phtconsultants

final report august 2011

Consuming Scottish Craft
Market Analysis

craftscotland

Contents

ES1 Introduction

PHT Consultants were commissioned by craftscotland in November 2010 to undertake research on the market for consuming and buying craft in Scotland. There has been much work already undertaken to investigate the characteristics of the craft market, and on this basis the outputs of this report have sought to build on various research surveys and report documents already undertaken together with additional new research; to explore the potential for developing new audiences for contemporary craft, and strengthen understanding of the existing craft-buying audience

The outputs of the study will be used to provide an analysis of the Scottish craft environment in 2011 and reflect current attitudes and perceptions. In turn this will enable craftscotland to:-

- Deliver effective targeting of the broadest possible audience base.
- Inform best use of promotional activities required to target key audiences.
- Identify the means to develop new markets.
- Disseminate information on segmenting individual audiences for crafts

ES2 craftscotland

craftscotland is a registered Scottish charity and the world's first audience development agency for craft whose aims are to **unite, inspire and champion Scottish craft**. The team employs three principles of audience development in their work - marketing & communications, research & intelligence, and engagement & participation.

Craftscotland run exhibitions and events for both the public and the Scottish craft community, often working with partner organisations. They also present collections of Scottish craft to the public in UK and International craft, design and art shows.

Their website www.craftscotland.org hosts the details of the craft business sector around Scotland, promotes exhibitions and events across the country, and provides information, news and resources for both the public and the craft community. In the summer of 2011 craftscotland will re-launch an exciting new platform to make the site more interactive for craft enthusiasts and makers alike and enable users to interact, share and connect with visitors from around the world. New features will include opportunities to submit details of craft news, events and opportunities directly to the website; manage a personal profile page; join the craftscotland membership; and discover exclusive online resources for makers. There will be further developments made to the website in 2012, including an international subsite and online Scottish craft shop.

ES3 Research Method

A key objective for this research is to provide evidence to the buyers audience segments which are defined as PARTICIPATORS/ EXISTING BUYERS, POTENTIAL BUYERS and NON BUYERS. In order to meet these objectives our work programme has addressed the following:-

- **Desktop Market Research –** to further build upon existing data and trends research

- **Consuming Scottish Craft 'On Line Survey'** – A new craftscotland in depth questionnaire survey was conducted on-line by PHT Consultants in March 2011. The survey was responded to by 336 adults, of whom a total off 296 (81.1%) fully completed the questionnaire form. The key objectives of this survey was to see how, why and if people buy and engage with craft. The outputs of the survey has been used to:-
  - Update and draw comparisons with the craftscotland '*Makers Survey'* and '*Audience Development Surveys'*
  - Identify key features of the Scottish Craft Market
  - Identify the characteristics of existing and potential craft buyers
  - Interpret the data analysis in relation to current consumer trends

- **Consuming Scottish Craft 'Telephone Survey' -** To more fully access those audiences who are currently not buying craft and further evidence the reasons why they don't buy, together with what might make them buy; as part of our research process we have also undertaken an additional cold call short questionnaire telephone survey targeted specifically at To ensure a wide and balanced geographical spread, a total of 160 responses were received and analysed from Edinburgh, Glasgow and 10 selected regional cities across Scotland.

- **Consultation –** has been an important part of the overall information gathering and evaluation process. This process has included face to face meetings and a questionnaire survey conducted with key stakeholders, relevant organisations and local business throughout the area.

The results indicate the attitudes, behaviour and motivations of Participators/ Existing Buyers and Potential Buyers within the '*Scottish Craft Market'*, but cannot be extrapolated out to the wider Scottish adult population given the sample size. However, we can be confident that they provide a true representation of the views about the craft market in the context of the parameters of this report.

ES4 Summary of the Findings of our Research

Our research has shown significant changes in consumer demand and levels of spending in the general consumer/ retail sector. This is resulting in people being more conscious of value-centred products and services which can meet their practical needs as well fitting their budgets. Markets will evolve in response to the recession and challenges that the changing economy presents. Accordingly there is a need to understand how these values and their associated behaviours may shift and influence future patterns of consumption relevant to buying contemporary craft. Based on the findings from this study we therefore summarise the implications of our findings and recommendations for the craft sector as follows.

i) Consumer Trends Relevant To The Craft Sector

The findings of our survey indicate that generally the craft sector has faired well in the current economic downturn, and overall, craft spending appears to be holding up better than spending on related categories such as art, design led goods and luxury items. However this situation may not remain and a retracting retail sector in response to depressed general consumer spending, is significantly affecting the amount that people are buying in the short and possible long term. Accordingly, this could have a profound effect on how people spend in the craft sector. Our research into current key consumer trends which are likely to have an effect on the evolution of the craft market are summarised as follows:

- Individualism and Personalisation is a key market trend which is ideally suited to the craft market where bespoke products can often be easily managed in a way that cannot be fulfilled by many of the mainstream retailers. Craft businesses have the opportunity to extend their current customer base by emphasising the uniqueness of their work and to create new markets by connecting craft to niche lifestyles.

- For many potential buyers of craft there is a distinct move away from buying traditional branded luxury goods and turning to crafts to make a statement about connoisseurship. This trend creates new opportunities for craft businesses - 65% of those in the craft market agree that they are 'less likely to buy luxury brands now compared to five years ago', whilst only 45% state that they are more likely to buy craft.'

- '*The Vintage and Retro Market'* is a strong fashion trend driven by providing a low cost way to be individual, or acquiring a unique one off item – also both key factors in the motivation to buy craft. This core motivation can easily be translated to craft products which also offer an opportunity to buy unique and individual pieces which reflect the purchaser. The findings of our research survey show a growing trend where 56% of respondents said that they had bought vintage items within the past 2 years, compared with 64% who had bought craft items. This demonstrates the synergies in the two markets and the opportunities which exist for craft makers work.

- *'Buy Local - Support Local'* is a significant emerging consumer trend and represents that translates well to the craft buyers market. Consideration should be given to the possibility for promoting the local made nature of craft making through a *'Made in Scotland'* and place of origin marketing/ labelling campaign. It is also vital for Makers to ensure that the local regional geographical location of their business is promoted as one of its key attributes.

- *'Design Led Gifts'* represent the biggest trend sector in the general giftware market at present. This type of mass produced high design content product represents one of the biggest competitors for potential buyers of crafts, where our survey indicates they are often unable to determine the difference of cost and value between the two. It is important therefore for makers to reinforce the uniqueness, individuality and craftsmanship skill qualities of their product to counter this competition.

- With increasing demand for authentic products and experiences, consumer perceptions of seeing craft as more genuine than design, art or luxury goods is a significant asset. Eliciting the hidden stories, ideas, skills and provenance of craft objects at the point of sale, could become more important as this trend develops.

- Ethical Trading is an important trend whereby consumers are increasingly aware about where and how an item has been made and ethical issues such as sustainability and fair trade. Hand made objects and craft often by its very nature incorporates best practice and good example of ethical production methods. Therefore for those craft businesses employing these practices and material usage, this market niche offers significant future potential with opportunities for promotion.

- Increasing consumer interest in spending on experiences could create new opportunities for craft businesses by creating an integrated experience around the purchase of crafts. Our research into the reasons which might encourage people to buy craft, sited creating possible experiences like – '*meeting the maker behind the work, seeing how something is made and/or taking part in a making activity*' are all participatory experiences which might encourage them to buy.

ii) Key Characteristics of the Market Segments

Characteristics of Non Buyers

Characteristics of those people in our research survey who currently don't buy craft and stated that they would not consider making a purchase in the future (34% of all respondents) display the following characteristics:

- They predominately fall into the lower socio economic categories with low levels of disposable income;
- they are generally less likely to seek cultural experiences than those who potentially might buy craft;
- they are more likely to buy from high street shops and multiples than individual outlets
- they are less likely to buy more original items and the desire for connoisseur/ individual image goods is a less important spending priority than buyers of craft;
- see affordability and a general perception that crafts don't offer value money as a barrier for not buying craft;
- generally state that they are just not interested and feel that other things in life are more important than buying craft.

Characteristics of Potential Buyers

Characteristics of lapsed buyers or those people who currently do not buy craft but would consider making a purchase in the future display the following characteristics:

- Tend to be from the higher socio economic groups with higher levels of disposable income than those who would never buy craft;
- they could be either female (59%) or male (41%) in contrast to existing buyers where our survey indicated a much higher (84.2%) proportion were female;
- they are more likely to be older, (34% of potential buyers in our survey were over the age of 65 and 27% under the age of 45 whereas 62% of existing buyers were under the age of 45 and only 4.2% over the age of 65);
- they are more likely to seek cultural experiences than non buyers, although less culturally active than existing buyers;
- are more likely to be guided by the opinions of others and are open minded to engaging with and buying a craft object;

- spend less than existing buyers - with 85% spending under £50 on giftware purchases as opposed to over 50% of craft participators/ buyers spending up to £250 per year or more;
- generally buy from High Street Retailers and would be more likely to buy craft if they saw it displayed in these shops or other places they visit;
- they are likely to make their first purchase from a craft fair or exhibition;
- are more likely to see design led gifts as a possible alternative to buying craft and often can't understand the difference and disparity in price.
- are more likely to be prompted to buy craft as a gift - (*"85% of potential buyers see buying a craft item as an opportunity for making an unusual and unique gift purchase")*.
- knowing more about the maker or craft could help persuade around half to buy an item and just below a third thought that taking part in a making activity could help prompt a purchase.

Characteristics of Participators and Existing Buyers

Existing buyers and participators who have bought or currently buy craft, display the following characteristics:

- They are more likely to be in full/ part time employment or self employed, educated to degree level or higher and culturally active or employed within the creative industries (65.2% in Scotland);
- they are more likely to seek active participation in cultural experiences than both potential buyers or the population as a whole;
- they are more likely to have a general or specialist knowledge about cultural subjects and/ or be working in the craft industry or related sectors
- they are more frequent attendees of exhibitions, craft fairs, cultural events and activities than potential buyers;
- existing buyers and participators show a preference for buying modern or contemporary craft items with 80% of all respondents buying this style of item rather than traditional;
- they avoid buying mass produced items and high standards of workmanship are important for most existing buyers craft purchases;
- the largest market for commissioning original pieces of craft is from existing buyers dealing directly with the maker, with over half typically spending up to £500
- buying locally made objects and knowing who or where an item is made is an important consideration for over half of all existing buyers and are key motivations for buying craft;
- existing buyers and participators are less likely to buy or be motivated by the status of luxury brands than potential buyers or the population as a whole;
- there is significant interest in the vintage retro market, and many existing buyers of craft had also bought something in the past 2 years '*as an alternative unique one off type*' of purchase;
- existing buyers tend to buy from a wider range of craft sources than potential buyers, and are more likely to buy to buy direct from a makers studio or workshop;
- buying craft 'On-Line' is increasing in popularity and existing buyers are more likely to make an online query or buy direct from a maker's site than a potential buyer;
- existing buyers are often motivated to buy to fulfil a need to collect craft, whist potential buyers are more likely to view craft as a potential future investment.

ES5 Implications For The Craft Sector

The analysis of research data compiled from the surveys undertaken suggest a number of considerations for makers and other craft sector businesses/ organisations seeking to convert those with an interest in craft into active buyers, and to increase spending by current craft buyers:-

- There is a significant lack of understanding among the general public about the difference between a craft item and a mass produced article underlining a need for more information to develop a better appreciation of the craft industry.
- The most common places that people buy craft from are a visit to a craft fair (82%), galleries and retail shops or direct from a makers studio. The reason to purchase is usually prompted by the desire to buy something that is unique or original or wishing to support craft people's skills.
- Gift buying is a significant factor for many making a first craft purchase, and opportunities to promote and facilitate the buying of craft gifts in non-specialist settings or more ordinary high street retail shops was one of the most sited reasons that would encourage new buyers of craft.
- However, although opportunities exist to develop new markets through the high street retail sector, the craft makers industry needs to move away from the low levels of SOR commission margins typically around 35%, to offering more realistic trading margins which can effectively compete with other retail products.
- Online shopping continues to show significant consumer growth and provides enormous potential for growth of craft buying through this media. However, currently the process of buying craft online proves to be difficult for people wishing to access small makers, and there is a need to improve ease of search and confidence of use to help effectively further increase this market.
- Potential buyers for craft need to perceive craft as more affordable, and to be presented with more low cost buying options under £25. For higher value crafts, the '*Own Art'* purchase scheme should be more actively promoted and could a help overcome the price barrier for new buyers.
- Making connections between ownership of craft objects and lifestyle interests or market niches, such as design-led living, retro/ vintage fashion trends or individualism, could enable new buyers to meet their needs through buying craft.
- There is also general need for improved presentation and attractive packaging to encourage craft buying and more information and labelling about the maker - '*how something has been made and place of origin*', is an important factor in encouraging the buying of craft.

ES6 Implications For craftscotland

It is difficult to predict what level of growth the market for craft can sustain in the current financial climate and downturn in consumer spending. However, it is quite clear that craftscotland has a very important role to play in supporting and facilitating the craft sector in meeting the short and medium term challenges that the unclear economic future presents.

Against this backdrop, our study has identified potential growth from existing buyers of craft, and a large currently untapped market from those potential buyers who currently do not buy craft. Therefore a central part of any craftscotland audience development strategy needs to focus on these two areas of increasing market share and audience numbers for buying and participating in craft.

- Further support of craft feature exhibition events and associated cultural experiences will help further development and the development of a major annual '*National Scottish Craft Selling Event'* to showcase Scottish craft makers work should be investigated.
- Supporting meet the maker events and further development of participatory experiences could further build audiences.
- Online shopping continues to show significant growth, and further development of craftscotand's web site and support infrastructure will assist increased dissemination of information .
- A craftscotland '*Made In Scotland'* craft trail brochure should be developed - featuring selected craft retail outlets, makers workshops exhibitions and galleries.
- The development of an annual 'ARTS/ CRAFT TRAIL EVENT' should be investigated.
- Affordability is a key issue for many people at present and promotional literature which focuses on uniqueness, skills of making and craftsmanship qualities will help justify the value of purchase and address this issue for the existing buyers market.
- Seeing craft in an ordinary high street shop setting could significantly develop the potential buyers market. Therefore, developing selling partnerships within the retail sector could assist in helping makers develop these important selling opportunities.
- Developing a '*Pop Up Shop'* touring facility, could reach a wider range of potential buyer audiences and help make buying craft more user friendly.
- As part of the wider authenticity and local produced consumer trend, craftscotland should specifically promote these attributes to potential buyers who are motivated by these values.

ES7 Recommendations For Supporting The Sector

We would recommend that the key to developing the wider market for contemporary craft, is to create a wider continuum between what is defined as contemporary fine craft at the top end and a better and more accessible introduction to crafts at the bottom end of the craft sector. On this basis what is needed is top-down and bottom-up development across the board.

The development of such an infrastructure needs to be characterised by the introduction of a new element which is stronger retail orientated supported by increased levels of market development initiatives. In addition, during the current financial climate, there is also the need for greater levels of craftscotland support and advocacy on behalf of the sector as a whole.

In summary developing growth of the craft market would need to take the following goals into consideration:

- More high-quality craft exhibition events
- Development of a series of on-line tool kit aids to help inform and further develop the craft industry
- Strong and effective marketing messages to develop new audiences
- Building a perception of more competitive pricing structures within the market place for crafts
- Assisting in creating effective mechanisms for makers to introduce their work to retailers
- Mechanisms for encouraging makers workshops and experience opportunities
- More accessible image-building and awareness-raising.

1.1 Introduction

PHT Consultants were commissioned by craftscotland in November 2010 to undertake research on the market for consuming and buying craft in Scotland. The research investigates the characteristics of the craft market in the current economic downturn and the outputs of this report have sought to build on various research surveys and report documents already undertaken together with additional new research; to explore the potential for developing new audiences for contemporary craft, and strengthen understanding of the existing craft-buying audience.

The findings of the commission will be used to inform and steer decision-making and audience development planning for craftscotland and underpin their current '***Audience Development Strategy'***.

There has been much work already undertaken to investigate the characteristics of the craft market, and on this basis the outputs of this report have sought to build on various research surveys and report documents already undertaken together with additional new research; to explore the potential for developing new audiences for contemporary craft, and strengthen understanding of the existing craft-buying audience.

1.2 Research Methodology

A key objective for this research is to provide evidence to the buyers audience segments which are defined as PARTICIPATORS/ EXISTING BUYERS, POTENTIAL BUYERS and NON BUYERS. In order to meet these objectives our work programme has addressed the following:-

- **Desktop Market Research –** to further build upon existing data and trends research including summary baseline information from reports such as –'*Morris Hargreaves- Consuming Craft'* , *'Future Focus Report' 'S.E. Craft Businesses in Scotland' 'AC Making it to Market' ' Retail Trends Statistics'* and all other relevant documentation etc.

- **Overview of the Scottish Craft Market –** which combines craftscotland's own listings and data base with additional research focussed on relevant Scottish craft groups.

- **Consuming Scottish Craft 'On Line Survey'** – A new craftscotland questionnaires survey was conducted on-line by PHT Consultants in March 2011. The key objectives of this survey was to see how, why and if people buy and engage with craft. The outputs of the survey has been used to:-
  - Update and draw comparisons with the craftscotland '*Makers Survey'* and '*Audience Development Surveys'*
  - Identify key features of the Scottish Craft Market
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  - Interpret the data analysis in relation to current consumer trends

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- **Consultation –** has been an important part of the overall information gathering and evaluation process. This process has included face to face meetings and a questionnaire survey conducted with key stakeholders, relevant organisations and local business throughout the area.
- **Current relevant consumer trends –** This information gathering and research has examined current trends within the context of the wider market and how these could impact on buying crafts in Scotland.

