

#1Team Documentation Report

Exam Project 2nd Semester International MMD

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Introduction

Our mission with this project was to help an artist create their desired online presence by properly communicating their brand, differentiating them from competitors, and helping them reach new potential customers.

The artist we chose to work with is Rosie Frankland, a tattoo artist and illustrator from Hackney in London. Rosie is a relatively inexperienced tattoo artist, having just completed her apprenticeship at a tattoo shop in England. She is looking to move to Copenhagen in 2020, where she has agreed to work at a tattoo shop called HoneyGuns Tattoo.

Development Process

As a work process, we decided to use Design Thinking. Design thinking is a solution-based, iterative process in which designers seek to understand the user, challenge assumptions, and redefine problems in an attempt to identify alternative strategies and solutions that might not be instantly apparent with their initial level of understanding.

Our first step was to empathise with the client and the possible target groups, which we did by researching the market and coming in contact with the possible users. We went out into the field and communicated with potential customers, and created surveys to find out their needs and preferences. We empathised with the user and the client to understand the direction we are headed in. Defining and ideating on solutions was what led us to prototyping accompanied by tests before and after we took steps and created or changed content.

In each stage of the process we had long discussions and did a lot of brainstorming and testing, as well as using different tools to figure out the best course of action.

Tools, Methods, and Theories

- Trello - We used Trello in organizing the structure of the process. It was a way to communicate the tasks that needed to be completed, which group members needed to do what, and the time frame different tasks had to be completed in
- Personas - We used personas as a way to personify individuals within our chosen target group. This way, we could create user journey maps and things of that nature to look at how members of our customer base would theoretically interact with our design
- Style guide
- Google Calendar
- Google Drive - <https://drive.google.com/drive/u/0/folders/1HHvahK-GuJeAwbGBXJPqghTVZCc7Yxm7>

Problem Area

From looking into her online presence, we found that, as it stands, Rosie has an online presence that amounts to two instagram pages, which she updates quite irregularly. These pages showcase her work with tattoos and, to a lesser extent, illustration. There is very little online about her other work

with clothes; painting; or graffiti/street art. She does not have a functioning website with a digital gallery of her art work; up to date contact information; or a web shop to sell a selection of her works. While her instagram pages do communicate a part of her brand (in that they are a collation of most of her work with tattoos), overall there is a distinct lack of organisation that has resulted in the client not being able to promote herself effectively. She currently has around 1700 followers on both instagram pages combined, having been active on them for over 2 years. We can assume that limiting all of her online presence to one platform, however popular it is, has only served to further limit her audience. On top of that, the sheer number of artists on instagram means that simply posting her work on there does not in any way differentiate the client from her creative counterparts - it might even do the opposite.

Beyond the issues with her online presence, we felt Rosie's position as an inexperienced artist could also prove troublesome. We made the assumption that people who already have some, or lots of, tattoos would make up the largest share of the tattoo market, and they might not want to work with an inexperienced tattoo artist. Also, even though she has already secured a position at a tattoo shop in Copenhagen, she does not have a client base because she is new to the area. While working in a tattoo shop could possibly help her tap into an existing customer base, our understanding of the working environment in such shops means we know newer artists might be lower in the pecking order when it comes to tattooing existing customers or securing potential customers that walk through the door.

Problem Formulation

How best can we communicate Rosie's brand in a way that clearly differentiates her from her competitors and attracts new potential customers?

This can be split up into three smaller questions, which we are going to touch on in the course of this report: 1) What do we want to communicate with the client's brand? 2) Who are the new potential customers and what are their preferences? 3) How can we differentiate Rosie from other tattoo artists?

What do we want to communicate with the client's brand?

A key part of our solution is going to be to communicate the client's brand. Therefore we had to clearly define what the brand identity is before we could do anything else.

Client analysis

Current online presence

The first step of our client analysis was to research Rosie's current online presence at the time of the start of the project.

At the time, Rosie had just two instagram accounts, which she updated not very regularly. She did not have a website with her work and information on it.

Interview

In order to clearly define what she felt her brand identity should be, we interviewed the client. We started off by asking her what she felt was lacking from her current online presence. She replied, "definitely a website. It makes it all look more professional. Even though a lot of people use instagram nowadays, I think it looks more professional to have a beautifully organised website, especially so I can display and sell some creations of mine". We then asked her to describe her art style and the types of designs she makes. She explains that spirituality is important, as well as mysticism. She likes to create unique, interesting designs and feels like tattoos should be a personal experience, and would like to encourage people to be involved in the process of the designing of their tattoos, and to get interesting tattoos that are important to them, and not just use pre-designed templates. When asked about her brand identity, she stresses the importance of professionalism; simplicity and elegance, like her creations.

Who are the new potential customers and what are their preferences?

After clearly defining the client's brand, we set out to try to understand both the market and our potential customers. We wanted to know the trends in the market, the various competitors, and then decide on our intended audience, so we know who we are aiming the solution towards.

PEST

Technological Factors

- Working with different technologies:
 - mechanical (tattoo machines)
 - digital (tablets, computers)
- Advancement of technology
- Increase in competition and popularity.
- Easier to use tools and more accessible for a wider range of artists
- Networking, Social Media, Online presence.

Legal Factors

- Pays tax, as an employee
- She is mindful of European Laws of Copyright enforcement.
- Well trained in the health and safety methods of working with artistic tools and materials.
- Complies with health and safety laws when tattooing.
- Needs to be safe at her workplace.
- Complies to travel regulations awaiting Brexit.

Political Factors

- The decision by the UK to leave the EU has left the pound weaker and an uncertainty with future plans.
- Expansion of the tattoo market will be affected by this move.
- Health and safety regulations.
- Government policies.
- The danish expansion and European fame for being skilled designers and honest leaders.

Environmental Factors

- Sustainability in her art
- Using resources mindfully.
- Where does she get materials from?
- Recycling/ Buying/ Donations
- Does not need an automobile for transport of art - less emissions.
- Raises awareness of customers and friends about global environmental issues.

Social Factors

- Consumer trends/ tastes
- Fashions - Cultural diversity and preferences by region or country.
- Lifestyle factors - customer spending habits and socialising
- Will get an increase in clientele after performing efficiently, due to increase in reputation.
- More chances to get clients through recommendations of friends and acquaintances.

Economic Factors

- Uncertainty prevails on the UK tattoo market and affects tattoo artists because some are travelling a lot and Brexit is going to change travel regulations and rules.
- Cost of living in Denmark, Interest rates, taxes, rent, etc.
- Customer ethics and spending habits.
- The future workplace/ projects are in Dk.
- The existence of a possible employer in DK.
- Exchange rates and globalisation.
- Country specific market demands.

Market analysis

Before we could think about our potential customers, we had to first understand the tattoo market. General market information; what sort of innovation is happening in the tattoo market; what does the future hold for the tattoo market; are there any trends in the market? Etc.

