collage 6: Latvia

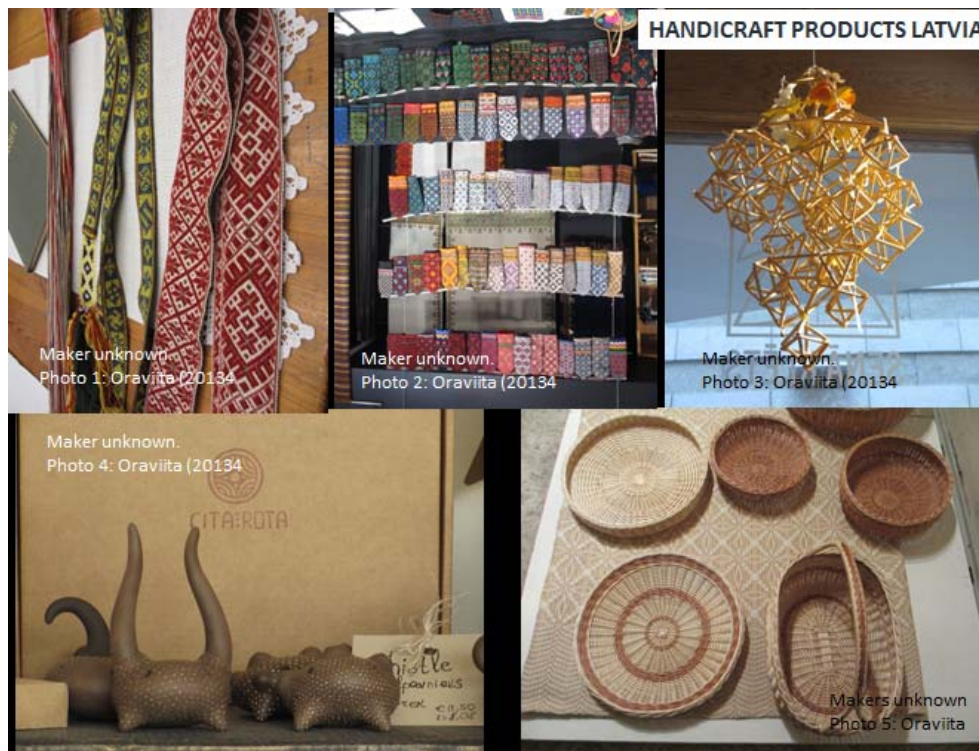


Photo collage 6: Latvia

Photo 1: Oraviita, T. 2014. Ribbons. Maker unknown.

Photo 2: Oraviita, T. 2014. Mittens. Maker unknown.

Photo 3: Oraviita, T. 2014. Himmeli. Maker unknown.

Photo 4: Oraviita, T. 2014. Ceramics, Maker unknown.

Photo 5: Oraviita, T. 2014. Baskets. Maker unknown.

The appendix 3/ photo collage 7: Lithuania



Photo collage 7: Lithuania

Photo 1: The Vilnius potters' workshop. (n.d.). The Vilnius potters' workshop. Accessed 6.5.2016. www.vdaa.lt/nariai/vilniaus_puodziu_cchas/105.jpg

Photo 2: Motiejukas. (n.d.). Motiejukas. Accessed 6.5.2016. <http://motiejukas.com/en/little-bells-23>

Photo 3: Sirena. 2014. Sirena. Accessed 6.5.2016. <http://sirena.lt/en/collections/crane-2014-15/>

Photo 4: The Workshop-salon of folk artist (Klaidas Navickas). (n.d.). The Workshop-salon of folk artist (Klaidas Navickas). Accessed 6.5.2016. <http://www.vdaa.lt/nariai/klaidas%20navickas/12.JPG>

Photo 5: Feltins. (n.d.). Feltins. Accessed 6.5.2016. https://www.facebook.com/feltinis.veltiniai/photos?source_ref=pb_friends_tl

The appendix 3/ photo collage 8: Romania



Photo collage 8: Romania

Photo 1: Oraviita. 2013. Icon. Maker unknown.

Photo 2: Oraviita. 2012. Virginia Linul.

Photo 3: Oraviita. 2013. Necklace. Maker unknown.

Photo 4: Oraviita. 2013. Vase. Maker unknown.

Photo 5: Oraviita. 2013. Miniature church. Maker unknown.