1.3 Evaluation process

The audit and evaluation process of the above stages of our work has formed the basis which has enabled us to consider the individual elements of the makers and supply base and the overall clusters of crafts businesses and selling events. It is envisaged that the overall evaluation of our findings will be used to inform craftscotland's Audience Development activity and be disseminated to the sector enabling them to be better informed of the nature of the craft market in Scotland.

1.4 Outputs of the study

In summary, this research study reports on the characteristics of the Scottish craft market in 2011 - providing market intelligence and a robust basis for future planning as well as essential information for contemporary craft makers and suppliers of craft.

The outputs of the study will be used to provide an analysis of the Scottish craft environment and reflect current attitudes and perceptions. In turn this will enable craftscotland to:-

- Deliver effective targeting of the broadest possible audience base.
- Inform best use of promotional activities required to target key audiences.
- Identify the means to develop new markets.
- Disseminate information on segmenting individual audiences for crafts

2.1 Overview of craftscotland

craftscotland is a registered Scottish charity and the world's first audience development agency for craft whose aims are to **unite, inspire and champion Scottish craft**. Their main focus is to ensure that as many people as possible have the opportunity to buy, see, commission, enjoy, visit, explore and aspire to own Scottish craft. The organisation comprises a team of creative thinkers, marketers and champions of Scottish craft who focus on engaging with and developing audiences for craft. The team employs three principles of audience development in their work - marketing & communications, research & intelligence, and engagement & participation.

Craftscotland run exhibitions and events for both the public and the Scottish craft community, often working with partner organisations such as National Museums Scotland, Timespan, the Royal Botanic Gardens Edinburgh, and the Collins Gallery. They also present collections of Scottish craft to the public in UK and International craft, design and art shows.

Their website www.craftscotland.org hosts the details of the craft business sector around Scotland, promotes exhibitions and events across the country, and provides information, news and resources for both the public and the craft community. In the summer of 2011 craftscotland will re-launch an exciting new platform. A significant period of re-development with Wildfire Technology Limited, supported by funding from the AmbItion Scotland programme, has enabled improvements to make the site more interactive for craft enthusiasts and makers alike. Craft makers, places, fans and newcomers will be able to use the new site to interact, share and connect with craftscotland website visitors from around the world. New website features will include opportunities to: provide reviews, comments and testimonials; submit details of craft news, events and opportunities directly to the website; create a homepage tailored with events and news of interest; manage a personal profile page within the craftscotland community; join the craftscotland membership; and discover exclusive online resources for makers. Registered users will also have more email subscription options, as well as new content and opportunities on the website.

There will be further developments made to the website in 2012, including an international subsite and online Scottish craft shop.

2.2 Summary of current craftscotland on line resources

We summarise herewith the current 2011 craftscotland website provision, which serves as a key resource for supporting and promoting Scottish craft. The site features a data base which makes available the details of 1,800 dedicated craft business as follows:-

2.2.1 Scottish Craft Makers

Makers Directory

Providing on line details of 1,470 Scottish craft makers featuring an A-Z look up and further detailed breakdown of each maker with a summary of what they do, where they are and how they can be contacted with link details etc.

2.2.2 Buying Craft

Sellers Directory

Details of 266 places where craft can be viewed and bought including retail shops, galleries and exhibitions. This is presented an A-Z and town by town location directory format, with further details of the outlet, contact details and links to buy on line.

2.2.3 Exploring Craft Information Services

Monthly focus on new craft

Regular features about different crafts, including how to do it and a monthly focus on a specific or new craft.

Features on makers

This makers link includes a craftscotland e-newsletter with a Spotlight feature on a Scottish craft maker, including information on the most recent makers profiled.

Craft workshop events

Details and diary dates on classes and workshop events in and around Scotland, with features on workshop events and special activities.

Commissioning Original Craft

Advice on commissioning and original piece of work, including writing your brief and how to discuss ideas with a maker together and costs.

Advice on Buying Craft

Complete sep by step guide to buying craft, including why, where to buy from, how much to spend and the Own Art Scheme, and how to care for your buy.

2.3 Overview of Scottish craft events

craftscotland provide a '*What's On Diary*' providing information on Scottish craft events and exhibitions. This is a continually updated list of events and activities, but to provide an indicative guide to the type of events promoted, some of the current programme is summarised as follows.

Example of 2011 What's On Diary - Calendar of Events and Activities

EVENT	DATES	PLACE
Making it Happen tour	17 January to 13 May 2011	The V&A at Dundee
Scottish Glass	August 2010 to August 2012	Glasgow Kelvingrove Art Gallery & Museum
A Quiet Intervention Anna King	01 February to 01 May 2011	Near Stobo - (Dawyck Botanic Garden)
Curiouser and Curiouser	05 March to 01 June 2011	Culross (Culross Pottery & Gallery)
Touring Craft Pods	15 March to 27 June 2011	Fife
Metal works exhibition	March 2011 to March 2012	Aberdeen Art Gallery
Spring Fling Taster Exhibition	19 March to 07 May 2011	Dumfries (Gracefield Arts Centre)
Meet & Make group session	22 March to 31 July 2011	Glasgow (13Th Note)
Woolly Wednesdays knitting	25 March to 31 October 2011	Tullibody
Paper wrappers & herbarium	25 March to 31 October 2011	Tullibody
Lois Walpole– Urban Baskets	26 March to 01 May 2011	Shetland (Bonhoga Gallery)
Fabric of Life	28 March to 20 August 2011	Scottish Borders
Trove: Scottish Glass Society	March to December 2011	Perth Museum And Gallery
Forms and Delicate Edges	*01 April to 31 May 2011*	Edinburgh (Concrete Wardrobe)
Fabrication Margaret Kenny & Jane Jackson	01 April to 28 May 2011	Coldstream Museum
Lesley Strickland New Jewellery	01 April 2011 to 10 May 2011	Edinburgh (Open Eye Gallery)
Made in Innerleithen	01 April 2011 to 26 June 2011	St Ronan's Wells Visitor Centre
Spring - To Touch and Feel	02 April to 25 June 2011	Aberlady (Bake House Gallery)
Fantastic Beasts	04 April 2011 to 03 May 2011	Glasgow (Roger Billcliffe Gallery)
Silver: Fife Dunfermline Printmakers Workshop	04 April to 12 May 2011	Glenrothes (Fife Open Space Gallery)

Lewis Chessmen Unmasked	15 April to 12 September 2011	Stornoway (Museum Nan Eilean)
Paul Bloomer woodcuts	16 April 2011 to 30 June 2011	Lerwick Vaila Fine Art
Placement: Ceramic Connections: Wales & Scotland	16 April to 06 July 2011	Powys Oriel Davies Gallery
Siobhan Healy: Ghost orchids	16 April to 15 September 2011	Glasgow Botanic Gardens
Unite exhibition	16 April to 07 May 2011	Glasgow Collins Gallery
Mapping the Body exhibition	23 April to 12 June 2011	Helmsdale (Timespan)
With the Grain a celebration of Tim Stead	27 April to 30 June 2011	Edinburgh (Royal Botanic Garden
The Grassmarket Festival	29 April 2011 to 01 May 2011	Edinburgh
HI-Arts Making Progress	30 April to 10 September 2011	Inverness
Turned & Twisted Innovation and Beyond	30 April to 02 July 2011	Inverness Museum & Art Gallery
Association of Blairgowrie Craftworkers - Craft Fair	01 May 2011	Blairgowrie
Ceramica Botanica	May to September 2011	St Andrews Botanic Garden
A Shared Palette: Sara Keith, Alison McConachie	04 May to 01 June 2011	Edinburgh (Scottish Gallery)
Magpie Market Spring Fair	08 May 2011	Edinburgh (The Hub)
The Edinburgh Bead Fair	08 May to 25 September 2011	Edinburgh Corn Exchange
Charity craft fair	14 May 2011	Perth
A Passion for Glass	20 May to 11 September 2011	Edinburgh (National Museum Of Scotland
3 Harbours Arts Festival	28 May 2011 to 05 June 2011	East Lothian
Spring Fling 2011	28 May 2011 to 30 May 2011	Dumfries & Galloway
Morningside Makers Market	Various dates	Edinburgh Columcille Centre
Byres Road Makers Market	Various dates	Glasgow Hillhead Library
Ghillie Dhu Makers Market	Various date	Edinburgh (Ghillie Dhu)
Smorgasborders: A Taste of Art from the Scottish Borders	09 July to 20 August 2011	Peebles Tweeddale Museum & Gallery
Doors Open Days 2011	*03 Sept to 25 Sept 2011*	Various venues around Scotland

2.4 Other craft events and fairs in Scotland

The following table sets out an indication other locations/ venues in Scotland hosting craft events and activities together with an estimate of the number of days these are held per year.

EVENT	DAYS	EVENT	DAYS
Mudlock Makkers, Milngavie	360	Blairgowrie Craftworkers Fair	1
Rothes Hall, Glenrothes, Fife	100	Spring Craft Fair, Moffat	1
Dada Sunday Market, Glasgow	50	St Andrews Craft Fair	2
Merchant City Market, Glasgow	100	Newbattle Abbey Celtic Festival	1
Finlaystone Estate, Langbank	26	Angus Open Studios	5
Dunblane Craft Market	12	Strathmiglo Corston Mill Fair	1
Tryst Craft Fair, Larbert	7/8	Lothian Events, Falkland	2
Craft Fayre, Troon	9	Lothian Events, Edinburgh	6
SACDC International Park, Crossford	11/12	Beveridge Park Festival, Kirkaldy	2
Letham Spring Fair, Perth	2	Glamis Castle Craft Fair	2
Glimmercrafts Events Craft Fair, Ayr	9/10	Glenesk Retreat Craft Fair	2
Craft Fair, East Kilbride	5	Crail Craft Fair, Fife	1
Pride of Scotland, George Square, Glasgow 30 stall market	2	Kirkcudbright Arts and Crafts Trail	4
Craft Fair, Wool Centre, Aberfoyle	10	Lothian Events, Peebles	4/5
Easter Craft and Craft Fayre, Galashiels	10	Ladybank Rally, Fife	1
Ardross Farm Craft Fair, Elie, Fife	2	Rutherglen Craft Fair	4
Scottish Deer Centre Craft Fair, Cupar	4	Fife Flower Show, Dunfermline	2
Easter Craft Fair, Inveraray	2	Rio Centre Craft Fair, Newport	1
Celebration Craft Fair, Portpatrick	4	Reid Hall Christmas Fair Forfar	2

Lothian Events Craft Fair, North Berwick	6/7	Dysart Kirk Craft Fair, Fife	1
Book and Craft Fair, Falkland, Fife	1	Lothian Events Craft Fair, Hawick	1
Lothian Events Fair, Haddington	1	Carmyllie Craft Fair, Arbroath	1

Note – In some cases the number of days per annum has been estimated.

This list does not set out to provide a definitive or comprehensive list of craft fairs and has omitted the smaller sized events that are only publicised in their own local area.

3.1 Introduction

This section of the report looks at current trends within the context of the wider market and how these could impact on buying crafts in Scotland.

Research has identified that people buy crafts for a variety of reasons including self-purchase and that it can make an original and unique gift. The market for gift products in Scotland is expansive and customers have a wide choice as to the outlets from which they buy from supermarkets to department stores, independent retails and craft makers. It is therefore important to understand the trends in this wider market and the opportunities and threats which they may pose for the crafts market.

3.2 Mass Customisation

The age of mass production was initially welcomed when it began back in the 1920's with Henry Ford's first mass produced motor car. A consistent quality, a wider range of products and lower prices all had appeal in a post war era and for many years mass production appeared to be the way of the market. However, as the newness of mass production gradually dissipated and the volume of products increased there has been a growing dissatisfaction with the sameness of products in the main stream market. This is reflected in the products sold and the environment in which they are sold. The blandness of the high street with its carbon copy shops and brands has been accused of removing the soul from the high street. As a reaction to this sense of sameness an interest in products which are individual and have a sense of the bespoke is steadily growing.

This trend is supported by changes in the consumer. The consumer age began in the post war 1950's and has over time led to an individual-centric market. Developments in technology have been used to serve this market with personal computers, i-players and i-phones all allowing for the individual to create their own product. In science genetics are now exploring individual genetic make-up and beginning to understand what makes us all unique. No longer is mass appealing, instead consumers want products which have a sense of the individual. Marketers have spoken for several years now about the development of new customer classifications and about relationship marketing which targets the individual.

At its basic level creating a personalised product can involve adding a name to a product but the market is developing and becoming much more sophisticated. . Meaningful places, memories, relationships and experiences are being designed into products as images or text, creating unique and bespoke objects

The desire to acquire the unique one off original product is a significant trend which has great resonance with the craft sector and provides ideal opportunities for the industry to capitalise on; particularly where bespoke products can be easily managed by the maker, and where the level of creativity demanded by the customer can be satisfied. This trend is supported by our research survey findings where 92% of all respondents said that were interested in handmade one-off items, and therefore represents a USP opportunity for the craft market which cannot be fulfilled by many of the mainstream retailers.


Mass Customisation – made for me
TOWN GARDENS
KING WILLIAM STREET
ST. MARTIN'S LANE
NEW YORK CITY
THE DIGEY
BROOKS BEACH
RIO DE JANEIRO
PUERTO NATALES
S E N N E N
YORK GARDENS
SADIE & TOM
Bespoke Gifts

3.3 Buy Local

The 21st century has seen a growing trend in the consumers desire to buy products made or grown locally. The trend was first evident in the late 1990's within the food market where an awareness of food miles, brought to mass market attention by environmental campaigners, an interest in product seasonality and an interest in supporting local businesses led to the development of organised Farmer's Markets across the UK. Subsequently even the large supermarkets have realised the potential benefits of local sourcing and most supermarkets will include ranges of local products such as beers, cheeses, preserves and eggs.

Despite this domination by food the thinking behind the concept of buy local is easily extended to include other products including craft products. In difficult economic times people often become more parochial in their outlook and the desire to support businesses within a neighbourhood becomes more pronounced. This sense of buying local clearly has a market within the local community. Our survey research described later in this report has identified that 74% of respondents had bought craft within Scotland and 68% from a Scottish maker. However, local craft will also be purchased by visitors to a region looking to buy a 'souvenir' of their visit which provides a physical reminder of their visit. The National Trust now includes a local range in most of their shops to meet this demand. Such customers are far more likely to buy a craft item than a typical imported gift product.

'***Buy Local'*** therefore represents an opportunity for the craft market, enabling customers to buy a local product and support a local business. It is therefore vital that the geographical location of the business is promoted as one of its key attributes.

craftscotland

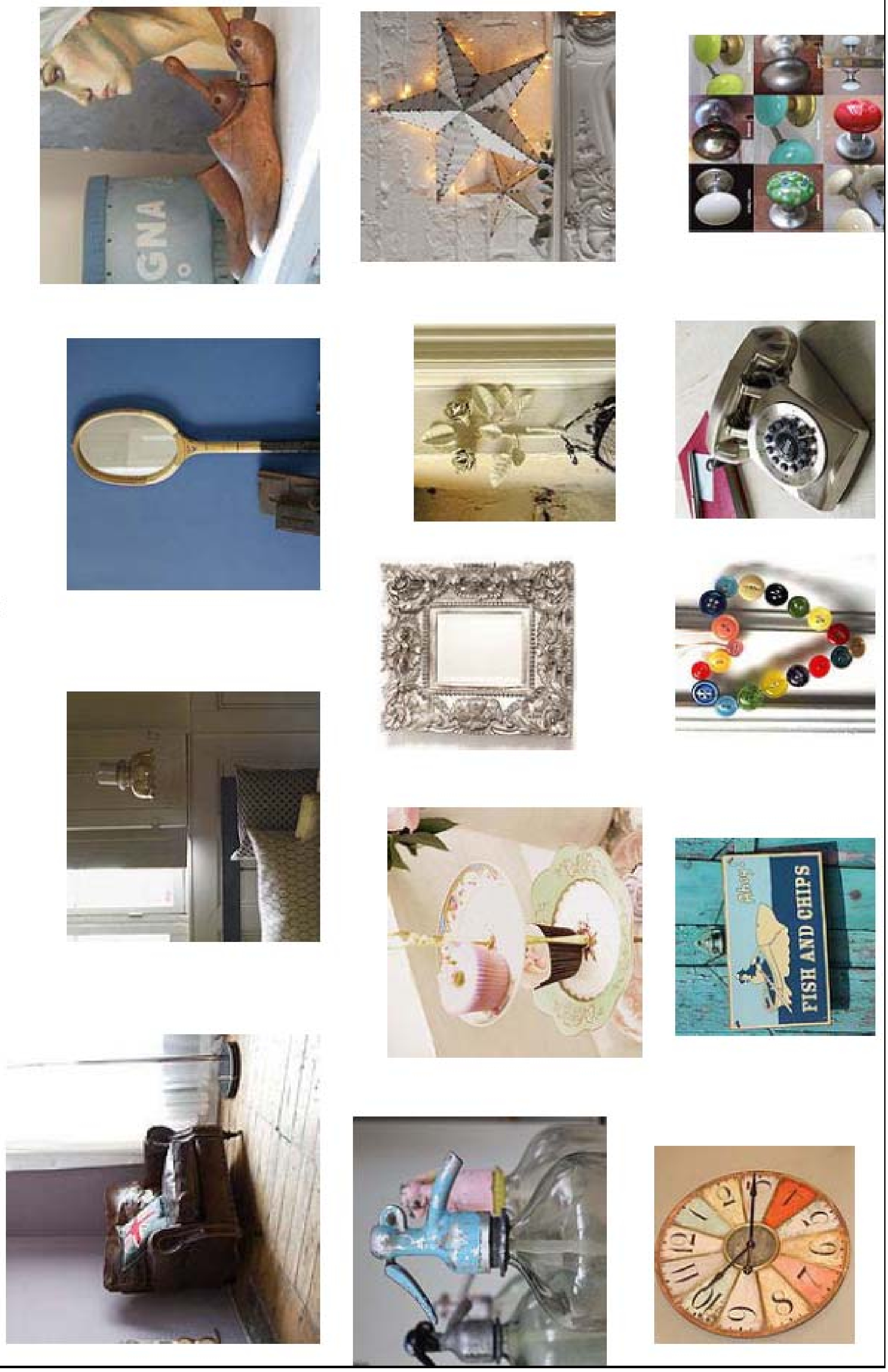
3.4 The vintage/ retro market

Vintage is a strong fashion trend which incorporates genuine vintage finds with retro themed products currently influenced by the 1950's/ 60's. The growth of vintage clothing or interior design shops both on the high street such as the Spitalfields/ Brick Lane/ Nottinghill areas in London, on-line sites such as Absolute Vintage and Oxfam Vintage, and even an interest in retro events such as 'Vintage at Goodwood', all represent examples of the strength of this trend.