Market information

In Denmark, women are more likely to get tattoos than men. According to a survey carried out in 2018 of Danish people with one or more tattoos (figure 9 in the appendix), 17% of male respondents had one or more tattoos, as opposed to that being the case with 23% of the female respondents.

Interestingly, the market also skews older. The results of a survey (figure 10 in the appendix) of 9,054 internet-connected respondents from Argentina, Australia, Brazil, Canada, Germany, Denmark, and many more countries (conducted by Dalia Research in April 2018), shows that people aged 30 to 49

were most likely to have tattoos. 45% of respondents aged 30 to 49 had tattoos, compared to 32% of respondents aged 14 to 29.

Trends in the tattoo market

As a result of the fact that the cultural and religious taboos surrounding tattoos have increasingly faded (69% of people now don't see people with tattoos any more or less deviant than those without tattoos), there has been a strong growth in demand for tattoo artists.

This can be seen no clearer than in the success of Tattoodo, a Copenhagen-based startup that created an international forum for individuals to discuss and share tattoo designs. It is the world's largest tattoo community, with 30 million social followers and more than 500k registered tattoo artists present on the site. Last year, the number of users increased by more than 600% to 6.6 million and the startup raised €4.7 million from SEED Capital and several angel investors to create and expand its new booking platform. *"Our user growth was extraordinary in 2018-2019, and on most parameters, we're doing better than ever,"* said Caspar Høgh, Chief Operating Officer at Tattoodo.

The success is not limited to Tattoodo, though. The tattoo industry as a whole has exhibited massive growth over the last five years. There has been a huge uptake in people getting tattoos, specifically those within the younger age-groups. Research shows that an estimated 36% of Americans between the ages of 18 and 29 now have one or more tattoos.

More specifically, college graduates and working professionals are now getting tattoos more than ever before. In fact, up to 30% of all college graduates have tattoos now. These tattoos tend to be small and in places that are less visible, though, so as not to harm their job prospects.

Design-wise, beyond merely the size and location of these tattoos, the purchasing process amongst tattoo-getters seems to be changing, with more people opting for custom tattoos, as opposed to pre-designed images. TattooFinder.com, a website which sees an average of 50,000 unique visits each day, recognized an increase in demand for customized tattoos with intricate designs. Tasha King, TattooFinder.com communications director, says, "the custom approach is now by far the most [popular] in the industry".

Innovation within the tattoo market

The increase in the popularity of tattoos has been greeted with technological innovation within the market. Not just by websites like Tattoodo, as mentioned above, but also by artists themselves. Tattoo artists and tattoo studios are increasingly releasing tattoo design catalogues on social media platforms like Instagram, Facebook, Twitter and Youtube.

Competition analysis

Direct competitors

Rosie's direct competitors in Denmark would be other apprentices working in the same field, also other tattoo artists of course the ones that work in a similar way and have the same visual style. Even though most tattoo artists look like they are similar, their crafts can be done and services can be offered in so many ways, that sometimes it's surprising even to the customer; hopefully pleasantly surprised when they discover that their tattoo artist has a very delicate grasp but can create beautiful

black strong lines, this while not hurting you as much and also keeping you entertained and distracted you from the pain using lighthearted conversation and a pleasant ambiance. It all depends on the types of people, if they connect and get along with each other, to top up the good tattoo, then they would definitely be back for more work done from the same artist.

Indirect competitors

Tattoos are an alternative to jewelry. Tattoos are impacting the jewelry business, and not just the battle in attracting millennials to be future customers.

Piercing artists also count as indirect competition and can be found operating in few tattoo shops, although not in all of the shops you encounter. Even though they are a part of the indirect competition, they don't pose as big a threat as the direct competition, due to health regulations and rules not being respected by a large part of the people that do it, therefore not many piercers have legal clearance to operate independently or in a shop, due to lack of training.

Body painters - Make up a small part of the indirect competition because if the very specific areas of operation our artist occupies and operates.

Illustrators can offer customised products for sale, with their art. It can be a wide range like clothing, poster prints or stickers.

Still, these indirect competitors don't seem to pose a threat in this case, as the client is focused on all the factors in the field and this leaves the direct competition, which can be said, is smaller in Denmark, compared to the London area competition.

Barriers to entry

In matters of barriers or obstacles it is important to first note the sheer size of the competition which is big. A lot more people have taken tattooing as a profession now, in recent years compared to 20 years ago, when only a few people had the courage to venture in such a career path. Things have changed along the years and perception has changed, so it became easier.

As a matter of fact, in the beginning of the career it is also important to take into account that the promoted apprentice can still be inexperienced with different techniques, styles, features and have difficulty reaching a wider public at first. Also, because this is a foreign market and this implies different cultural beliefs, values and motivations it is important to do the research and come up with a course of action.

But regarding experience it is unavoidable to be gained at some point, if one keeps to the learning path and is constantly working to better themselves.

To be taken into account that language in a new country can be a barrier, at first. Most people in Denmark speak english but knowing a bit about the culture and the language can show potential local customers that you are consistent and reliable.

Target audience

Potential customers

After carrying out initial research to find out general information about the tattoo market (size, trends, projected growth etc.), we then focused on trying to understand our potential customers. We started off by splitting them into two groups – those who have lots of tattoos (who we called “tattoo collectors”), and those who are either looking to get their first tattoo or only have one or two (who we called “beginners”). We then carried out two surveys – one for each group – to give us insight into two things: 1) their buying habits, and 2) their purchasing process. Understanding the customers’ buying habits and purchase process was crucial as it meant we could develop a clear and concise solution to the problem which reflects the values customers hold and the benefits they expect.

Our initial research into the market had shown us that women are more likely to get tattoos than men. This was borne out by the results of our survey in which the respondents were overwhelmingly female. Additionally, 50% of the “tattoo collectors” that responded were under the age of 25, 83% being under the age of 35. Once again, our initial research had already indicated this leaning.

In terms of purchasing habits, we were keen to understand the reasons customers choose one tattoo artist over another, and identify the important factors that determine what artist they would let tattoo them.

The overwhelming response to the question of what made the “tattoo collector” respondents favour a specific artist was that artist’s style and the originality of their design. Style was less important for beginners, though; they cared more about the type of artist, stressing that they would prefer a “personal” approach. Beginners also had a clear preference for customized tattoos over pre-designed images, with over 70% of respondents saying they’d prefer customized tattoos. This fits the trend we discovered while undertaking our initial research.

As Rosie is relatively inexperienced, it was important to see the extent to which this would deter potential customers from seeking her services. As we’d expected, there was evidence of some level of hesitation in trying out an inexperienced artist. Amongst tattoo collectors, there was an outright rejection of the notion. 60% of the replies we got to the question “would you ever try out an inexperienced tattoo artist?” was people saying “no”, with not a single person answering “yes”. Beginners, on the other hand, were more open. Over 70% of them said they would be fine with having their first tattoo done by an inexperienced artist. The consensus amongst tattoo beginners seems to be that as long as their portfolio includes interesting designs, experience is unimportant.