Photo 6: Oraviita. 2013. Elfiarmaroc.

The appendix 3/ photo collage 9: Slovakia

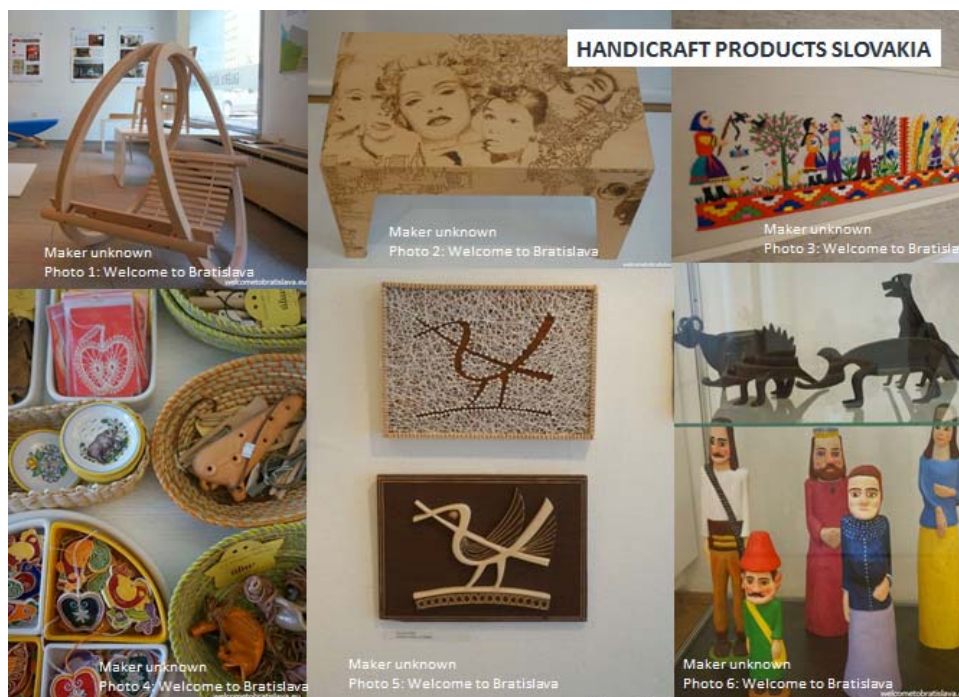


Photo collage 9: Slovakia

Photo 1: Welcome to Bratislava. (n.d.). Uluv galleries and shop. Maker unknown. Accessed 6.5.2016. <http://www.welcometobratislava.eu/uluv-galleries-and-shop/>

Photo 2: Welcome to Bratislava. (n.d.). Uluv galleries and shop. Maker unknown. Accessed 6.5.2016. <http://www.welcometobratislava.eu/uluv-galleries-and-shop/>

Photo 3: Welcome to Bratislava. (n.d.). Uluv galleries and shop. Maker unknown. Accessed 6.5.2016. <http://www.welcometobratislava.eu/uluv-galleries-and-shop/>

Photo 4: Welcome to Bratislava. (n.d.). Uluv galleries and shop. Maker unknown. Accessed 6.5.2016. <http://www.welcometobratislava.eu/uluv-galleries-and-shop/>

Photo 5: Welcome to Bratislava. (n.d.). Uluv galleries and shop. Maker unknown. Accessed 6.5.2016. <http://www.welcometobratislava.eu/uluv-galleries-and-shop/>

Photo 6: Welcome to Bratislava. (n.d.). Uluv galleries and shop. Maker unknown. Accessed 6.5.2016. <http://www.welcometobratislava.eu/uluv-galleries-and-shop/>