This interest is partially driven as a result of the current economic climate. A harking back to an earlier era is common during times of hardship, with a sense of nostalgia and a perception of a simpler and happier time. However, whilst this background influence will impact upon overall consumer spending, it will also affect the type of items on which people are willing to spend money. A buyer of vintage products is looking to purchase items which are one-offs, unique items which can't be bought by anyone else.

This core motivation can easily be translated to craft products which also offer an opportunity to buy unique and individual pieces which reflect the purchaser. The findings of our research survey shown later in this report indicates a growing trend where 56% of the respondents surveyed said that they had bought vintage items within the past 2 years, compared with 64% who had bought craft items. The closeness of these figures demonstrates the synergies in the two markets and the opportunities which exist for craft makers who promote the unique and handmade elements of their work.

Vintage



3.5 Design Led Gifts

The UK has come a long way since 1964 when Sir Terence Conran set up the first Habitat shop in response to the lack of affordable well designed furniture in the UK. Today the consumer has the opportunity to buy well designed gifts and homewares from a wide variety of outlets including supermarkets, national chains, as well as independent retailers and galleries.

All major trade fairs for the retail sector have a section called design-led gifts which include products from companies who take design seriously. Although mass produced, their products have been created by a professional designer working in collaboration with the manufacturing facility. This combination has lead to the creation of many desirable products at competitive prices and an increased awareness and expectation of good design amongst consumers.

Customers looking for well designed products for their homes or as gifts therefore have many options available to them. Our research findings set out in this report show that marginally more people had purchased a design led gift in the last 2 years (65%) compared to craft (64%) showing the strength of this market and the competition which it poses to the craft market.

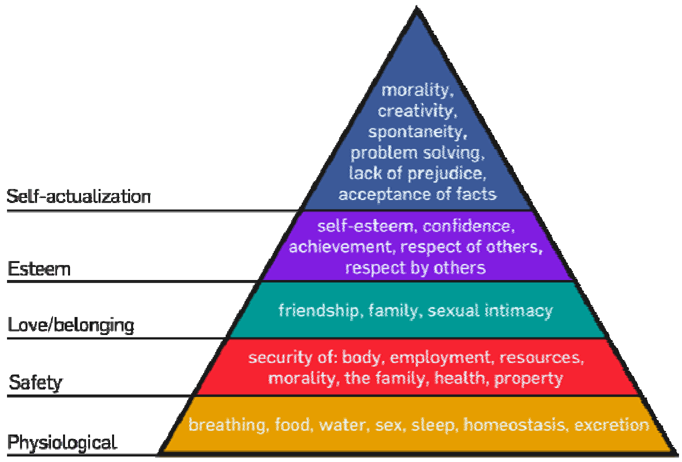
The design led gift sector represents one of crafts key competitors, as in many cases people can't understand the difference and don't understand the disparity in price. In turn this creates a negative impact for the craft sector. The industry needs to effectively address this issue through a targeted programme focussed on educating and informing consumers the distinctive qualities that set hand made craft products apart from these type of goods.


Design-led Gifts
DESIGN-LED GIFTS

3.6 Experiences over possessions

The current economic climate is having a significant impact on influencing key trends within the market. Experience over possessions is no exception and is a reaction against the consumer and money dominated society that could be seen to have contributed to the economic problems at the outset.

Society today is wealthier than at any time in history. Most of us have homes, food, education and the opportunity to gain respect in society and if we compare where we are on Maslow's Hierarchy of Needs www.businessballs.com/maslow.htm many would be close to the top of the pyramid, with a need for self-actualization. Whether this is expressed as a need for creativity, spontaneity, morality or problem solving it is clear that it is less about items and possessions and more about exercising our grey matter.



MASLOW'S HEIRARCHY OF NEEDS PYRAMID DIAGRAM

A change in viewpoint within society is often accompanied by wider and different usages of language. The term experience is now used in association with visits to stately homes, working farms and museums as they seek to engage visitors in a deeper and more meaningful way during their visit. Players of computer games have experience points in the virtual world. Experiences abound with a growth in the market for experience days such as Red Letter Days which are sold as alternative gifts, gift experiences, by many retailers, to self-improvement courses and life changing adventures.

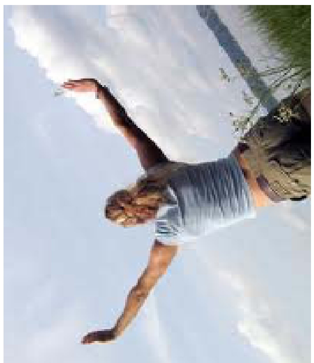
Whilst this trend may seem negative at the outset it is possible within the craft market to turn this into a positive by creating an experience around the purchase of crafts. Our research into the reasons why people don't buy craft sited creating possible experiences like meeting the maker behind the work , seeing how something is made and/or taking part in a making activity were all participatory experiences which might encourage them to buy.

This involvement could be developed in several ways either by directly involving customers in the making process or by the way in which work is commissioned, undertaken and purchased. However, what is important is that the customer must feel that the process of making the purchase enhances the experience of buying craft.

Experiences Valued over Possessions

RUSKIN MILL COLLEGE CRAFT PROGRAMME

Touch Life



4.1 Aims of the survey

Although there has been much work already undertaken to investigate the characteristics of the Scottish craft market, to date, craftscotland have never undertaken a direct consumer faced survey focussed on how, why and if people buy and engage with craft.

On this basis, a new craftscotland questionnaires survey was conducted on-line by PHT Consultants to strengthen understanding of the existing and potential craft-buying audience. The key objectives of the research were to understand:-

- the characteristics of existing and potential craft buyers
- key features of the Scottish Craft Market
- the current growth potential of the contemporary craft market in Scotland

4.2 Research Methodology

The craftscotland '***Consuming Crafts Questionnaire Survey'*** was undertaken during the month of March 2011. The on line in depth survey was responded to by 336 adults, of whom a total off 296 (81.1%) fully completed the questionnaire form.

Respondents were asked to complete questions about their general buying behaviour and attitudes towards the purchasing of crafts as follows:-

- Personal characteristics and what they buy
- Buying and spending trends
- Buying craft and where they purchase it from
- Commissioning craft and collecting hand made objects
- Barriers and reasons which would persuade them to buy craft

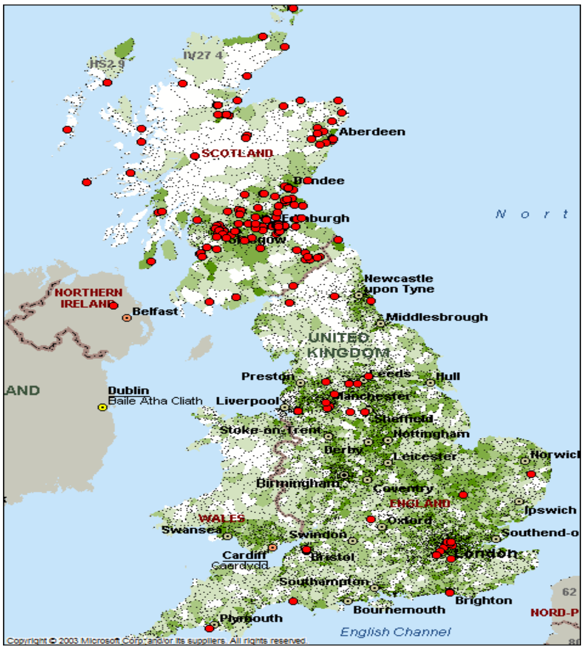
The results indicate the attitudes, behaviour and motivations of Participators/ Existing Buyers and Potential Buyers within the '*Scottish Craft Market*', but cannot be extrapolated out to the wider Scottish adult population given the sample size. However, we can be confident that they provide a true representation of the views about the craft market in the context of the parameters of this report.

4.3 Analysis with comparator data

Where relevant, the findings of the questionnaire research has been compared with Consuming Craft in England 'Crafts Council - Morris Hargreaves McIntyre Report' completed by 416 people and as summarised within the Appendix of his report. However, as this employed a different research methodology and cannot always provide a like for like comparison, we have also used comparator data from other craftscotland '*Makers Survey'* findings and our own additional research data to enable an overall comparison where necessary.

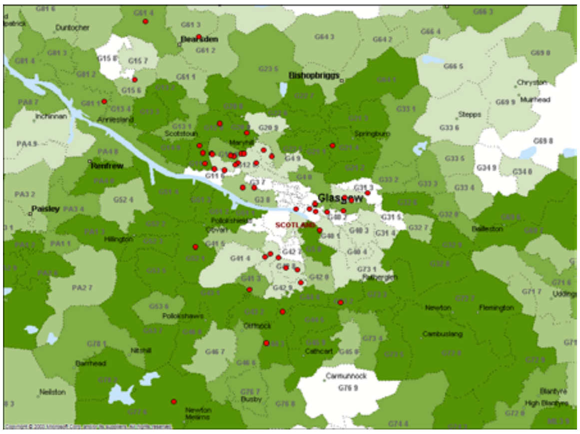
4.4 Characteristics of Respondents.

4.4.1 Location of People Who Completed the Survey?



The online survey was presented as a craftscotland web based participatory research questionnaire with access links provided by a number of key partners and key stakeholders. A Total of 336 people responded to the survey, of whom 296 (88.1%) completed all of the questions on the form, compared to 160 who participated in our telephone questionnaire survey which follows in the next section of this report.

The adjacent map highlights the locations where responses were received from. Of the total respondents of the online survey, 313 of these lived in Scotland, which represents a 93.1% sample response from Scottish craft buyers and potential buyers, with the remaining 6.9% mainly received from England and Overseas.



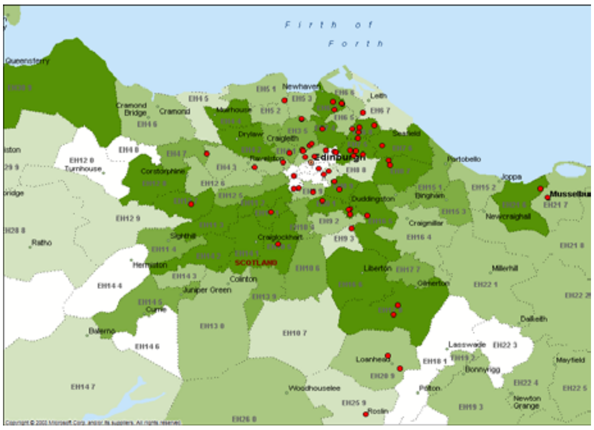
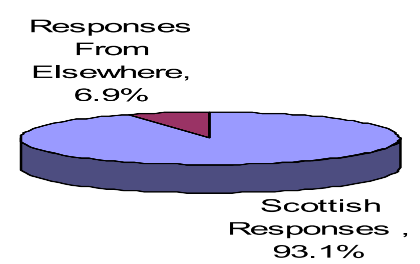
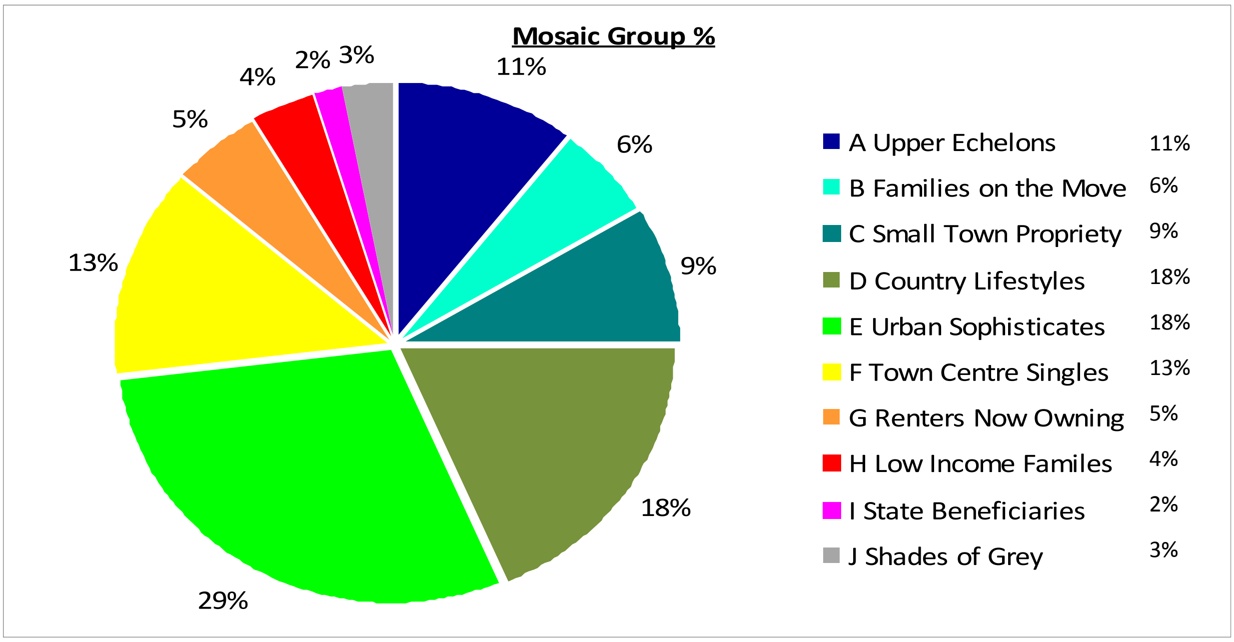


Chart 1 - 93.1% of responses from people living in Scotland (Base 316)



4.4.2 Mosaic Analysis of Respondents

A further detailed postcode analysis of the survey responses, demonstrates that the online questionnaire was completed mainly by higher disposable income A/B/C/D/E socio economic groups. These accounted for 86% of all respondents as illustrated in the following chart.



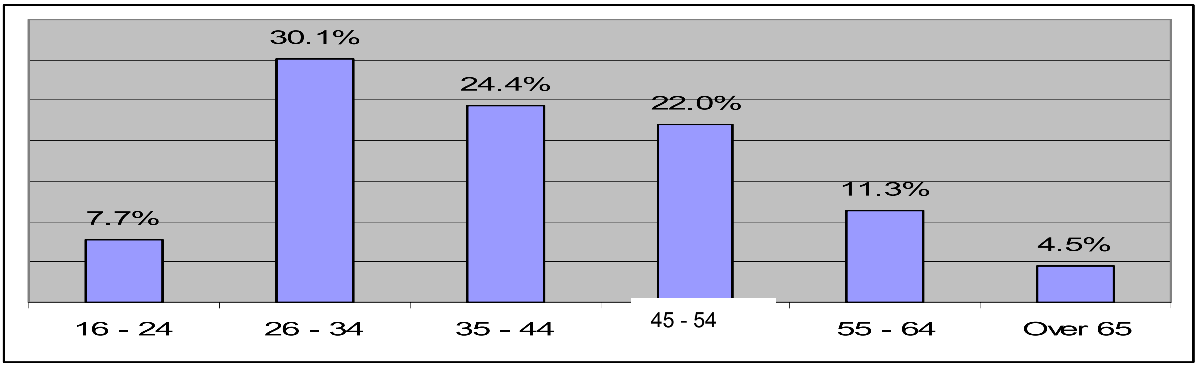
A Upper Echelons	Successful people living in the choicest suburban locations	11%
B Families on the Move	Busy families who are moving up in their careers and lifestyles	6%
C Small Town Propriety	Middle wealth households with a local outlook	9%
D Country Lifestyles	Rural communities and isolated farmers	19%
E Urban Sophisticates	Young, well educated singles in city apartments	30%
F Town Centre Singles	Single people living in the older flats and houses of town centres	13%
G Renters Now Owning	Owner occupiers of ex-council housing living in stable communities	5%
H Low Income Familes	Families with children living on limited means in low rise council housing	4%
I State Beneficiaries	Very low income households in council flats	2%
J Shades of Grey	Elderly residents in publicly rented accommodation	3%

4.4.3 Who were the respondents?

Based on the respondents who completed the survey, we can conclude the following characteristics:-

- ***More female respondents -*** 84.2% of respondents were female, compared to results in England which showed a more equal gender split of 57% being female.
- ***Age Groups –*** 76.5% of respondents were between the age of 25 – 54, as illustrated in the following chart

***Chart 2 -Age Groups -** (Base 336)*



- ***Most respondents were in employment –*** 49.7% of all respondents and/ or potential buyers are in full or part time employment, whilst 32.7% are self employed. A further 8% were in education, whist 4.8% were retired from work.