As it pertains to their purchase process, we wanted to understand the steps involved in the decision making process of our potential customers. How do they find information about artists? How do they book sessions? How long does it take them to decide to get a tattoo? What influences this decision? Etc.

In order to ascertain how potential customers find out about artists online and how they keep up with artists they like, we asked respondents whether they follow any tattoo artist on social media and whether they’d visited an artist’s website. Understandably, from tattoo collectors the answer to both these questions was overwhelmingly positive; 90% of them follow an artist on social media and 80% of them have visited an artist on social media. Beginners, meanwhile, were the opposite – 77% did not follow an artist on social media and 89% had never visited an artist’s website. Both groups were in

agreement, though, on the fact that they would be more likely to consistently visit a tattoo artist's social media page than their website. We also asked if respondents would rather book appointments online or at a shop and neither group indicated a strong preference for either option.

Given the uniqueness of tattoos as an art (being that they are permanent images on people's skin), we recognized that this could give way to a different purchase process specifically for beginners. We suspected that unlike tattoo collectors beginners would be far more conscious of the permanence of tattoos and that would play a big role in their purchase process – increasing the length of time it takes for them to make a purchase, increasing the amount of research they do on an artist etc. So we asked them additional questions in order to test this assumption. Our initial thoughts were upheld by the responses to this question: only 33% of beginners said the permanence of tattoos would not affect their thought process in getting one and only 11% of respondents answered “permanent” when asked if they would prefer permanent or temporary tattoos.

Defining target audience

The market research we conducted showed that the types of people getting tattoos is starting to change. Whereas previously the tattoo industry was somewhat niche and the customer base could have been described as “eccentric”, now tattoos are far more commonplace. The social hang-ups which had previously meant that the professional classes had not been getting tattoos have been eroded and now young business men and women and office workers alike are increasingly likely to get tattoos. Competitor research shows, though, that not very many existing entities within the market have started to appeal to this new potential customer base. This represents something of an opportunity for our client Rosie because her strengths line up very well with the needs of this new potential customer base – they are more likely to get smaller, simpler tattoos on less-visible parts of their bodies, which can be covered with long-sleeved shirts or blazers in a professional setting. These are exactly the types of tattoo designs that Rosie is proficient in.

Our survey of potential customers showed that while people with lots of tattoos (tattoo collectors) might be put off by working with inexperienced tattoo artists, this is not really a consideration for people who only have one or two tattoos, or who are just getting their first tattoos.

Taking all of this into account, we decided to target young professionals (millennials, between the ages of 22 and 40) who are looking to get their first tattoos.

Personas

In order to better cater to the individual needs and preferences of our target group with our solution, we created three personas that we would later use to craft user journeys and a service blueprint to figure out how our target audience would interact with our solution. Each persona focuses on different types of people within our target group.

Daan

Daan is a 30 year old business graduate. He works for a bank in Copenhagen, having recently moved from Denmark. He doesn't really know anything about the tattoo scene in Copenhagen, but is looking to get a small tattoo. Because he wants to progress in the professional world, he does not want this tattoo to be visible. He works on a computer most of the day, and gets his information on the artist from instagram and youtube.

Sofia

Sofia is a 23 year old Swedish student living in Denmark. She works part time at a café and aspires to be a high-fashion model in the future. As a result, she doesn't want any visible tattoos that could limit her job opportunities in the future. She spends several hours a day on her phone and would get information about the artist from social media or through personal recommendation from a friend.

Freja

Freja is a 25 year old Danish college graduate. She works as a carer for young children and wants to go into further education in the future to become a lecturer. She doesn't spend a lot of time on the internet, but when she does she would visit the artist's website and browse their work to see if she would be interested in getting a tattoo from them.

SWOT

Having come away from the research part of the process with a clearer understanding of our client, the market and our target audience, we can create a SWOT analysis and start looking creating a concept that takes advantage of the opportunities the client has, as well as her strengths, while finding ways around the threats she faces.

Strengths <ul style="list-style-type: none">• Rosie has already agreed to work for a shop in Copenhagen• Rosie is a very good tattoo artist• Rosie's particular strength lies in her creativity and ability to design custom tattoos	Weaknesses <ul style="list-style-type: none">• Rosie is new to Copenhagen and has no established client base• Rosie's art style is not particularly unique• She is relatively inexperienced• No website• Weak social media presence
Opportunities <ul style="list-style-type: none">• Low cost for establishing tattoo business• Tattoos are in increasing demand, especially customised tattoos• More professionals are getting tattoos• Taboo surrounding tattoos is eroding• Rosie is particularly talented at tribal line work, black work and tattooing geometric shapes, which are all types of tattoos that are becoming more popular• Target audience is open to letting an inexperienced artist tattoo them	Threats <ul style="list-style-type: none">• Lots of competition in the market• During times of recession, there could be a decline in revenue for tattoo artists as tattoos are not considered a necessity• Target audience doesn't tend to visit tattoo artists' websites or social media pages• People would rather visit a tattoo artist's social media, than their website

How can we differentiate Rosie from other tattoo artists?

By targeting young professionals looking to get their first or second tattoos, we were looking to take advantage of a gap in the market. In a market synonymous with eccentricity, having Rosie's brand identity be simple and elegant, she stands out as a professional, stylish alternative.

Design

<https://documentcloud.adobe.com/link/review?uri=urn%3Aaaid%3Aascds%3AUS%3Adb978a89-7433-4baa-9357-94e7b2ff7a17>

Our goal in designing the website was to define a) what the client's brand looks like visually; b) how potential customers feel when they interact with the brand; and c) how the brand should stand out from competitors in the consumers' minds.

We wanted the client's visual brand identity to reflect both her art and the preferences of the intended audience; sleek, simple, modern, and elegant.

Fonts

Roboto

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

We chose to use Roboto as a font for the normal text because it is readable, simply, and yet sophisticated. It is also very professional, which is important because we want our target audience to feel the website is professional, as our research indicated it impacts their decision to work with a tattoo artist.

Century

ABCDEFGHIJKLMNOPQRSTUVWXYZÀÂÉÎ
abcdefghijklmnopqrstuvwxyz
stuvwxyzàâéîõøü&1
234567890(\$£.,!?)

With its clean cut edges and thin lettering, Century is readable and sleek. It offers a modern variation on the gothic font, and is perfect for signs, which is how we used it. We displayed Rosie's full name in the nav of every page of the website in Century, so clients start to associate the name with a simple yet stylish and modern aesthetic.