The appendix 3/ photo collage 10: Spain

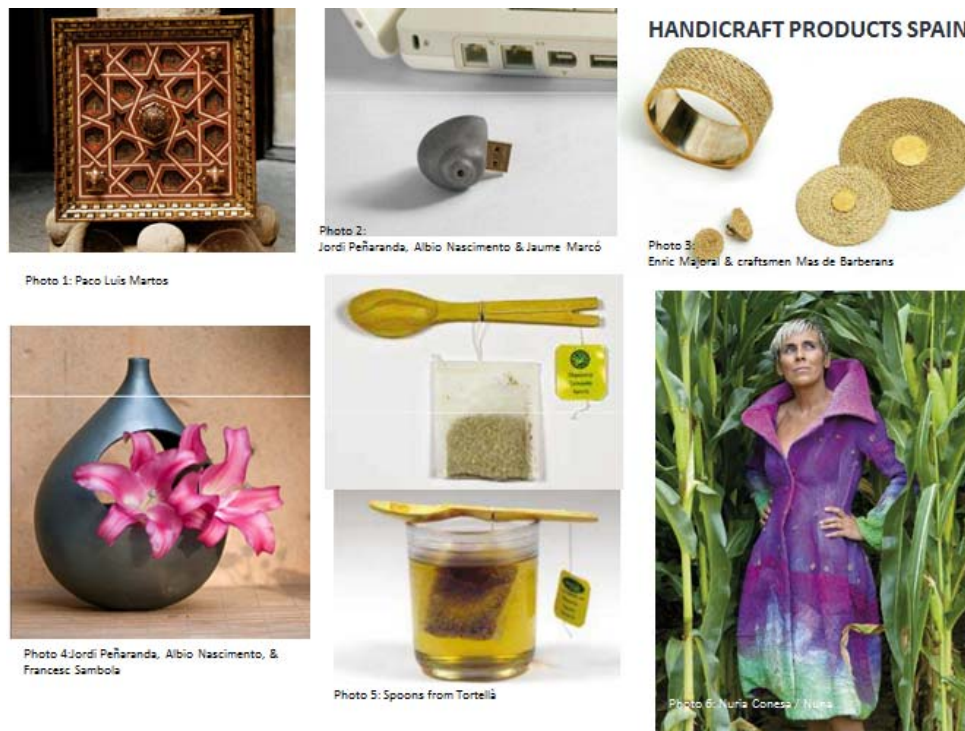


Photo collage 10: Spain

Photo 1: Unknown. (n.d.). Paco Luis Martos. Accessed 6.5.2016. <http://dreamcraftsgallery.eu/portfolio/spain/>

Photo 2: Unknown. (n.d.). Jordi Peñaranda, Albio Nascimento & Jaume Marcó. Accessed 6.5.2016. <http://www.innocrafts.eu/meetings-and-events/52-2nd-joint-intregionalseminar-and-study-visit>

Photo 3: Unknown. (n.d.). Enric Majoral & craftsmen Mas de Barberans. Accessed 6.5.2016. <http://www.innocrafts.eu/meetings-and-events/52-2nd-joint-intregionalseminar-and-study-visit>

Photo 4: Unknown. (n.d.). Jordi Peñaranda, Albio Nascimento, & Francesc Sambola. Accessed 6.5.2016. <http://www.innocrafts.eu/meetings-and-events/52-2nd-joint-intregionalseminar-and-study-visit>

Photo 5: Unknown. (n.d.). Spoons from Tortellà. Accessed 6.5.2016. <http://www.innocrafts.eu/meetings-and-events/52-2nd-joint-intregionalseminar-and-study-visit>

Photo 6: Unknown. (n.d.). Nuria Conesa / Nuna. Accessed 6.5.2016. <http://dreamcraftsgallery.eu/portfolio/spain/>

The appendix 3/ photo collage 11: Finland



Photo collage: Finland

Photo 1: Unknown. (n.d.). Rug, Design Minna Ahonen at Taitoshop. Accessed 6.5.2016. at www.taitoshop.fi

[taitoshop.fi/Tarvikepaketit/Ryijyt_seinatekstiilit](http://www.taitoshop.fi/Tarvikepaketit/Ryijyt_seinatekstiilit)

Photo 2: Unknown. (n.d.). Åboland mittens at Taitoshop. Accessed 6.5.2016. www.taitoshop.fi/

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Photo 3: Oraviita (2012). Unknown maker.

Photo 4: Unknown. (n.d.). Sammallammas Oy. Accessed 6.5.2016. <http://dreamcraftsgallery.eu/projects/sammallammas-oy/>

Photo 5: Unknown. (n.d.). Pläkkilyhty. Design Mikael Nygård, at Taitoshop. Accessed 6.5.2016. at http://www.taitoshop.fi/Plakkilyhty_pieni__keski__iso

Photo 6: Unknown. (n.d.). Jukka Isotalo / Evolum. Accessed 6.5.2016. <http://dreamcraftsgallery.eu/projects/jukka-isotalo-evolum/>

APPENDIX 4

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