- ***More likely to work in the Creative Industries –*** Overall people who completed the survey are more likely to engaged in cultural activities as indicated in our analysis which shows ***65.2% of all respondents working within creative industries.***

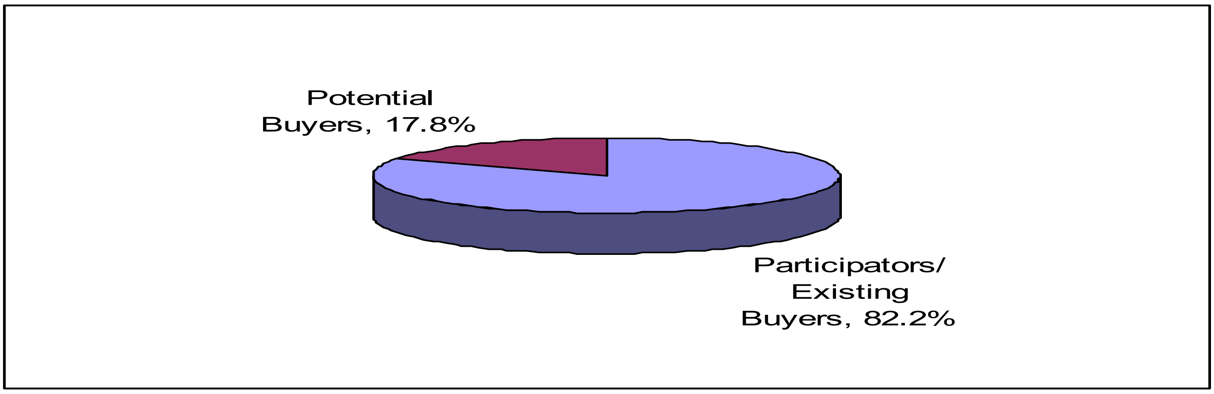
4.5 Buying Characteristics

People were asked the following questions about what they buy and when. The responses are summarised as follows:-

4.5.1 Have you ever purchased any original Artwork?

- ***Most had made a purchase in the past two years*** - 63.8% had bought something in the past 2 years, with 18.4% saying they had made a purchase over 2 years ago ***representing a total of 82.2%*** . ***participators / existing buyers***, whilst ***16.6% had never bought original artwork, but would consider buying in the future representing potential buyers.***

Chart 4 – Participators/ Existing Buyers and Potential Buyers

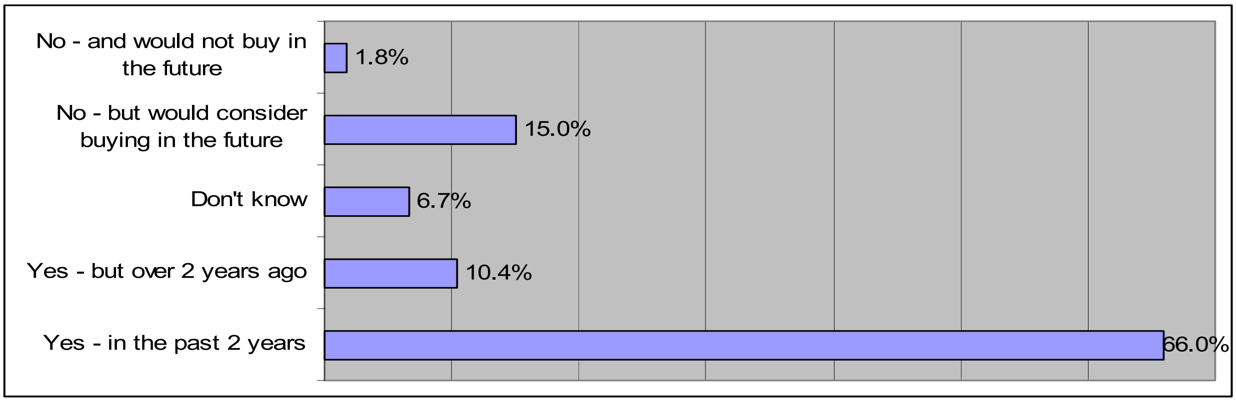


Base 336

4.5.2 Have you ever purchased any 'Design Led Gifts'?

- ***Design Led gift purchases represent a significant sector of the gift market –*** These are products that have a strong design element and for some people could represent a close alternative to original artwork. Our survey showed that 63.8% of all respondents had bought this type of product within the past 2 years, as follows.

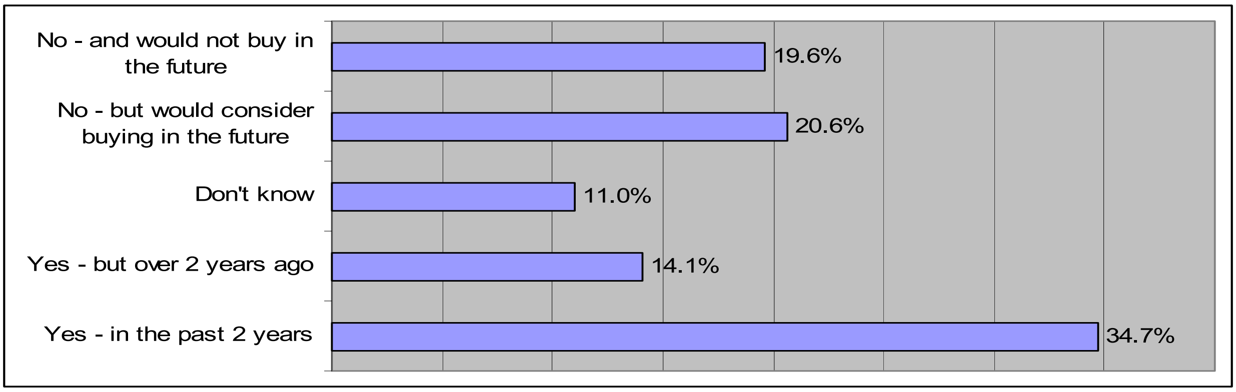
Chart 5 - Design Led Gift Purchases



4.5.3 Have you ever purchased any 'Luxury Brands'?

- ***The craft market purchaser is less likely to buy luxury brands-*** the survey indicates that some consumers are looking for alternative ways to display status/ connoisseurship, beyond engagement with luxury brands. Respondents were less interested in luxury brand led purchases, showing that only 34.7% had bought something in the past 2 years and 19.6% would not buy in the future.

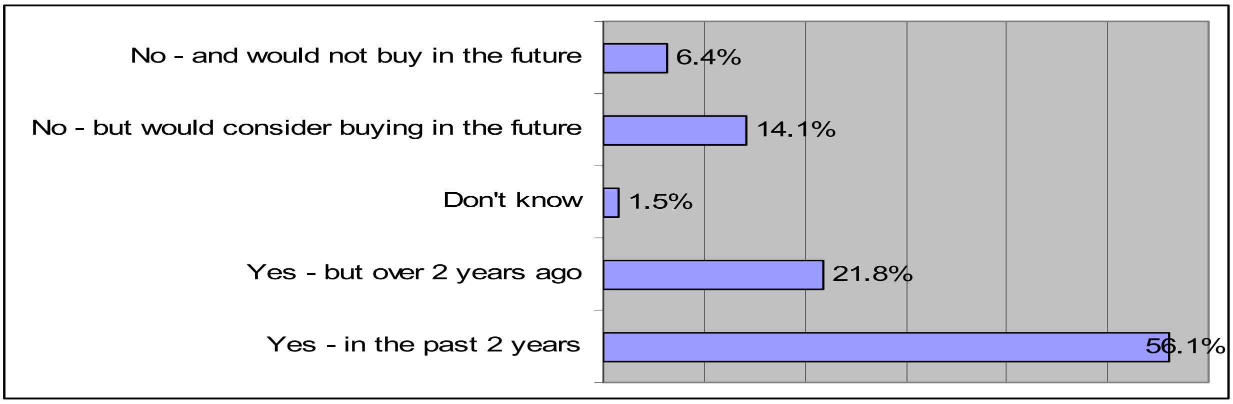
Chart 6 - Luxury Brand Purchases



4.5.4 Have you ever purchased any 'Vintage/ Retro'?

- ***There is significant interest in the Vintage/ Retro Market*** – Current consumer trends show a significant interest in the vintage/retro market at present, which can provide an alternative '*one off unique purchase*' alternative to buying craft. Indeed some makers are combining these influences within contemporary designed original products. Our survey indicated that 56.1% of respondents and people interested in craft had made a purchase in this category within the past 2 years, with a further 21.8% over two years ago.

Chart 7 - Vintage/ Retro Purchases



4.5.5 How much do you agree with the following statements?

The survey asked how much they agreed with the following statements about the motivations which prompted them to buy.

Chart 8 - Statements about what prompts people to buy – (*Base 336)*

	Strongly Agree	Agree	Neither Don't Know	Disagree	Strongly Disagree
How an object looks is more important than how it is made.	3.7%	14.1%	24.5%	**47.5%**	10.1%
I Like to know who crafted an object and how it is made.	37.4%	**53.1%**	8.0%	1.5%	0.0%
I prefer to buy locally-produced objects.	24.8%	**42.6%**	23.6%	8.6%	0.3%
I am interested in handmade/ one off/ limited edition objects.	45.4%	**46.9%**	5.8%	1.8%	0.0%
Where possible, I avoid buying mass produced objects.	23.6%	**38.7%**	21.5%	14.1%	2.1%
I believe in investing in high quality timeless objects.	25.8%	**50.9%**	17.2%	5.2%	0.9%
I like to keep up with the latest trends and cutting edge ideas.	9.5%	**28.8%**	27.0%	28.2%	6.4%
Buying from well known luxury brands is important for my image.	0.3%	3.1%	8.6%	35.0%	**53.1%**
I look for high standards of skills/ workmanship in things I buy.	44.2%	**49.7%**	5.2%	0.9%	0.0%

The above survey responses indicate the following key factors in the motivation to buy:-

- ***How an item is made rather than how it looks is important*** -(47.5% respondents)
- ***Who made an object and how it's crafted is important*** - (53.1% respondents)
- ***Buying locally made objects is important*** - (42.6% of all respondents)
- ***Many avoided buying mass produced items, 49.6% preferring to buy handmade one off objects***
- ***There was an equal split between those who do/ or don't like to keep up with the latest trends***
- ***Most people (88.1%) didn't think that buying luxury brands was important for their image.***
- ***High standards of workmanship are important in what respondents buy*** - (93.9%).

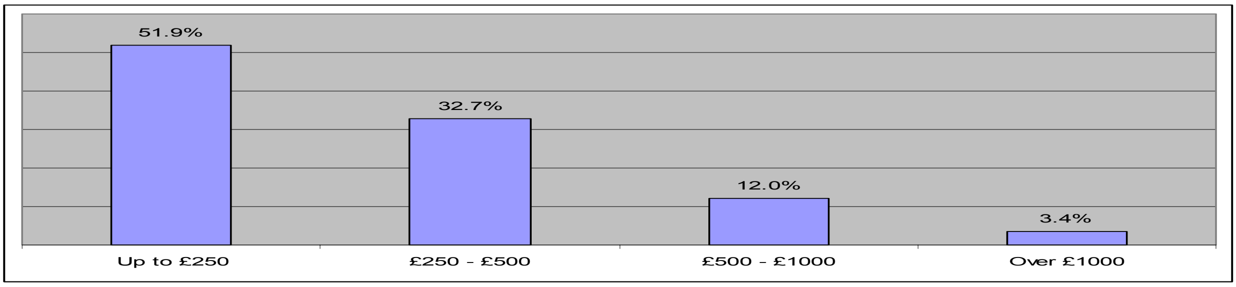
4.6 More general spending and buying trends

Buyers and potential buyers were asked about their more general purchasing and spending trends as follows.

4.6.1 Spending Trends

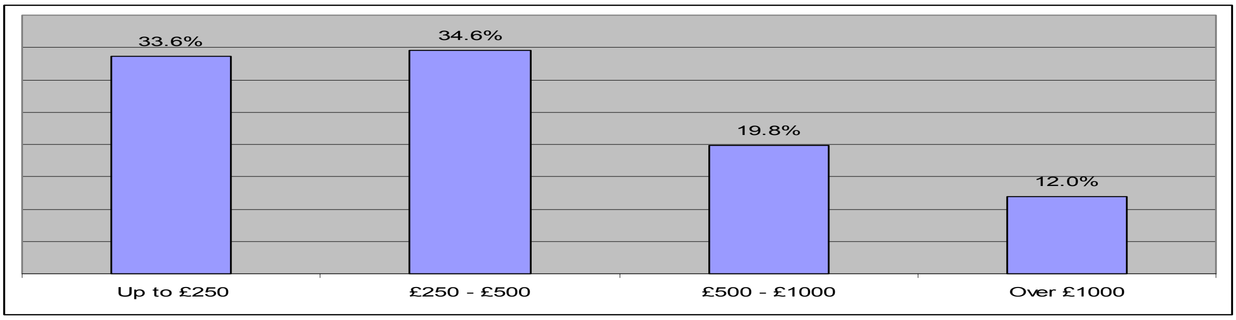
- ***General giftware spending levels –*** 51.9% of all respondents spend up to £250 per year on all giftware purchases, with 32.7% spending up to £500 and the remaining over this amount, illustrated as follows.

Chart 9 – General Giftware Spending (*Base 336)*



- ***Non essential item spending levels –*** were more evenly spread with 33.6% of all respondents spending up to £250 per year, 34.6% spending up to £500 and 31.8% over this amount as follows.

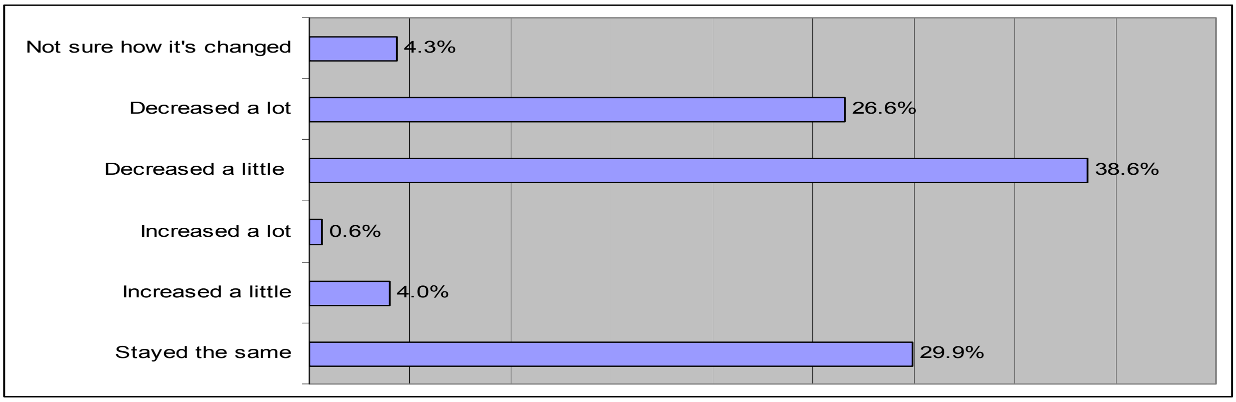
Chart 10 – Non-essential Items Spending (*Base 336)*



4.6.2 Spending changes during the current economic downturn

- ***Over 65% stated that their spending has decreased during in the current economic downturn -*** whilst 29.9% stated that it has stayed the same as shown in the following chart.

Chart 11 – Current changes in spending levels – (*Base 336)*



4.6.3 What people will spend money on during the current economic downturn

- The survey asked what items they would be more or less likely to buy during the current economic downturn. The responses are set out in the following chart:-

Chart 12 – Current changes in spending levels

	More likely to buy	Equally likely to buy	Less likely to buy	Don't Know
Craft Items	**46.9%**	46.3%	6.2%	0.6%
Luxury brands	8.0%	23.5%	**64.5%**	4.0%
Design led items	21.3%	**50.3%**	23.5%	4.9%
Art Items	28.4%	**53.7%**	16.0%	1.9%
Vintage/ retro	29.9%	**46.3%**	20.1%	3.7%

Base 336

The current economic downturn has clearly changed peoples buying habits and as illustrated in the above table, which shows where spending levels have decreased. Our analysis indicates that people are less likely to buy luxury brands, replacing this type of connoisseur/ individual image purchase with design led or vintage/ retro items.

Importantly, the craft market has faired well in the present financial climate, with 46.9% of respondents stating that they would be 'more likely' and 46.3% 'equally likely' to make a craft purchase.