Color

Rosie's illustrations and tattoo designs are small, simple, and largely in black and white. Therefore, we decided on pursuing a clean, elegant design, which is reflected in the colours we chose, as seen below.



We were wary of the fact that a website done entirely in grayscale might appear somewhat dull, so we chose to also, sparingly, use a mustard colour to add some energy while maintaining the sleek, elegant design.

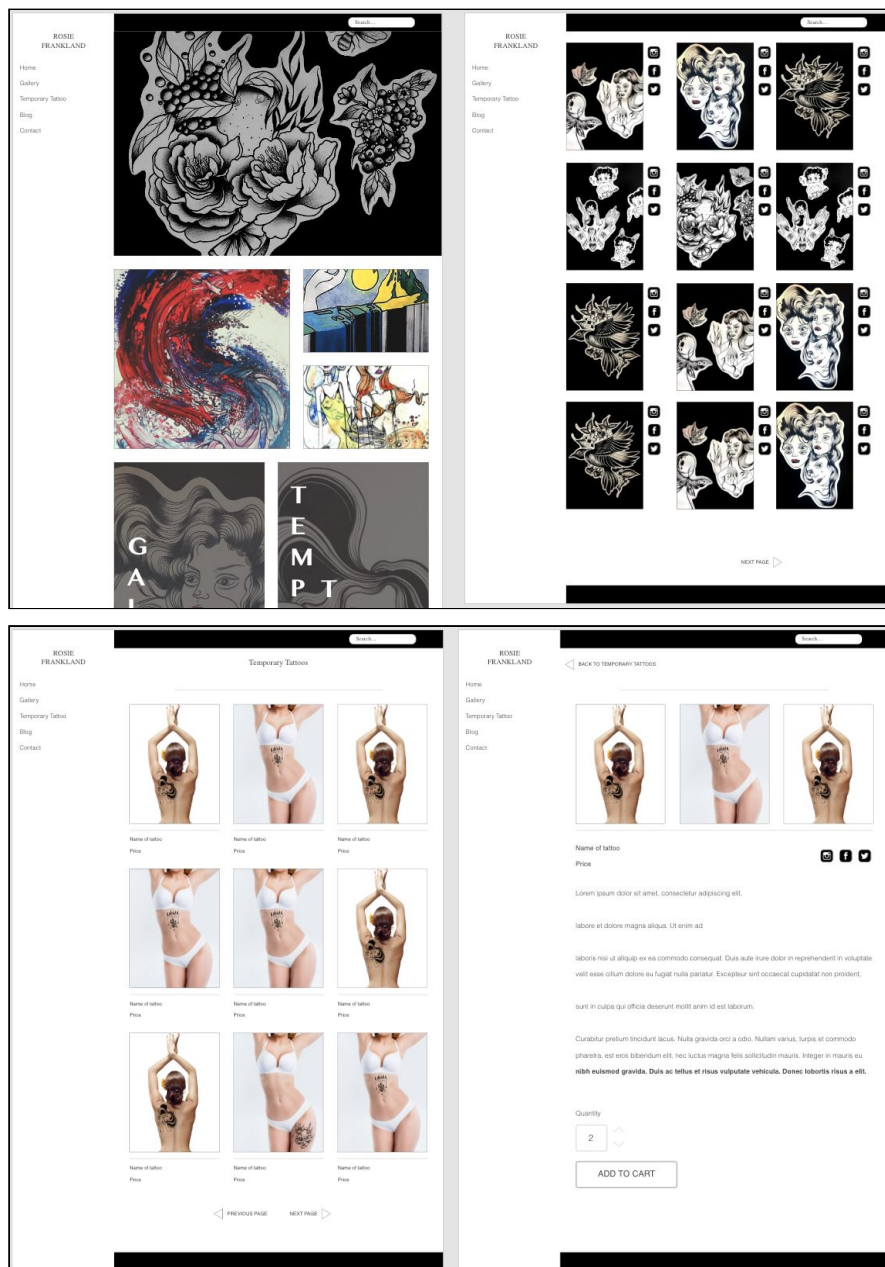
Video

The video that serves as the homepage of the website is a big part of communicating the client's visual brand identity. It reflects the tone of intrigue that we want to set upon potential customers first entering the website. This then shapes the way they interact with the site, and will hopefully make them more likely to look at her work in the gallery page and then buy the designs in the webshop.

Because the way we communicate to the user is very significant, the first impression the artist makes - online or otherwise, is very important. The concept is more about drawing in and stirring the curiosity of the user. We decided to appeal to the unexpected and add the atmospheric characteristics of the idea and the feeling of seeing the full moon behind the clouds on a dark night. The light of the moon shines through the moving clouds, creating a hypnotising feeling that draws in the user. The name of the artist "made" the video concept self explanatory, as the red roses are being slowly revealed from behind the "clouds" of smoke. This marks the artists first steps into her artistic online expansion, as she discovers herself and starts to reveal her work more and more to the target audience.

Prototype

<https://xd.adobe.com/view/f49f5412-0883-4451-5cd1-589f23f51155-82ae/?fullscreen&hints=off>



Usability test for prototype

Due to the limited time we conducted a quick usability test on a website prototype. The purpose of the usability test was to get feedback on the overall design. The test was done with 4 participants on a one to one basis, giving them a chance to see the website and do some standard tasks to click or find some information. The results and the feedback was satisfying, considering that not all of the websites functionality had been done up to the point the test was conducted. Users liked the website's concept, saying that website looked "professional" if a few minor changes would be added. They responded quite well to the used colours, because those colours are very easy associate to a clean, steril and simple work of a tattoo artist. Which was a really good thing, because that meant we were successful in creating this association. Nobody had issues with finding the logo, however some of them spent 2-4 seconds to find Social Media icons. Going back to the logo, most of the users found it too "flashy", so we started considering taking it down. As was mentioned in the Card Sorting Test, participants once again faced some confusion with "temporary tattoo" section, so we decided to officially change it to "Webshop" instead.

User Journey

We used the customer journey map to lay out the steps that the customer is most likely to take and the feelings that they would experience when interacting with our product. We needed to map out a few likely scenarios that the user would take and process the outcome in order to identify certain gaps in our customer experience and also to explore potential opportunities that would help us to improve our product.

To draw these conclusions and come up with these scenarios, we pulled information from our target group surveys, direct communication with possible users and analysis of the chosen market segment. For this to happen we needed to have a common understanding along our team, so that we can all be on the same page. After identifying our main personas, we picked a common template to work with. This journey map is a large grid, that outlines the different stages the user goes through while engaging with our product.

The user is trying to learn about potential new solutions to their problems and recognizing a need. Next, the customer is researching potential solutions, navigating through different parts of the website and analysing the content. After this, comes the selection stage where the user can make a conscious decision to use our product and research the artist more specifically or exit the website.