4.7 Buying Craft

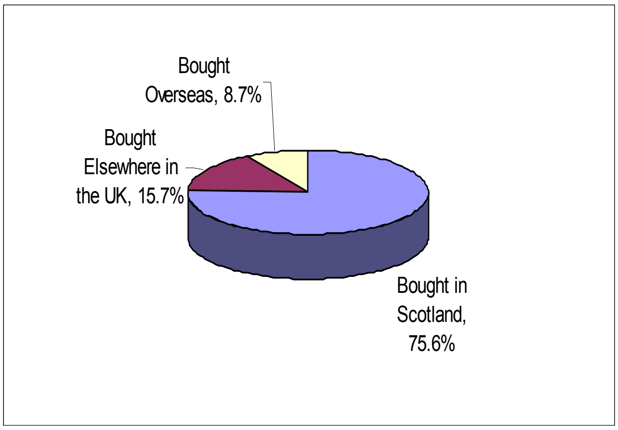
This section examines buyer's motivations in buying craft and their purchasing behaviour.

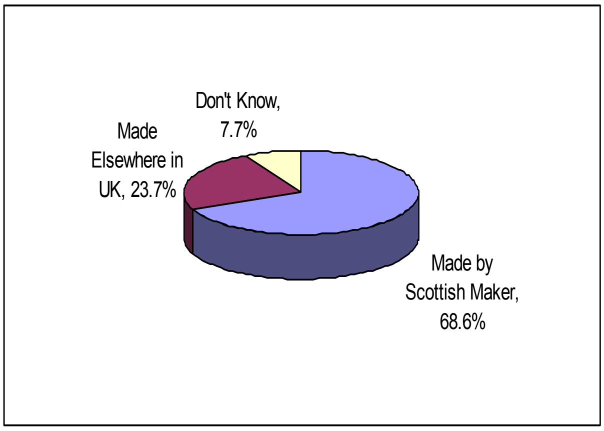
4.7.1 Have you ever bought any original hand made craft?

People were asked if and when they had bought a handmade object made by a craft maker – including ceramics, wood, glass, metalwork, jewellery, furniture etc.

- ***Most people (85.4%) had bought a craft item in the past 2 years with 11.8% over 2 years.***
- ***As most respondents to the survey are living in Scotland, as would be expected a high proportion (75.6%) of these purchases were also made within the Scottish region as shown below with 68.6% of all items being made by a Scottish maker.***

Chart 13 – High proportion of Craft purchases bought in Scotland are made by a Scottish maker

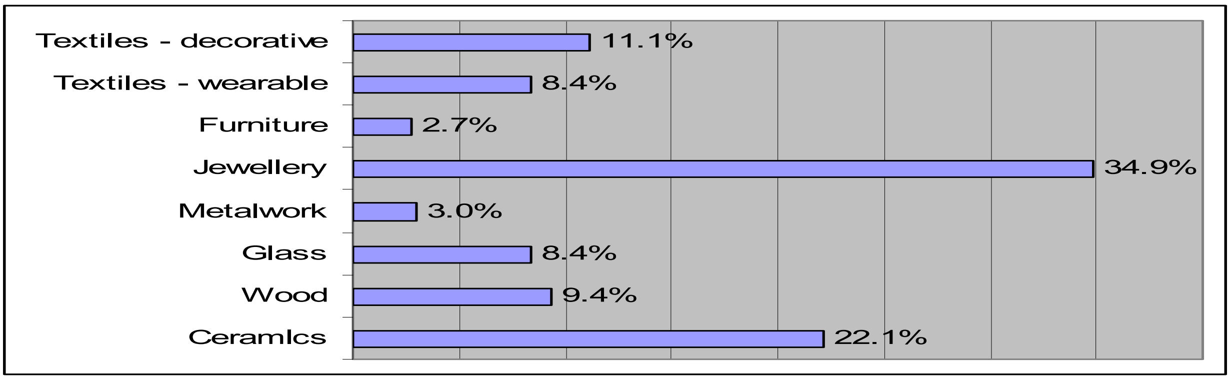




4.7.2 Type of Craft Items Bought

Active buyers, those that had bought within the past two years, were asked what type of craft they bought in the following categories:-

Chart 14 – Jewellery was the most popular type of craft item bought. *(Base 336)*



- ***Our survey showed that jewellery was the most popular type of craft item bought accounting for 34.9% of all purchases. This is in line with general experience elsewhere within the craft industry.***

- Jewellery was followed by ceramics at 22.1% and decorative and wearable textiles which accounted for 19.5% with furniture, metalwork, glass and wood making up for the remaining 23.5%. Other items which respondents said that they bought included paintings, artwork, photography, leather goods and sculpture.

- ***Of the respondents who completed the survey, over 80% of the craft items bought were described as being of a modern or contemporary style rather than traditional.***

4.7.3 How much is spent on buying craft?

Our Survey recorded the average amount that buyers had spent on their most recent craft purchase was £85.00. (This appears to be lower than that recorded in the England survey, which indicated a much higher average spend of £296).

The table below shows that the most common spending range in Scotland is up to £25 accounting for 28.5% of all purchases, and between £25 and £50 accounting for 34.2%.

Chart 15 – Up to £50 is the most popular spending level for buying craft - *(Base 298)*

What is the cost of hour most recent craft purchase	% of buyers
Up to £25	28.5%
£25 to- £50	**34.2%**
£50 to £100	21.1%
£100 to £250	10.1%
Over £250	6.0%

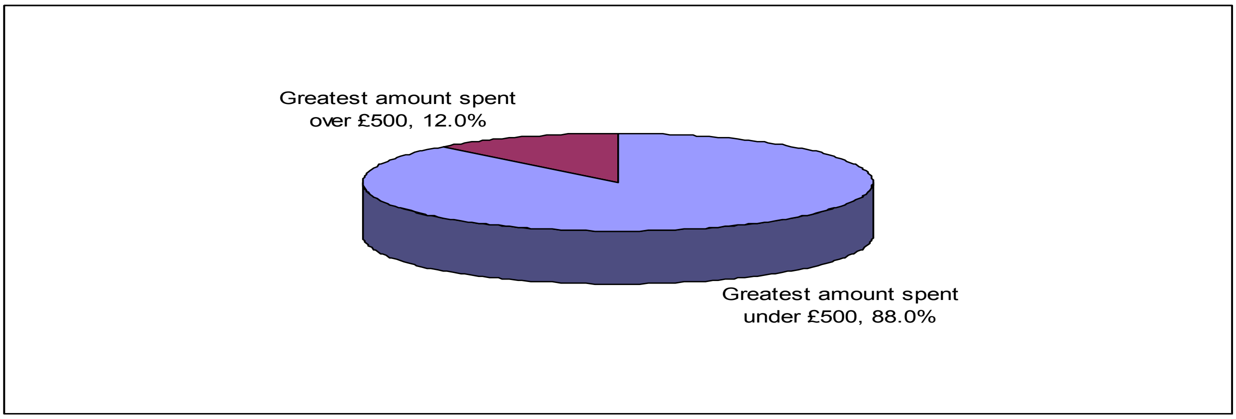
Buyers were also asked "what was the greatest amount that they had ever spent on craft"?

Chart 16 – The most paid for buying an item of craft - *(Base 298)*

What is the most that you have paid on a craft purchase?	% of buyers
Up to £25	2%
£25 to- £50	13%
£50 to £100	12%
£100 to £250	20%
Over £250	**53%**

The survey showed that over 53% of all respondents had spent over £250 on buying a craft item However, it is important to note that from the 298 responses, only 34 (12%) of these had spent over £500 and the remaining 88% had spent less than this amount.

Chart 17 – 88% had spent under £500 on buying an item of craft



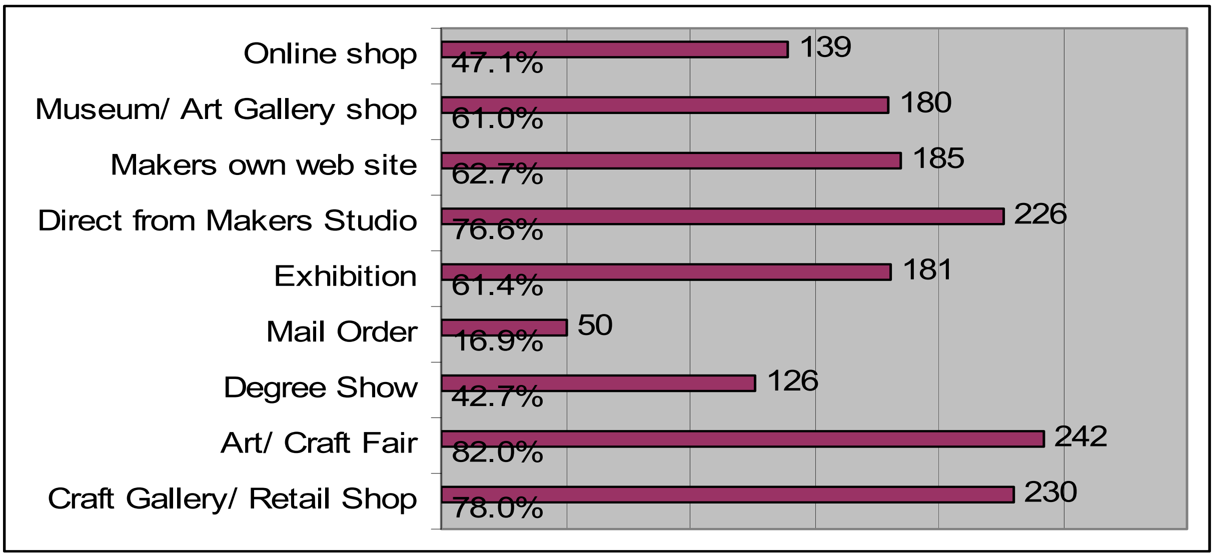
Base 336

An example of the higher value responses included £5,200 for a specially commissioned piece of furniture as a memorial item, a Scottish painting purchased for £2,200 and a commission for £6.000.

4.7.4 Where craft was purchased from?

The survey asked potential and existing buyers the places that they would buy or had purchased items of craft from. The results are summarised in the following chart.

Chart 18 – Where people would or had purchased craft from



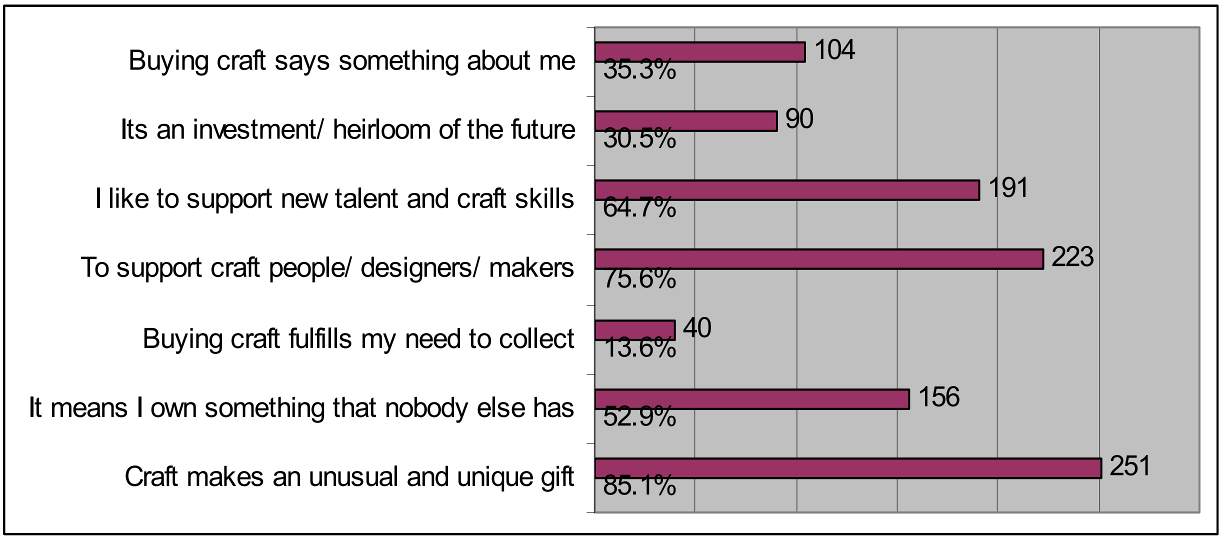
- ***The places that most people buy craft from are Craft Fairs (82%), Galleries/ Retail shops (78%) and direct from a makers studio (76.6%) .***

- ***Compared to potential buyers, existing buyers are more likely to buy direct from a makers studio or workshop, with Craft Fair Events being the most common places that potential buyers tend to make their first purchase from.***
- ***Buyers tend to buy from a wider range of craft sources than potential buyers***
- ***Buying craft 'On-Line' is increasing in popularity accounting for 47.1% of all responses. However, existing buyers are more likely to make an online query about craft or buy direct from a maker's site than a potential buyer.***

4.7.5 Motivations for buying craft?

The survey asked respondents to give their reasons and motivations for buying craft using the following chart as a prompt.

Chart 19 – Reason why people purchased craft



- ***The most popular responses were that buying craft makes an unusual/ unique gift - answered by 251(85.1%) of all responses, followed by people wishing to support craft people (75.6%) and new talent/ skills (64.7%).***
- ***Existing buyers are more likely to be motivated by the desire to support craft people, designers and makers as well as the aesthetic of an item together with fulfilling their need to collect.***
- ***Existing buyers are often motivated to buy to fulfil a need to collect craft, whist potential buyers were often motivated to buy as they viewed craft as a future investment.***
- ***Potential buyers are more likely to be to be motivated by the originality/ uniqueness of an item and the desire to support new talent and skills.***

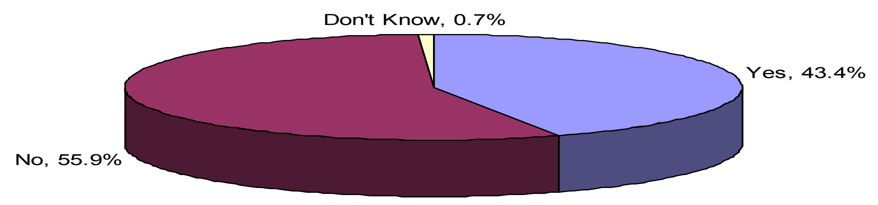
Other reasons which promoted people to buy craft include:-
- "Because I enjoy supporting people that have the same interests as me"
- "I value quality, well-made products"
- "I like objects which have a story about how they were made/who they were made by".
-"Craft is more beautiful & inspiring than the mass produced pieces found on the high street ".

- "Buying craft helps to sustain local culture and heritage

4.8 Commissioning Craft

Our survey asked respondents if they had ever commissioned an original piece of work from a maker.

Chart 20 – 43.4% had commissioned an original piece of work



Base 295

The above chart shows that 55.9% stated they hadn't, whilst the majority of the remaining 43.4% who had specially commissioned work, were mostly existing buyers of craft.

Those who had commissioned a piece of original craft were asked the value of the commission. Our survey revealed that the highest value item was £8,000, with 34% of respondents spending between £50 to £250 and 28% stating the value of the commission was over £1,000 as illustrated in the following chart.

Chart 21 –How much people had spent on commissioning a piece of original craft

What was the value of the commission	% of buyers
Up to £50	12%
£50 to- £250	**34%**
£250 to £500	11%
£500 to £1,000	15%
Over £1,000	28%

Base 130

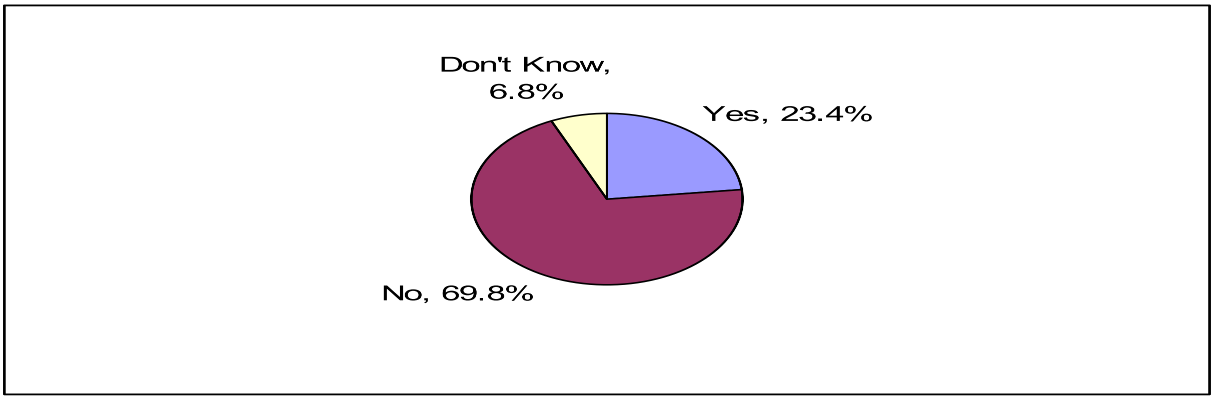
Analysis of the responses showed that

- ***Existing buyers of craft tend represent the largest market for commissioning original pieces***
- ***Over half (57%) spent less than £500 on a special commission***
- ***Buyers of specially commissioned work tend to deal directly with the maker***

4.9 Collecting hand made craft objects

The survey asked "*would you consider yourself a collector of handmade craft objects*". 23.4% of the Scottish responses agreed that they were collectors, which is a similar level to the England research (29%). Our research showed that existing buyers of craft who had spent over £250 on an item were the most likely to consider themselves as a collector.

Chart 22 – 23.4% of buyers considered themselves as a collector



Base 296

Those buyers in Scotland who considered themselves to be "*collectors*", were then asked to select the reasons why they collected from a list of options in which they could select more than one.

- ***Nearly three quarters (72.5%) said that they Just like to buy craft***
- ***Nearly half (46.4%) said that it was that they have always collected***
- ***29% of collectors said that they like to follow a makers work***
- ***And 5.8% said that they wanted to build an investment portfolio***

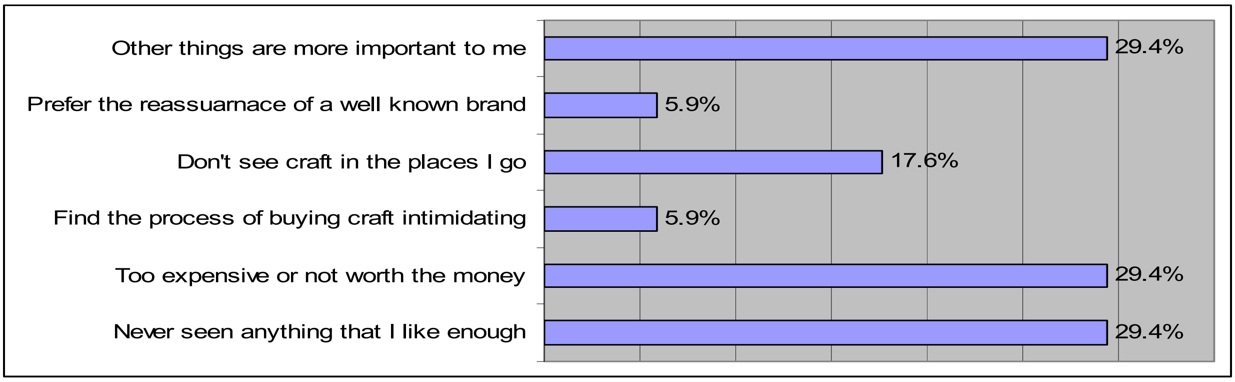
4.10 Reasons not to buy

Our survey asked possible reasons why potential buyers had not yet bought craft. Most people skipped this question with only 17 (4.2% of the total survey base) providing a response. On this basis we can only therefore view this as a limited and anecdotal evaluation of why people don't buy. (The low response to this question has been addressed within our separate 'NON BUYERS TELEPHONE SURVEY', the findings of which are presented within the next section).

However the results of this on line survey provide some useful indications which are very much in line with the findings of the telephone survey, which as the following chart shows, demonstrates the main reasons stated for not buying craft are:-

- ***perception of the price being too expensive;***
- ***other things being more important ;***
- ***never having seen anything that they liked enough;***
- ***not seeing craft in the places that I go.***

Chart 23 – Reasons not to buy craft



Base 17

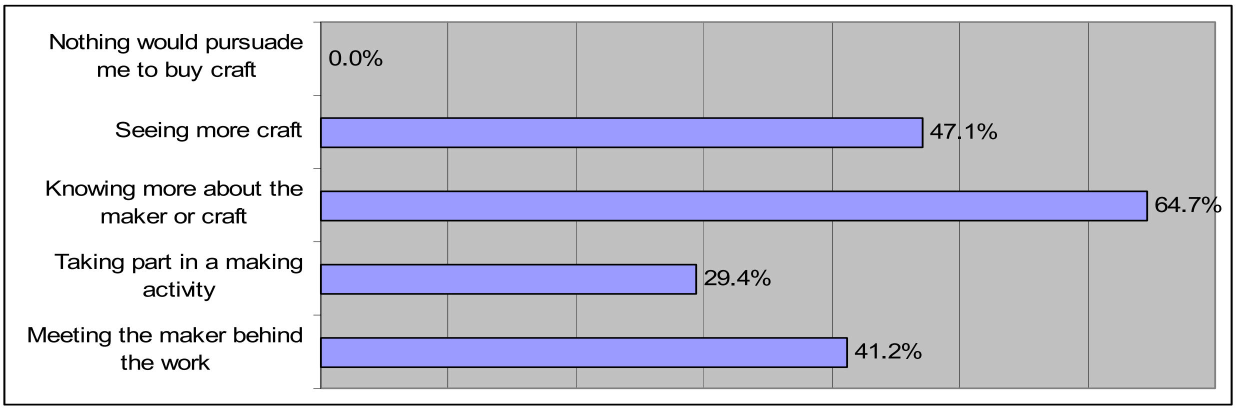
4.10.1 Reasons that would persuade you to buy craft

Our survey also asked those people who don't buy craft, the possible reasons that would persuade them to buy a craft item.

People could provide more than one response which as the following chart shows:-

- ***nearly three quarters stated knowing more about the maker or craft could help persuade***
- ***nearly half stated that seeing more craft or meeting the maker could help persuade***
- ***and just below a third thought that taking part in a making activity could help***

Chart 24 – Reasons that would persuade you to buy craft



Base 17

Again the results of the online survey are very much in line with our NON BUYERS TELEPHOINE SURVEY presented in the next section. Other reasons suggested that might help in breaking down the barriers to purchase included more affordable items, less intimidating shops or galleries and perhaps seeing craft for sale in more high street shops.

4.11 Conclusions of the survey and comparable data

Key findings and conclusions of the craftscotland on line survey are summarised as follows. To provide some comparison between the Scottish market and the rest of the UK we have compared our research using comparable data from the '*Crafts Council – Consuming Craft Report'*, other craftscotland survey findings and our own additional research data to enable an overall comparison where necessary.

4.11.1 Characteristics of Scottish craft buyers

General characteristics of buyers in Scotland:-

- They are more likely to be female (84% compared to 57% in England, and to be between the ages of 25 – 54.
- They are likely to be in full/ part time employment or self employed, educated to degree level or higher and culturally active or employed within the creative industries (65.2% in Scotland). This profile is very similar to that of the English buyer
- In line with UK research, Scottish buyers of craft are more likely to be culturally active than the population as a whole and have general or specialist knowledge about cultural subjects.

Existing buyers display the following characteristics:-

- As elsewhere in the UK, existing buyers tend to be slightly older than potential buyers.
- Existing buyers are more frequent attendees of cultural events and activities.
- Existing buyers are more likely to be working in the craft industry or related sectors and are more likely to seek active participation in cultural experiences.
- Existing buyers had all purchased a craft item in the past 2 years (63.8%) whilst potential buyers (16.6%) all stated that they would consider buying something in the future.
- Existing buyers are less likely to buy luxury brands or be motivated by the status that this could present, although many have bought a design led gift item in the past 2 years.
- As with experience elsewhere in the UK and current trends – there is significant interest in the vintage retro market, and many existing buyers of craft had also bought something in the past 2 years '*as an alternative unique one off type'* of purchase

Potential buyers display the following characteristics:-

- Potential buyers in Scotland tend to be younger than existing buyers, and are also less likely to actively participate in cultural activities and in craft activities in particular. This is in line with research findings from elsewhere in the UK
- Potential buyers are more likely to be guided by the opinions of others and are open minded to engaging with craft and buying an object.
- The survey showed that over a quarter of all potential buyers had bough a luxury item in the past two years and often saw design led gifts as a favourable lower cost alternative to buying craft, with over half having bought an item in the past 2 years.

4.11.2 Motivations to buy

Key findings about the motivations which prompted both existing and potential buyers to buy showed that:-

- High standards of workmanship is an important factor in what they buy
- How an item is made tends to be more important than how it looks
- Buying locally made objects and who made an item is important
- Avoiding buying mass produced item and preferring to buy handmade one off objects is important

4.11.3 General buying and spending trends

- The survey showed that that around two thirds spend up to £500 per year on buying non essential items. However they would spend more on buying giftware with over 80% stating that they spent more than this amount per year in buying these products.
- Over 65% stated that their spending has decreased during in the current economic downturn. Our analysis indicates that people are less likely to buy luxury brands, replacing this type of connoisseur/ individual image purchase with design led or vintage/ retro items.
- The craft market has faired well in the present difficult financial climate, with 46.9% of respondents stating that they would be 'more likely' and 46.3% 'equally likely' to make a craft purchase

4.11.4 Buying Craft

- Our survey showed that three quarters of all craft purchases were bought in Scotland with 68% of these items being made by a Scottish maker.
- In line with experience elsewhere in the UK, Jewellery is the most popular type of craft item bought accounting for around one third of all purchases. This is followed by ceramics and decorative and wearable textiles which accounted for around 20% each, with furniture, metalwork, glass and wood making up for the remaining 23.5%.
- Over 80% of the craft items bought were described as being of a modern or contemporary style rather than traditional.
- The average amount that Scottish buyers had spent on their most recent craft purchase was £85.00 compared to a much higher recorded spend of £296 in England. The most common spending range in Scotland is up to £25 with 62.7% of all purchases being under £50. When asked the most that they had ever spent on buying a craft item, 88% said that this was under £500.
- The most common places that people buy craft from are a visit to a craft fair (82%), galleries and retail shops or direct from a makers studio. The reason to purchase is usually prompted by the desire to buy a 'unique or original gift' which corresponds to experience elsewhere within the UK.
- In line with experience elsewhere, buying craft 'On-Line' is increasing in popularity with 47.1% of all buyers having made a purchase this way within our survey. However, potential buyers were more likely to make an online query about craft, whilst existing buyers were more prepared to actually buy direct from a makers site.

Reasons for buying craft

- The most popular responses were that buying craft makes an unusual/ unique gift – (answered by 85.1% of all responses), followed by people wishing to support craft people or new talent/ skills.
- Existing buyers are more likely to be motivated by the desire to support craft people as well as the aesthetic of an item together with fulfilling their need to collect.
- Potential buyers are more likely to be to be motivated by the originality/ uniqueness of an item and the desire to support new talent and skills.

4.11.5 Commissioning craft

- Existing buyers of craft tend represent the largest market for commissioning original pieces
- Over half (57%) spent less than £500 on a special commission
- Buyers of specially commissioned work tend to deal directly with the maker

4.11.6 Collecting hand made craft

- Existing buyers of craft who had spent over £250 on an item were the most likely to consider themselves as a collector.
- Nearly three quarters said that they Just like to buy craft - compared to a third in England
- Nearly half said that it was that they have always collected - compared to 53% in England
- 29% of collectors said that they like to follow a makers work – compared to a fifth in England
- Just 5.8% said that they wanted to build an investment portfolio – compared to 20% in England

4.11.7 Barriers and possible and reasons that would persuade buying craft

The main reasons stated within our survey for not buying craft were:-

- perception of the price being too expensive;
- other things being more important ;
- never having seen anything that they liked enough;
- unavailability or not seeing craft in the places that I go.

Possible reasons that would persuade them to buy a craft item were:-

- knowing more about the maker or craft;
- seeing more craft or meeting the maker;
- taking part in a making activity could help.

5.1 Aims of the Telephone Survey

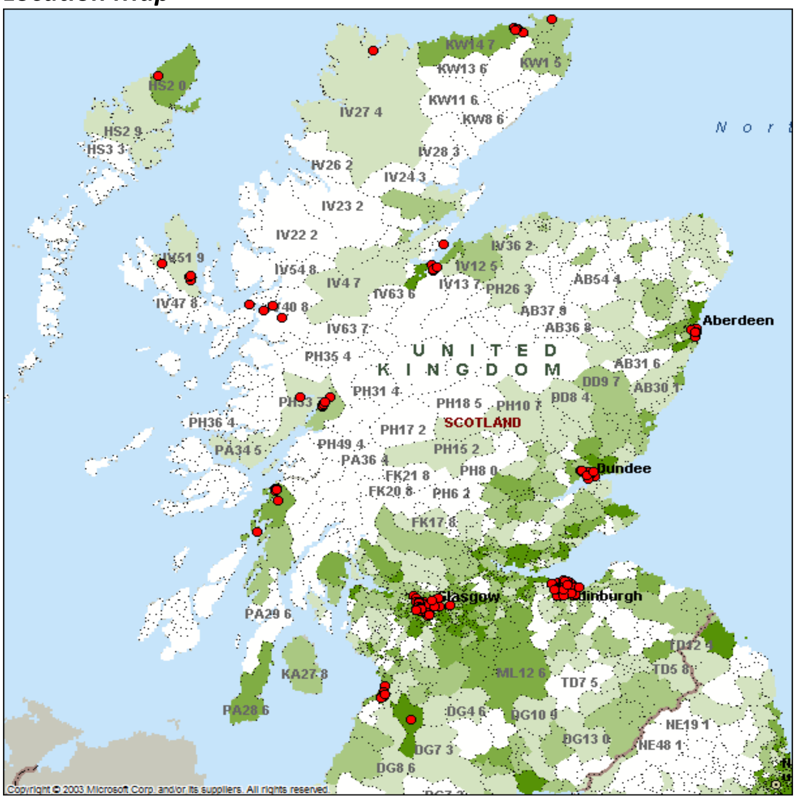
Whereas our web based survey has collected very useful information and vital primary research data on consuming craft trends, many of the responses were from existing buyers and we only received around 60 responses from non buyers and/or potential buyers within this survey. Therefore, to more fully access those audiences who are currently not buying craft and further evidence the reasons why they don't buy, together with what might make them buy, we have undertaken an additional short questionnaire telephone survey as part of our research process.

Although this market was partially addressed within our web based survey, this audience sector represents significant potential for growth of new business from currently untapped markets. Therefore to reinforce our understanding and more fully inform the future audience development strategy for targeting this potential market; the telephone survey was targeted specifically at those people who stated that they were non buyers or lapsed buyers of craft.

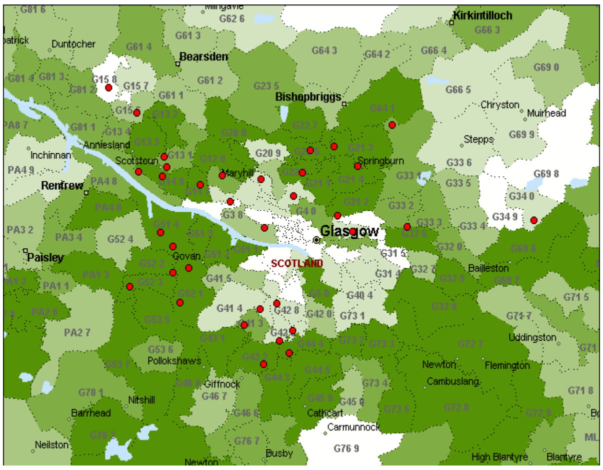
5.2 Research Methodology

The '***Non Buyers Telephone Questionnaire Survey'*** was carried out on a cold call basis with the interviewer asking a screening question specially selected to identify those people who currently do not buy craft. To ensure a wide and balanced geographical spread, a total of 160 responses were received and analysed from the following selected locations within Scotland:-

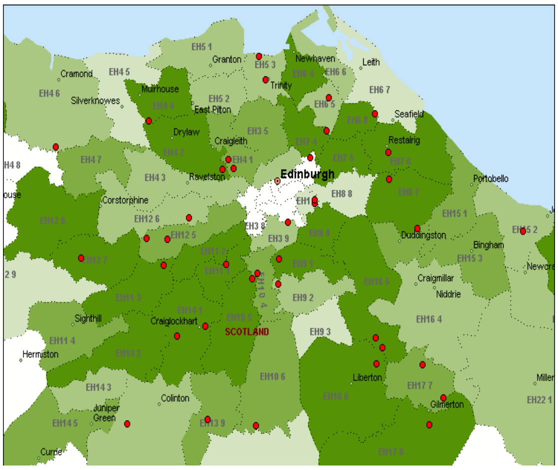
Location Map



- Edinburgh X 40
- Glasgow X 40
- Fort William X 10
- Ayr X10
- Oban X10
- Dundee X10
- Portree X 10
- Thurso X 10
- Inverness X 10
- Aberdeen X10



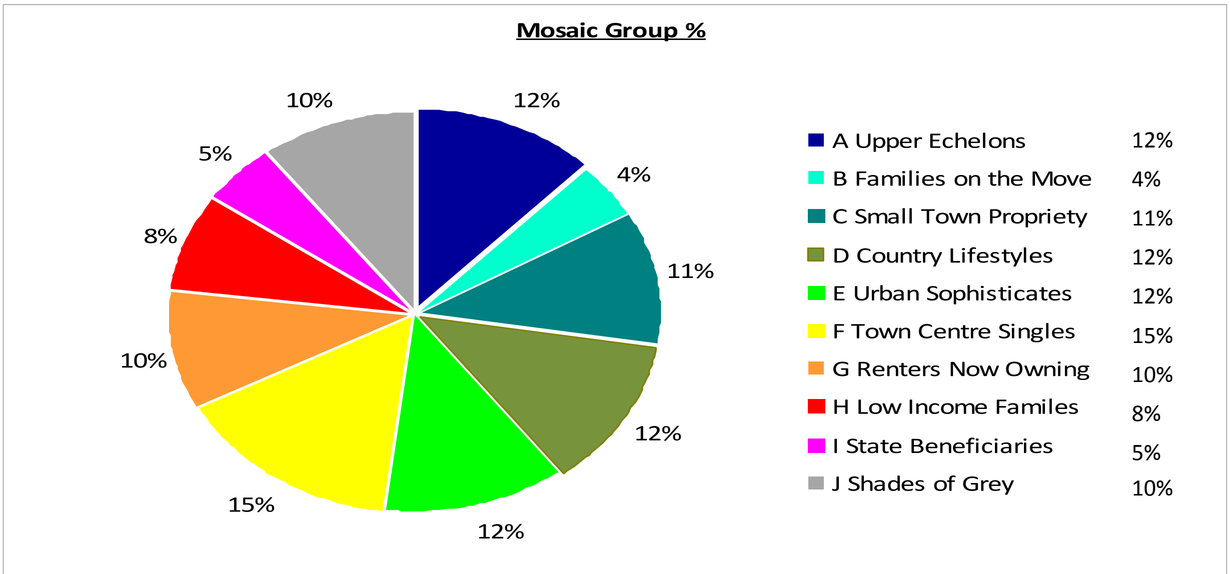
GLASGOW CITY LOCATIONS



EDINBURGH CITY LOCATIONS

Location - Mosaic Group Analysis

Further detailed postcode analysis demonstrates that our sample of people who currently do not buy craft represents a fairly evenly spread sample of socio economic group respondents, ranging between 5% state beneficiaries to 15% classified as town centre singles. This is illustrated in the following chart.