Once the user has made their choice, how would they proceed and how can we retain or push them to be an advocate of our product. We are mapping the user's actions and thoughts, feelings and motivations or needs at each stage of their journey. We have marked different touchpoints of interaction between the customer and the artist.

The customer has the option to research the artist after a first introduction and see if this service is truly what they are looking for. First step is always the most important and most decisive in the journey.

By browsing through the website gallery, the webshop or the additional informational tabs

the user experiences certain thoughts, feelings and conclusions that can lead them to either show more interest and try out the product or service offered by the artist or leave the website and look for other opportunities.

By using this research experience we were able to discover certain flaws or weaknesses that our website could develop along its process of creation and brainstorm on how we could deal with potential problems. We managed to identify potential opportunities that both the artist and the customer could benefit from, by using the website. We tried keeping the journey maps constantly updated and flexible in order to adapt to obstacles that we encountered.

Service Blueprint

With the help of the service blueprint we were able to better manage the service encounter and to allow a clearer visualisation of the service process between the user and the website. Let's look at the components of our service blueprint and first there is physical evidence, which can illustrate the way the user perceives the service, how do they come across it and how might they most likely become attracted to interact with the website.

Followed by customer action, which includes all the steps that the user takes to interact with the website. The actions are depicted chronologically and some transits can go back and forth, for example customising and adapting a specific design to the client's needs and executing the changes they would want to make if this is the case.

The line of interaction depicts probable interactions that the user will have with the artist mostly online, like asking a question about prices through email, or placing an order online on the website. These are the front stage activities provided in the diagram.

The back stage or invisible contact of the user with the artist are displayed under the line of visibility but in this case, the majority of interaction we are referring to happens online which could also count as indirect communication.

The line of internal interaction is displayed in the bottom rows of the diagram and is referring to the payment processes, the production of the artwork itself and also the interactions between the artist and backstage facilitators such as delivery services, printing services, internet providers and different online payment methods.

Testing

BERT test

After we coded the first iteration of the website we conducted a BERT test with 10 participants, in the scale of 1-10. We received more negative results than we expected, though, concluding that the website is perceived as more intimidating than friendly. Somehow while creating a simple website we created a confusing, more amateur than professional, messy and completely not user-friendly website for most of our participants. Those answers made us reconsider our approach and start working on creating/fixing ASAP the website that we had. It was important to create a user-friendly and welcoming front page for the starters.

In relation to the group professional-amateur it is mostly placed on the 6-10 position and those responses were not a perfect match for us, because obviously we strived for a professionally developed website.

In terms of quality, the website's most common number that we got was 5, which was a little bit confusing for us, because we were stuck in the middle and every step could take either to more "poor" quality or the opposite.

Usability test for final iteration of the website

The purpose of the second usability test was to get our users/participants to go through our improved website, answer the questions we have prepared for them, to help us see if we reached the goal we set up from the beginning. The goal was to create a website for our tattoo artist, which is simple, sleek, elegant, clean, professional and reflects the client's artwork.

A lot of participants liked our new improved version of the website, the colours and fonts were nicely chosen. Although, some of them mentioned that the font for the navigation could have been a little thicker, so it would be more clear for the users to see. Also, it took a few prompts for some of the users to find Social Media logos as we chose an unusual "location" for them (bottom left corner in the footer). But the "location" did not really bother them as much as the size of the logos, which they suggested to make a little bit bigger.

We also got some feedback on the temporary tattoo subpage, and got the suggestion to minimise the text, keep it shorter and have the image of the temporary tattoos bigger instead.

We got a lot of positive feedback on a search bar in the webshop. It was simple, yet very useful. Participants also liked the new home page where we included the video we made for our client, leaving comments like "it's very pleasant for an eye video".

Technical documentation

Coding

The highlight of creating the code was the JavaScript that enabled us to use the CMS. The first step was fetching the link for the Wordpress pods, and using the “fetch” function for this.

```
function getFrontpageData() {  
  fetch("https://cosmicstryder.dk/wordpress/wp-json/wp/v2/sticker?_embed&per_page=100")  
    .then(res => res.json())  
    .then(handleData)  
}
```

We managed to finish off the extraction using the template functions, together with HTML and CSS, creating a postCopy and adding all the necessary fields and then appending the children to the template itself.

```
function showPost(post) {  
  console.log(post)  
  
  const template = document.querySelector(".postTemplate").content;  
  const postCopy = template.cloneNode(true);  
  
  const a = postCopy.querySelector("a");  
  a.href = "subpage.html?id=" + post.id  
  
  const img = postCopy.querySelector("img.cover");  
  const imgPath = post.tattoo_image.guid;  
  img.setAttribute("src", imgPath)  
  img.setAttribute("alt", "Image of Temporary Tattoo" + post.title.rendered)  
  
  const title = postCopy.querySelector(".tattootitle");  
  title.innerHTML = post.tattoo_title;  
  
  const price = postCopy.querySelector(".tattooprice");  
  price.innerHTML = post.tattoo_price;  
  document.querySelector(".threecolumns").appendChild(postCopy)  
}
```

We added a search function to the Webshop page because it is a very useful asset for finding certain items that are available for sale. Unlike the Gallery page, that serves a purpose to display previous work on the Webshop page the user can purchase items online, or order a custom design by accessing the Subpage.

```

1  window.addEventListener("DOMContentLoaded", init);
2
3  const urlParams = new URLSearchParams(window.location.search);
4  const id = urlParams.get("id");
5  const search = urlParams.get("search");
6
7  function init() {
8    if (search) {
9      getsearchData();
10   } else if (id) {
11     getSingleTattoo();
12   } else {
13     getFrontpageData();
14   }
15 }
16
17 function getsearchData() {
18   fetch("https://cosmicstryder.dk/wordpress/wp-json/wp/v2/stic
search)
19     .then(res => res.json())
20     .then(handleData)
21

```

As we were coding we encountered different ways to work in and at first we started with mostly blocks combined with grid but after many tests and changes we realised that experiencing will give us the best outcome so we decided to stick to grid mostly and minimize the blocks. In this way we would have a more efficient and responsive product.

Wordpress

On this project we used the Wordpress as a CMS for our database because it enables us to create a vast amount of content with just a few lines of code. This also allows the client to add, remove or change the desired content. We created two extraction pages using the api to extract posts from pods. We created the desired fields and added them to the pods. Afterwhich, the description/ text related to the specific artwork.

CMS manual

The CMS manual is designed for our client and allows them to easily control the contents of their website with the Wordpress api feature. This manual contains simple instructions that can enable them to log in and use the database pods feature to add or remove images of their work, change the description or price of the artwork or add additional features.

Conclusion

We can say, after all that we have achieved what we set out to do up to this point. We have synthesized the research and came up with valuable business solutions that would help us build a strong online presence for the artist, Rosie Frankland. A fine, elegant final iteration for our website that would define the artists brand image - that is fully functional for the user but also very accessible for the artist.