A Upper Echelons	Successful people living in the choicest suburban locations
B Families on the Move	Busy families who are moving up in their careers and lifestyles
C Small Town Propriety	Middle wealth households with a local outlook
D Country Lifestyles	Rural communities and isolated farmers
E Urban Sophisticates	Young, well educated singles in city apartments
F Town Centre Singles	Single people living in the older flats and houses of town centres
G Renters Now Owning	Owner occupiers of ex-council housing living in stable communities
H Low Income Familes	Families with children living on limited means in low rise council housing
I State Beneficiaries	Very low income households in council flats
J Shades of Grey	Elderly residents in publicly rented accommodation

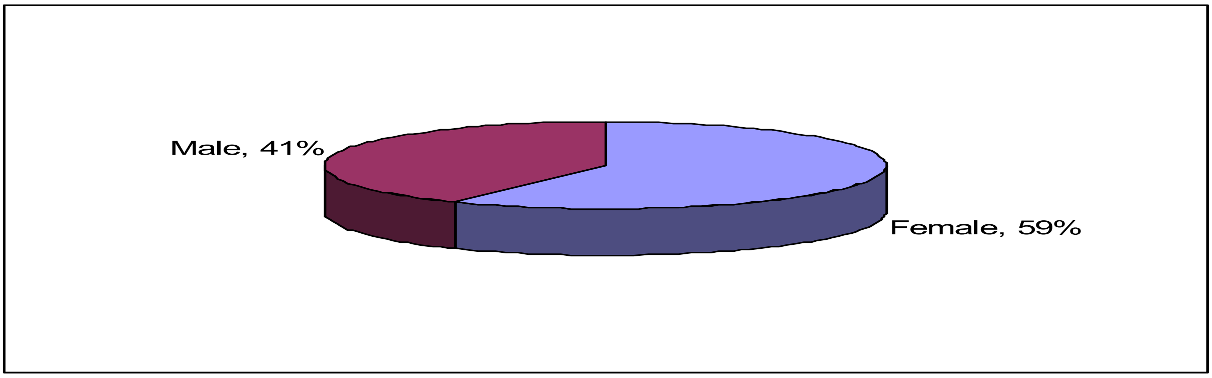
5.2 Who Participated in the Survey?

The cold call telephone survey was commenced by asking a screening question to ascertain if the respondent had bought any hand made craft products in Scotland in the last 2 years. Although there was no specific designation of craft type, around 4 people in 5 stated that they had purchased some type of craft item and these were accordingly eliminated from our survey.

On this basis 160 responses were collected which represented our sample base of classified "lapsed" or "non buyers" of craft. Based on these participants of the survey, we can conclude the following characteristics:-

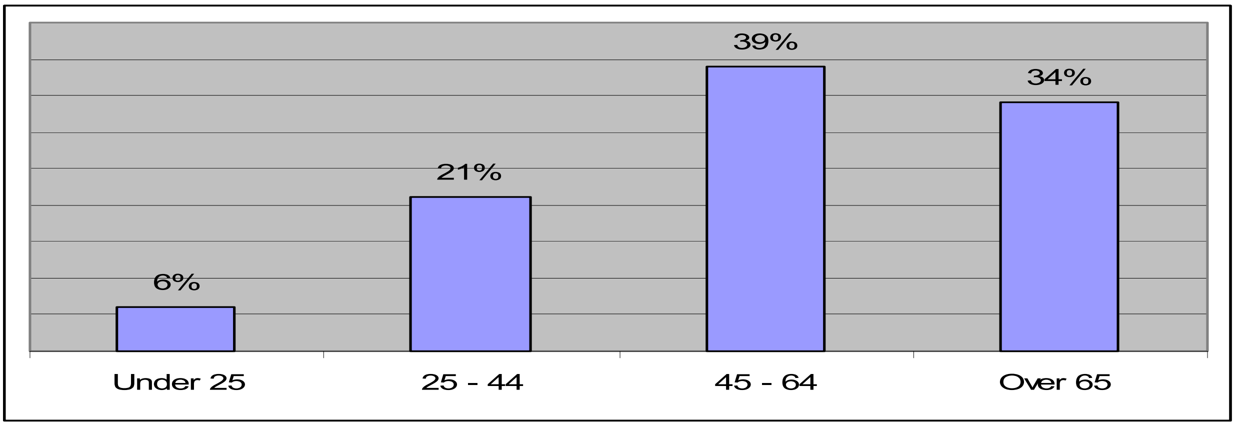
- ***More female respondents –*** 59% of respondents were female, which was a far more equal split compared to the results of the web survey where 84.2% were female.

Chart 1 – Gender - (Base 160)



Age Groups – 60% of respondents were between the age of 25 – 64 and 34% stated that they were over the age of 65, as illustrated in the above chart. By contrast, the web survey only attracted 4.5% of responses from the over 65 age group. The low response from under 25's is probably due to less home occupiers and/or land line users with a telephone number within this age group category.

Chart 2 -Age Groups - (Base 160)



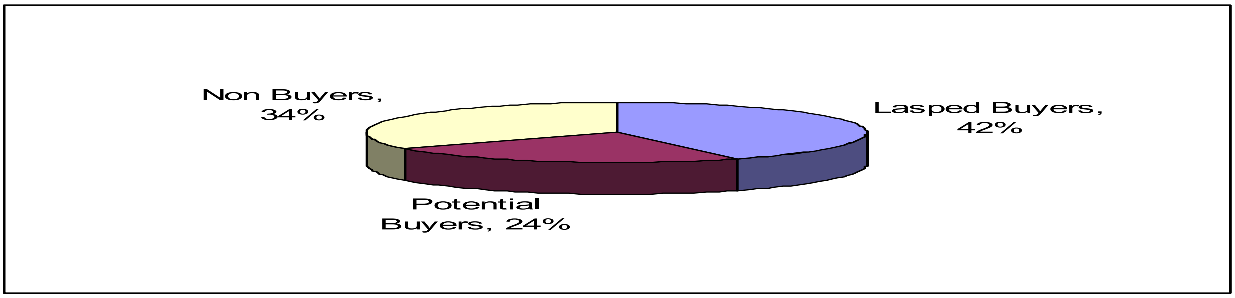
5.3 Attitudes Towards Buying Hand Made Craft Products

5.3.1 - General Attitudes Towards Buying Craft

All 160 selected respondents were asked if they had bought any object hand made by a craft maker, such as ceramics, wood, glass, metalwork, jewellery, furniture etc.; and which of the following statements best describes your attitude towards buying craft.

- ***42% of respondents stated*** **-** "I have bought hand made craft products but it was longer that 2 years ago". These have been classified as '***LAPSED BUYERS'***.
- ***24% of respondents stated*** **–** I have not bought crafts, but would consider doing so in the future" These have been classified as '***POTENTIAL BUYERS'.***
- ***34% of respondents stated*** **–** "I have not bought crafts and would not consider buying in the future. These have been classified as '***NON BUYERS'.***

Chart 3 - Classified Responses - (Base 160)

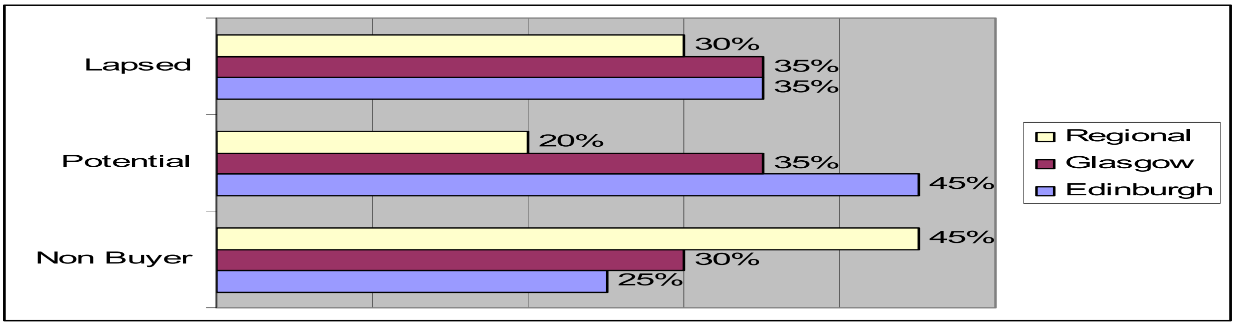


In summary 58% of all respondents have never bought craft and 42% have bought craft in the past but longer than 2 years ago.

5.3.2 Are Attitudes Towards Buying Craft Different Across the Regions?

Further analysis of the above attitudes to buying craft has been undertaken to establish if there is a pattern between responses received from the major city locations of Edinburgh and Glasgow, compared to the Scottish regional responses. The results are shown on the following charts:-

Chart 4 - City versus Regional Attitudes Towards Buying Craft - (Base 160)

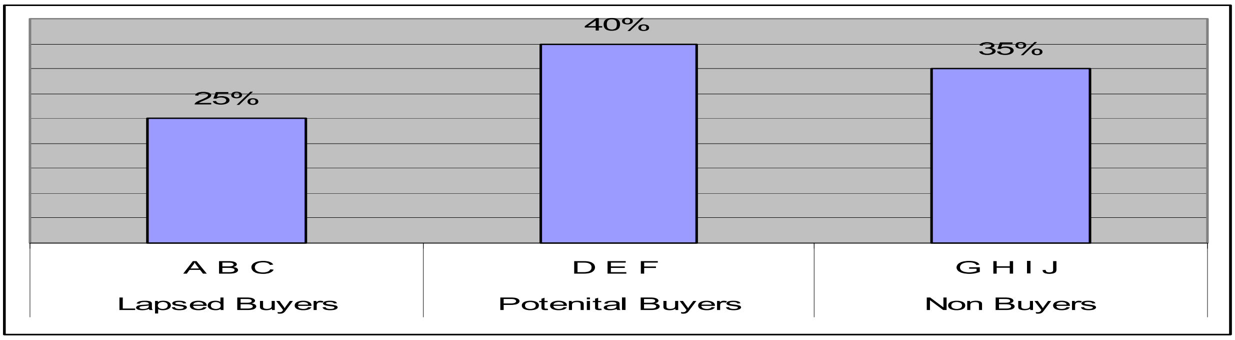


The results clearly indicate that people living in Glasgow and Edinburgh are more likely to have bought craft or potentially might buy craft, in contrast to the regional areas of Scotland where only 20% indicated that they might buy craft and 45% fell into the non-buyers category.

5.3.3 Profile of Responders

Based on the mosaic analysis of the responses received to general attitudes towards buying crafts, those '*Lapsed Buyers'* who had bought craft in the past or those '*Potential Buyers'* who stated that they may consider buying craft in the future, were predominately those socio economic groups with higher disposable income. ***People who stated that they would not buy craft, in most cases fell into the lower socio economic categories with low levels of disposable income.***

Chart 5 - Profile of Respondents - (Base 160)



5.4 Reasons For Not Buying Hand Made Craft Products

5.4.1 Prompted Responses

People were asked " ***Why haven't you bought hand made craft in Scotland in the past 2 years or over?".*** They were given one of the following multiple choices to choose from and the responses are summarised as follows:-

Chart 6 Reasons For Not Buying Craft - (Base 160)

Prompted Reasons For Not Buying Craft	Responses
Never seen anything that I like enough	18%
Too expensive or not worth the money	10%
I find the process of buying craft intimidating	0%
Don't see craft in the places I go	**33%**
I prefer the reassurance of a well known brand	6%
Other things are more important to me	**31%**

The most answered reason for not buying craft was "*not seeing craft in the places that they go*" which accounted for 33% of all responses. This answer was received mainly from lapsed or potential buyers, who also sited "*not seeing anything that I like"(18%)* and *"Preference for a well known brand"(6%)* as a reason for not buying craft.

The next most answered response - "*Other things are more important to me*" which accounted for 31% of all answers, was received mainly from non buyers of craft. This category also sited "*Too Expensive or not worth the money*" as reasons for not buying craft.

5.4.2 Other Reasons Stated – 'For not Buying Craft'

The telephone interviewer also asked if there were any other reasons why they have not bought craft and 123 people replied. The responses have been set out as follows, and as many represented similar types of answers we have recorded these numbers in brackets.

- I don't have a need for this sort of product (12)
- Simply the high cost of crafts – they are too expensive (12)
- Not interested in crafts (10)
- Haven't thought about or considered buying craft (9)
- I don't see craft where I go (8)
- Would only buy craft as a gift for someone else (8)
- I don't have a house that suits craft (8)
- Don't see anything that appeals to me (7)
- Like to buy from the internet but never see craft there (6)
- Not seeing hand made craft in the High Street Shops I use (6)
- Love craft but just can't afford it at the moment (5)
- I prefer other individual things like vintage and retro items (5)
- I usually see other things that I prefer (4)
- Don't get out very much to see crafts (4)
- My friends wouldn't appreciate it as gifts (3)
- I only have things that other people buy for me (3)
- Used to buy craft when on holiday in Scotland, but go abroad now (3)
- I like to see gifts properly packaged, which hand made crafts are not (3)
- My house is already overflowing with stuff and I don't need anything more (3)
- I buy on the internet but GOOGLE doesn't bring up the small vendors or make buying craft easy (2)
- I would like to see the person that makes the craft before I bought anything (2)

The most common general response for not buying craft was a perception of high cost and/ or lack of interest of crafts, or preference to buying something else. As would be expected most of these comments were made by people classified as Non Buyers.

Lapsed buyers were likely to have commented on affordability or that they had enough stuff already, not seeing enough craft or exhibitions to prompt buying, and a view that buying craft was difficult to access both on the high street and on the internet.

Potential buyers were also likely to have commented on affordability as well as not seeing craft in places that they visit - particularly in the high street shops that they use; a view that crafts do fit in with style of their house, poor presentation or lack of packaging, and not knowing enough about the maker.

5.5 Factors That Would Persuade You To Buy Hand Made Craft Products

5.5.1 Prompted Responses

People were asked " ***What factors would persuade you to buy craft products in the future?".*** They were given one of the following to choose from and the responses are summarised as follows:-

Chart 7 - Reasons that would persuade people to buy craft - (Base 160)

Prompted Reasons That Would Persuade To Buy Craft Products	Responses
Seeing more craft in the places that I go	**58%**
Knowing more about how the work is made	**33%**
Meeting the person behind the work	11%
Taking part in the activity	7%

The most answered reason that would persuade people to buy craft from all groups was "seeing more craft in the places that they go", which accounted for 58% of all responses. This reply also reflects one of the most stated barriers for '*not buying craft*' as reported in the previous question and mirrors the responses received from our web survey. Typically this answer was given by Lapsed and Potential Buyers.

Knowing more about the work and/ or meeting the maker accounted for the next most received answer (44%) which was received mainly from lapsed or potential buyers. *"Taking part in the activity"* prompted the least telephone response, although this proved to be a popular answer for encouraging a craft purchase within the web survey.

5.5.2 Other Reasons Stated – 'That Would Persuade People To Buy Craft'

The telephone interviewer also asked if there were any other reasons that would persuade them to buy craft and 141 people gave replies. The responses have been set out as follows, and as many represented similar types of answers we have recorded these numbers in brackets.

- *Nothing would persuade me to buy craft (20)*
- *Nothing – much dearer than man made goods (4)*
- If craft was less expensive or more affordable I would consider buying it (28)
- If I saw a craft item that I liked I would buy it (19)
- Seeing more hand made craft in the high street shops (11)
- More information about where an item was made and who made it (10)

- More presence or easier access for buying craft online (7)
- If I was Looking to buy gift for someone I would buy craft (5)
- More craft exhibitions and places to see and buy craft from (5)
- Meeting or knowing more about the maker would help persuade me to buy craft (5)
- Having craft on display at more places – like hospitals, markets, shopping events (5)
- Availability and convenience for buying craft items (4)
- Quality, price and value are things that would persuade me to buy (4)
- More exhibitions and craft fairs (4)
- Knowing where to go and where to get craft would help – need more information (4)
- More advertising and promotion featuring a *'Made in Scotland'* label (3)
- I don't know or never thought about buying craft (3)

Around half of the sampled non- buyers category stated that *"nothing would persuade them to buy craft",* whilst the remaining sited cost and affordability as a reason for not buying craft with a perception that man made goods offered better quality and value for money***. Reasons stated that might persuade non buyers to purchase craft include, more affordable products, wider availability, increased presence within ordinary shops and improved easy understandable online access to information about craft.***

For Potential and Lapsed Buyers, again price and affordability prompted the highest number of reasons to persuade people to buy craft, accounting for around 25% of all responses. Other answers included seeing more craft in high street shops, improved online availability and generally more presence at exhibitions and craft fairs, together with more information about the maker and labelled place of origin.