Having managed to create a strong online presence for our artist that most importantly, would highlight her personal style we realise the gradual stages of the work process are very important in any project. Taking the time to know the client but also the target audience is vital to achieving an efficient product or service.

The artist was lacking in organisation and she came across as inexperienced because of the inability to display her brand in a professional way. One of the main issues was organising the artwork and choosing the best designs to display. Another achievement is communicating visually to the user the fact that she now has a solid image that appears reliable and valid to the public. The existence of a fully functional website that offers the user a more than usual experience is what we were aiming for.

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Appendix

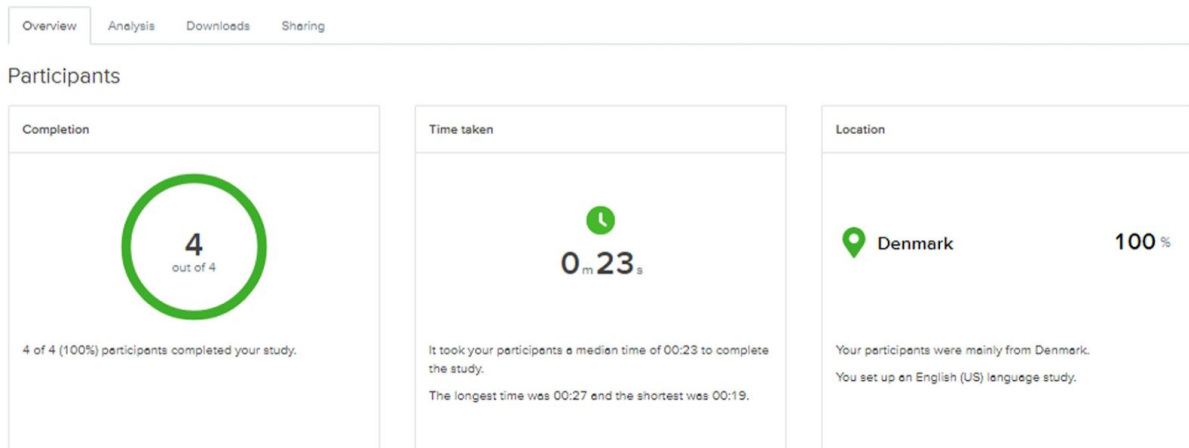


Image 1: Tree-test results

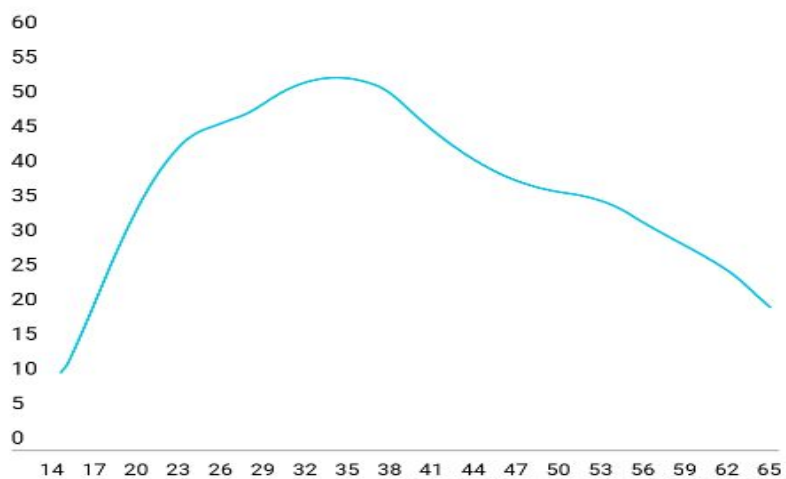


Image 2: Results of a 2018 Dalia Research survey undertaken in 18 countries around the world, including Denmark, of what age-group has the most tattoos

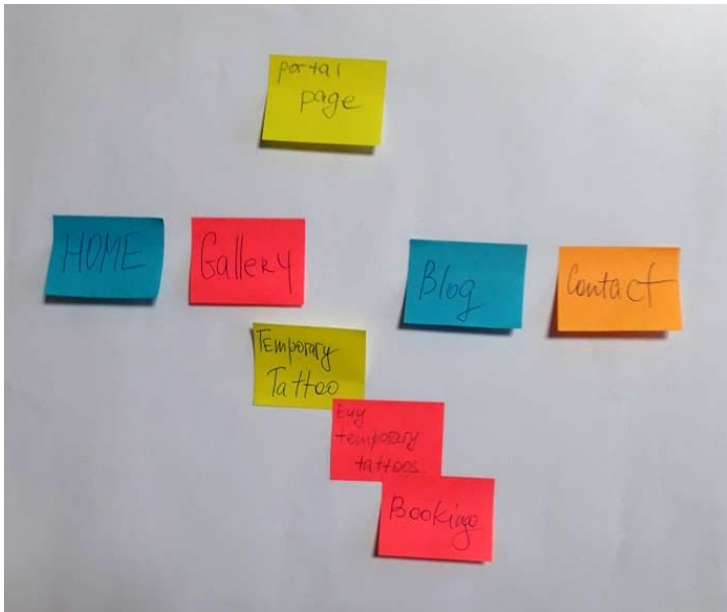


Image 3: Card sorting result

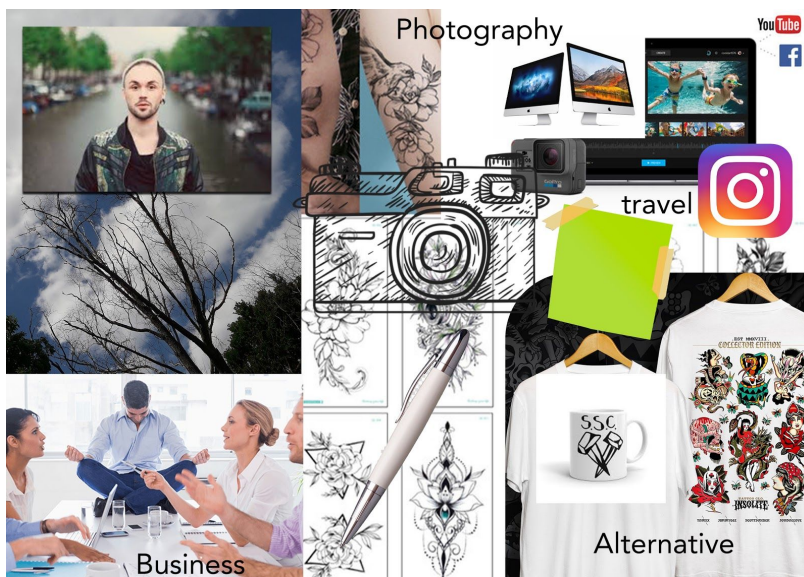


Image 4: Daan persona collage

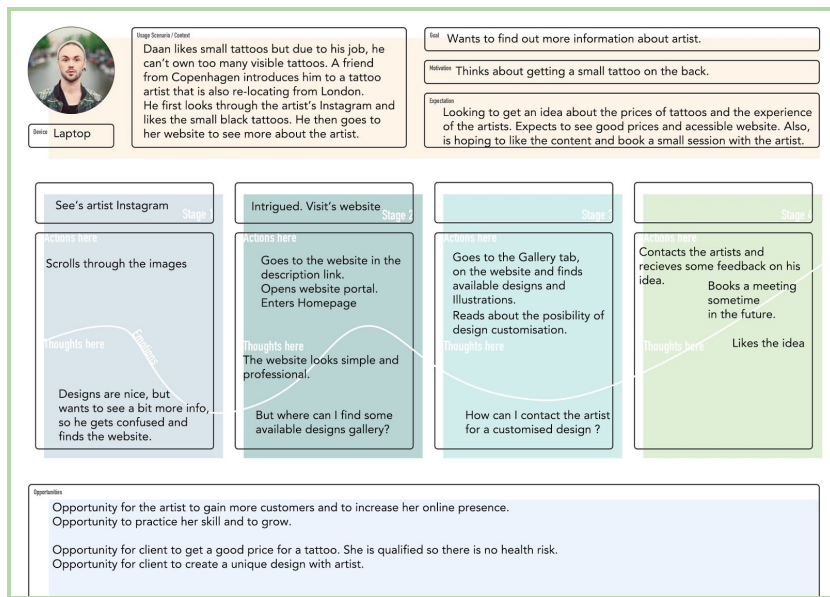


Image 5: Daan user journey map

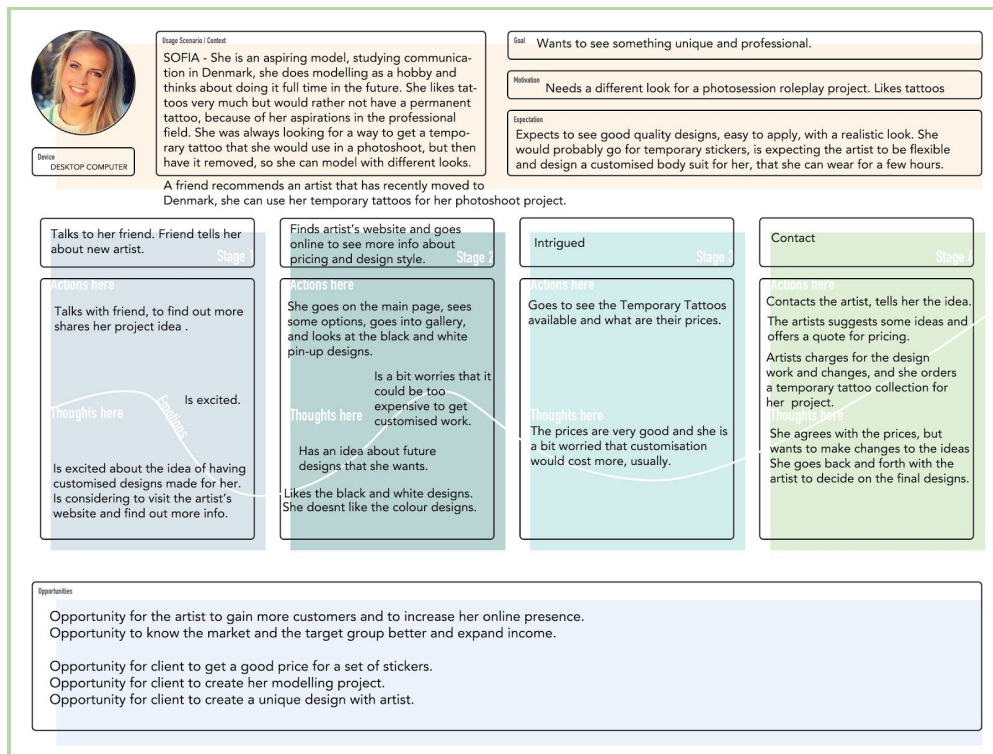


Image 6: Sofia user journey map

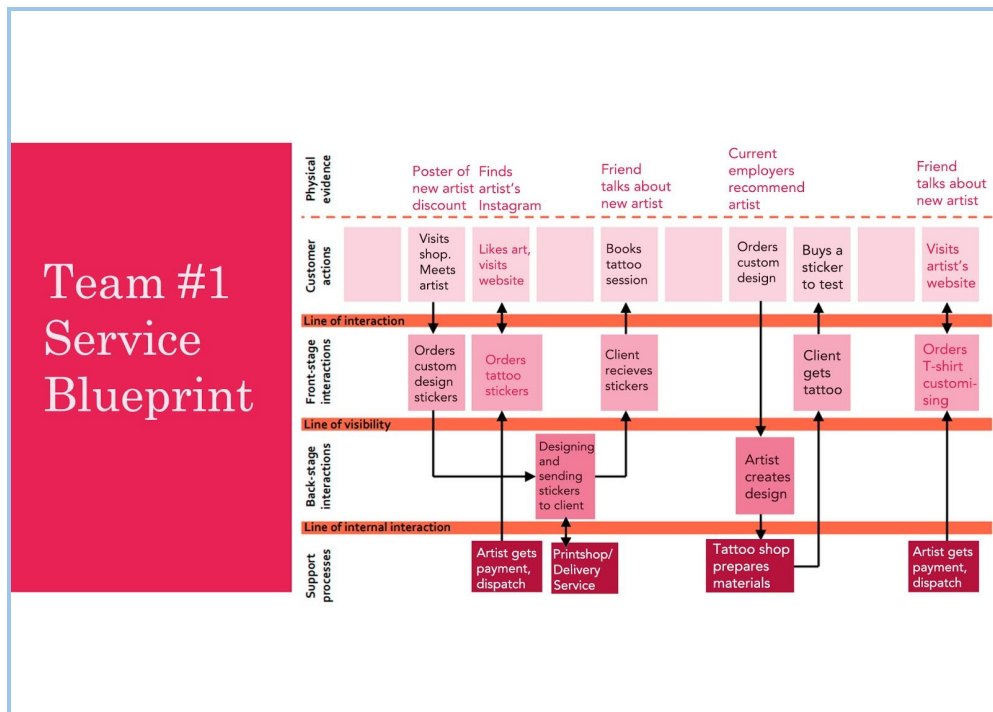


Image 7: Service Blueprint Rosie

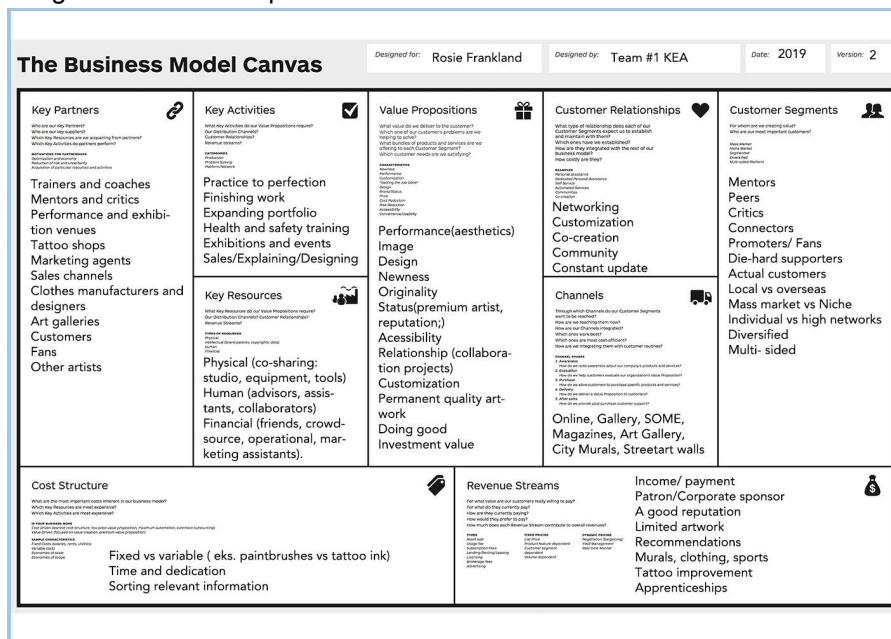


Image 8: Business Model Canvas



Image 9: Moodboard

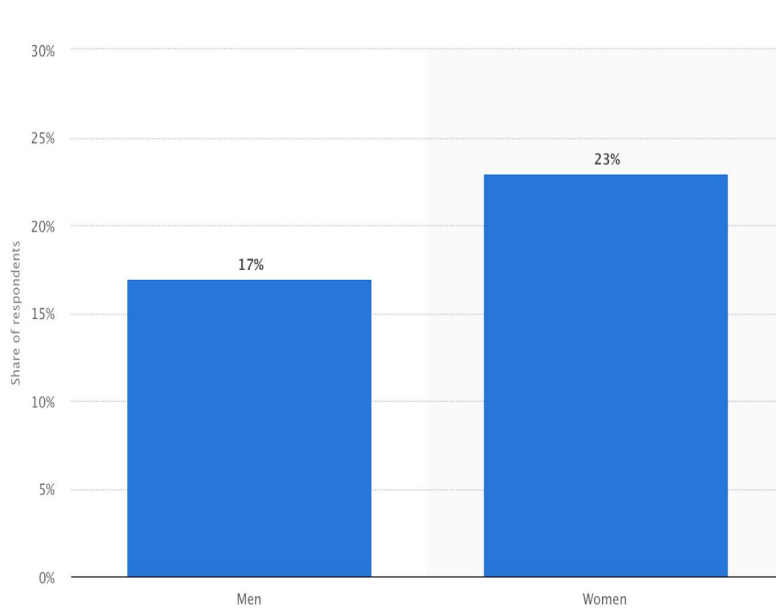


Image 10: Survey showing the share of individuals with at least one or more tattoos in Denmark, 2018

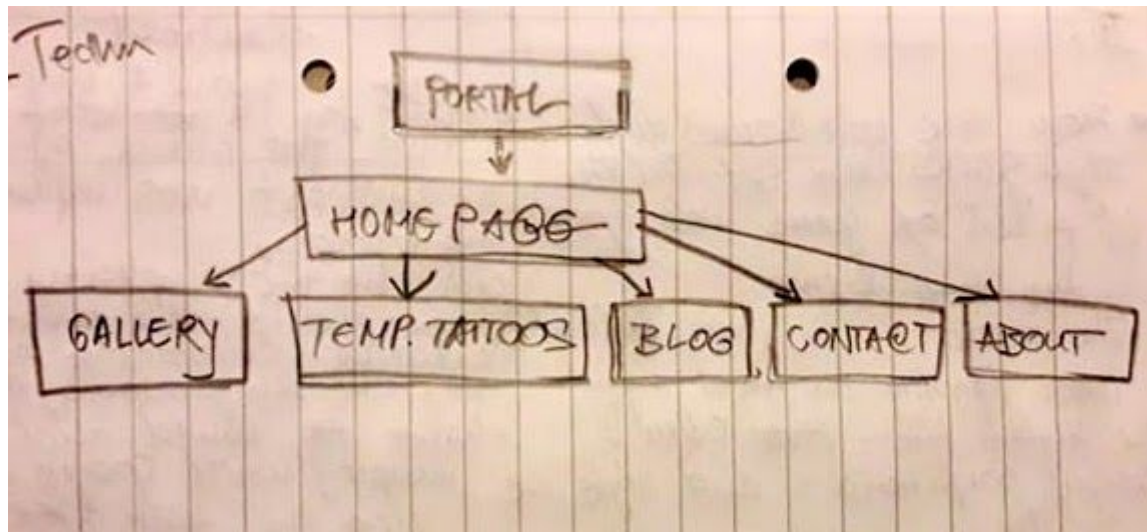


Image 11: Data-Structure

```

function getFrontpageData() {
  fetch("https://cosmicstryder.dk/wordpress/wp-json/wp/v2/sticker?_embed&per_page=100")
    .then(res => res.json())
    .then(handleData)
}

```

Image 12

```

function showPost(post) {
  console.log(post)

  const template = document.querySelector(".postTemplate").content;
  const postCopy = template.cloneNode(true);

  const a = postCopy.querySelector("a");
  a.href = "subpage.html?id=" + post.id

  const img = postCopy.querySelector("img.cover");
  const imgPath = post.tattoo_image.guid;
  img.setAttribute("src", imgPath)
  img.setAttribute("alt", "Image of Temporary Tattoo" + post.title.rendered)

  const title = postCopy.querySelector(".tattootitle");
  title.innerHTML = post.tattoo_title;

  const price = postCopy.querySelector(".tattooprice");
  price.innerHTML = post.tattoo_price;
  document.querySelector(".threecolumns").appendChild(postCopy)
}

```

Image 13

```
1 window.addEventListener("DOMContentLoaded", init);
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3 const urlParams = new URLSearchParams(window.location.search);
4 const id = urlParams.get("id");
5 const search = urlParams.get("search");
6
7 ▼ function init() {
8 ▼     if (search) {
9         getsearchData();
10 ▼     } else if (id) {
11         getSingleTattoo();
12 ▼     } else {
13         getFrontpageData();
14     }
15 }
16
17 ▼ function getsearchData() {
18     fetch("https://cosmicstryder.dk/wordpress/wp-json/wp/v2/stic
19         search)
20         .then(res => res.json())
21         .then(handleData)
```

Image 14