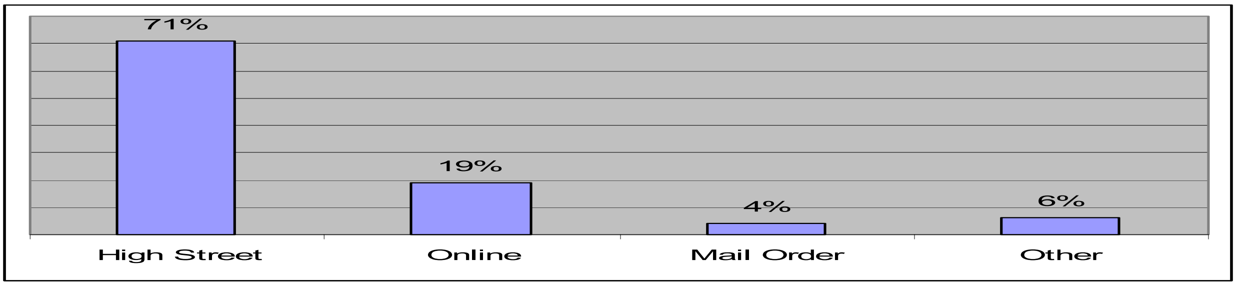
5.6 More General Spending and Buying Trends

To provide some level of comparison with people's more general gift or homeware purchasing and spending trends, our telephone interviewer then asked respondents the following questions.

5.6.1 Where did you buy your last gift or homeware purchase from?

The telephone interviewer asked people where they had bought there last gift or homeware purchase from. The results show that the most popular place was from the High Street (71%) followed by online shopping at 19% with mail order and other places accounting for 10%.

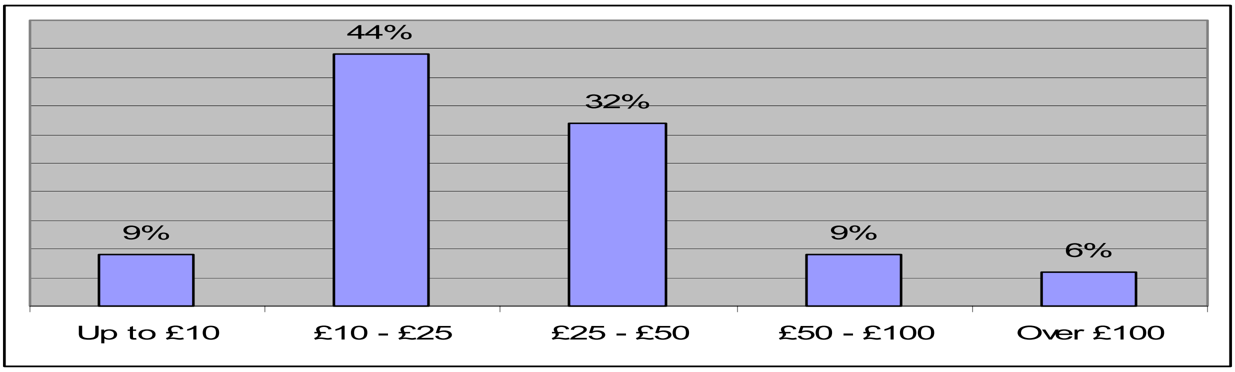
Chart 8 – Purchase location (Base 160)



5.6.2 How much did you spend on your last Gift or Homeware purchase?

The interviewer then asked how much they had spent on their last gift or homeware purchase. Results show that 53% of all respondents spend up to £25 per year on all giftware purchases, with 32% spending up to £50 and the remaining 15% over this amount.

Chart 9 – Spending Levels - (Base 160)

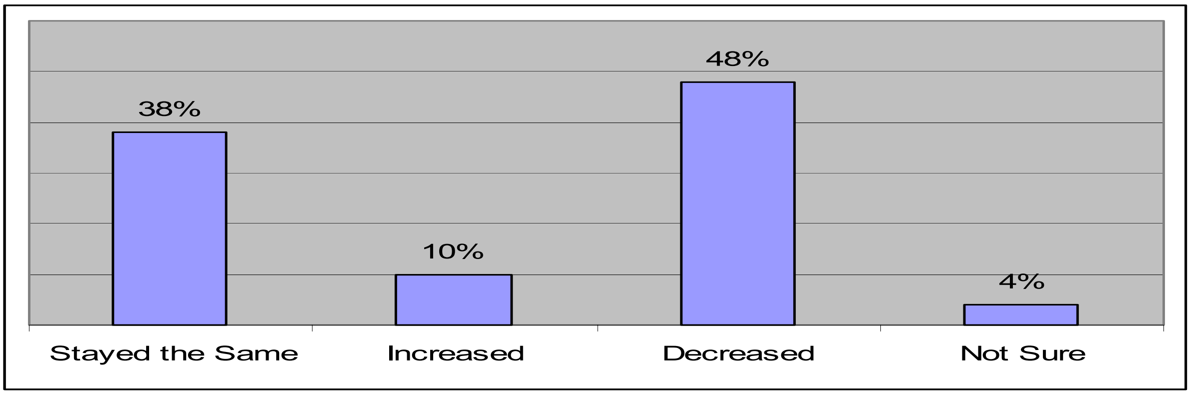


Overall these results show much lower spending levels than those expressed in our web survey where over 50% spend up to £250 per year on all giftware purchases and 32.7% up to £500. ***This would suggest that 'buyers of craft' are more likely to fall into the higher disposable income category and will accordingly consider spending more on making a purchase.***

5.6.3 Changes to spending habits during the current economic downturn

People were asked to state how their spending has changed during the current economic downturn. The most answered response accounting for 48% of all people indicated that their spending had decreased, whilst 38% stated that it had remained the same, with 10% indicating an increase.

Chart 10 – Changes to spending levels - (Base 160)



Further mosaic analysis of these responses shows a fairly equal response against all categories, indicating that despite current inflationary price increases, ***generally people are spending less or at best the same on general household expenditure.***

5.6.4 What people will spend money on during the current economic downturn

Eliminating buying craft from the questionnaire, the interviewer asked what gift inspired or homeware type items they would be more or less likely to buy during the current economic downturn. The responses are set out in the following chart:-

Chart 9 – Current changes in spending levels

	More likely to buy	Equally likely to buy	Less likely to buy	Don't Know
Luxury brands	14%	31%	**29%**	27%
Design led items	16%	**33%**	47%	3%
Vintage/ retro	19%	**24%**	53%	2%

Base 160

Our analysis indicates that people are less likely to buy more individual items such as Design Led or Vintage/ Retro goods. This is an interesting contrast to the web survey which showed increased spend in these type of type of connoisseur goods with a design led or vintage/ retro theme.

By contrast luxury brand buying demonstrates a fairly equal split between those who would spend less (29%) and those that would be just as likely to buy (31%). This reflects a continuing interest in this type of product, in contrast to our web survey which showed a marked decline in interest for luxury brands with buyers of craft.

This would suggest that in the current economic climate the desire for connoisseur/ individual image goods is a less important spending priority for The Non Buyers and Potential Buyer Categories targeted within our telephone survey.

5.7 Conclusions of the telephone survey

Key findings and conclusions of the craftscotland telephone survey are summarised as follows. To provide some comparison we have compared our research with the online survey set out within the previous section, and our own additional research data to enable an overall comparison where necessary.

5.7.1 General Characteristics of those people who do not currently buy craft

- The results of our survey sample indicated that people living in the cities of Glasgow and Edinburgh are more likely to buy craft than those living in the regional areas of Scotland.
- Non Buyers who stated that they would not consider buying craft in the future represented around one third of all responses.
- These non buyer groups predominately fall into the lower socio economic categories with low levels of disposable income

- The remaining two thirds of all responses stated that although '*lapsed buyers'* or '*not having bought crafts in the past*', they would consider buying in the future.
- As with our online survey responses*,* these *'Potential Buyers'* were predominately those socio economic groups with a higher disposable income.

5.7.2 Reasons For not Buying Craft

Non Buyers Responses:-

- Many non buyers simply sited a non interest in crafts as the main reason for not buying.
- Also in line with our web survey, non buyers site "*other things are more important"*, and "*not seeing craft in the places I go"* as reasons for not buying craft.
- "*Not having a Need for Craft Objects*" and "*feeling that they already have enoug*h" together with "*not suiting my décor"* also proved to be commonly answered responses for not buying craft.
- A key issue is one of affordability and/ a perception that crafts are too expensive or don't offer value money as a key reason for not buying craft.

Potential Buyers Responses

- Potential Buyers also sited "*not seeing craft in the places that I go"*, particularly on the high street as a key reason for not buying craft.
- They also stated that "*not seeing anything that I like"* as a reason for not buying craft.
- Difficult or hard to access online craft information which doesn't easily bring up information on small makers, was also sited as a reason for not buying by this group.
- Many potential buyers were receptive to buying craft as a gift, but were discouraged by a lack of packaging or gift type presentation.
- Not knowing enough about the maker or place of origin together with a general lack of product information was an important reason for not having the confidence to buy craft.
- Again affordability and perception of high cost proved to play an important factor.

5.7.3 Reasons that would persuade people to buy craft

- The most answered reason that would persuade people to buy craft from all groups was "*seeing more craft in the places that they go*" particularly on the high street, which accounted for 58% of all responses and reflects the above barriers for not buying craft.
- Knowing more about the work and/ or meeting the maker accounted for the next most received answer which is in line with the findings of our online survey.
- Making craft more affordable was a key reason that would encourage non buyers to buy crafts.
- Better web presence and easier online access for buying craft was a much sited response.
- More promotion and usage of the '*Made in Scotland"* label and improved packaging/ presentation.
- *"Taking part in the activity"* prompted the least response from non buyers, although this proved to be a popular answer for encouraging a craft purchase within the web survey of existing buyers.
- More exhibitions and craft fairs.
- Having craft on display in more ordinary places.
- Originality/ uniqueness of an item is an important factor in encouraging the buying of craft.
- Promoting craft as a gift purchase.
- High standards of workmanship and craftsmanship

5.7.4 General Buying Trends of Non Craft Buyers

- The most popular place where people buy gifts and homeware was from the High Street (71%) followed by online shopping at 19% with mail order and other places accounting for 10%.
- Our telephone survey of non buyers of craft showed that over half of all respondents spend up to £25 per year on general giftware purchases, with one third spending up to £50 and only 15% over this amount.
- Overall these results show much lower spending levels than those expressed in our web survey which would suggest that 'not buyers of craft' are generally more likely to spend less on making a purchase than craft buyers.
- Nearly half of all non buyers indicated that their spending had decreased since the economic downturn, compared to 65% in our web survey of craft buyers, indicating that despite current inflationary price increases, generally people are spending less or at best the same on general household expenditure.
- Non buyers of craft are less likely to buy more individual items such as Design Led or Vintage/ Retro goods. This is an interesting contrast to the web survey which showed increased spend in these type of type of connoisseur goods with a design led or vintage/ retro theme.
- Luxury brand buying demonstrates a continuing interest for non buyers of craft in contrast to our web survey, which showed a marked decline in interest for luxury brands with buyers of craft.
- The desire for connoisseur/ individual image goods is a less important spending priority for The Non Buyers and Potential Buyer Categories targeted within our telephone survey.

6.1 Introduction

We made contact with 32 organisations/persons and received 20 responses to a covering letter which was accompanied by a simple "six question" survey. It was designed to test reaction to various views that have been put to us about craft purchasing. Those who completed the questions were a mix of craft retailers, galleries, tourist offices and area craft officers. Although a relatively small sample, it is an audience that will be indicated towards crafts and must be analysed against that background.

6.2 Responses to consultation questionnaire

Each question is set out and the response indicated as follows.

1. Influenced by named craft person

When customers are making a personal purchase or buying a gift for another person are they influenced by an item being made by a named crafts person?

Yes	14
No	6

70% of respondents said they were influenced by the fact that the item was by a named craft person. It could be that craft producers could make more use of this "personal touch" approach. The purchaser need not know who they are but be influenced by the fact it was "signed". Artists sign their work and this can become of great importance over time.

2. Influenced by where a craft item is made

Purchasers are influenced by the place at which an item is produced?

a) In Scotland	A lot	8	Somewhat	12	Little	0
b) In the local area	A lot	9	Somewhat	8	Little	2

Clearly, "*place of origin*" definitely matters. All respondents felt that a Scottish origin was valuable, 40% said it helped "a lot" and 60% "somewhat". A more localised indication of "place of origin" again attracted a positive response with 45% saying it helped "a lot" and 40% that it helped "somewhat". 10% said it was of little help over and above the Scottish origin being indicated. Experience has shown that localised marks are an effective way of influencing the nature of purchases in particular areas.

3.	Craft items versus manufactured goods
	It has been suggested to us that the audience for craft items is weak in those sectors which tend to favour the manufactured goods?

Women 25-44 age group	Very true	0	true	8	somewhat	3	Not so	8
Men 25-44 age group	Very true	3	true	7	somewhat	7	Not so	2
International visitors	Very true	1	true	1	somewhat	10	Not so	6

This question reflected views expressed to us that the men and women in the 25 - 44 age group tended to favour manufactured goods and they represented the weaker audiences for craft goods.

The response seems to confirm that men (25-44) are certainly an undeveloped market sector for crafts with 50% of respondents saying that it was "very true or "true" and 35% that it was somewhat true that men in that age group were poor purchasers. The conclusion on women (25-44) was more balanced - with 40% saying the view that these women were not poor craft customers and 40% saying that it was "true" that they were. The additional question on international visitors (of all ages) suggested that it was incorrect to class them as a weak area of the craft market.

4.	Audiences for craft
	In your opinion is the audience for craft products?

Growing	13	Static	6	Declining	1

This question had an encouraging response for the craft business. The view was that 65% felt that the craft audience was growing and just 5% that it was declining. 30% saw it as static.

5.	Buying craft in the retail sector
	When buying for your shop or gallery do you especially target?

Manufactured gifts	Yes	6	No	11
Craft items	Yes	13	No	3
Local items	Yes	12	No	5
Scottish items	Yes	12	No	4

PLEASE OMIT THIS QUESTION IF YOU DO NOT HAVE A SHOP OR GALLERY

This question was addressed towards the buying practices of retail shop and gallery outlets. Considering the spectrum surveyed and the anticipated level of craft interest it is interesting that 30% target manufactured goods though 55% do not . 65% put the emphasis on craft items when buying and 36% favour Scottish and the same proportion seeks locally produced items. 20% do not buy Scottish goods and 25% do not buy locally.

Do craft items have special retail strengths or weaknesses compared to manufactured goods?

6. Craft versus manufactured good in the retail sector		
	Strengths	Weaknesses
Uniqueness	21	0
Design	20	0
Packaging	2	16
Supply	4	16

This produced very clear results. It was probably expected that the retail strength of craft goods was their uniqueness and their design. Less anticipated was the overwhelming weaknesses seen in the packaging of craft goods and the frailty of the supply line. The latter is understandable because of the hand made production methods, but in these days of high customer expectations and easy to achieve presentation standards, it was felt that improvement of packaging is something which could be tackled without detracting from the craft nature of the product.

6.3 Comments and implications arising from consultations

Our questionnaire invited comments on any other matters that were felt important. One respondent from a major organisation felt that Scotland has very few venues selling craft on a regular basis and that the commercial galleries can sometimes intimidate or put off people by giving the impression that buying craft items are beyond their budget. Commenting on purchases and the upper end of the price range, reference was made to the "*Own Art*" assistance to buying scheme, which in many cases was relatively unknown to the main body of customers and sometimes even to the sellers of craft! They also believed that the main weakness is a lack of education/understanding among the general public about the difference between a craft item and a mass produced article. They acknowledge that it is the craft industry's job to educate them and not the responsibility of the market to increase their awareness. Ways need to be found to help people to understand that craft items are unique and may cost a little more.

The magnitude of the task was appreciated by several respondents. Reference was made to the inward flow of imported products often similar to hand made crafts, but mass produced and therefore cheaper. The ethical manufacturing argument is a strength with overseas mass produced items from the third world, perceived as being produced by an exploited work force but there is a general appreciation that the cost of craft work compared to mass produced goods is a real barrier to purchase. The comparison was given of a mass produced mug from IKEA selling for £2 compared with a £12 hand thrown studio pottery mug. Some members of the public find it difficult to understand the difference of cost, especially in the current economic climate where value for money takes an increasing precedence.

While the retail sector will always predominately respond to customer demand, it may be that they can be influenced direct. It was evident from our consultations with retailers, over 30% were specifically targeting mass manufactured goods rather than local sourced or craft items.

Our consultation process identified possible ways of making a difference to buying craft could focus on reinforcing the emphasis of the "personal touch" and featuring the place of origin of the item whether Scottish or local.

Also, whilst `it was accepted that many makers would be unable to meet the larger quantities and ongoing continuity of supply required to meet their more general retailing needs, many retailers were receptive to incorporating a featured local makers showcase within their shops. However, the issue of sale or return and need for commercial margins   would be need to be addressed.

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7.1 Introduction

The findings of our study are based on the limitations of the size/ scale of the survey responses, and can therefore only be interpreted as a representative view of the whole of the Scottish craft market. In addition, when undertaking a study of this nature it is inevitable that a high proportion of people who participate in providing information, will also have a direct interest in craft or are employed within the cultural industry. Inevitability this can sometimes provide of biased response to some of the questions or issues raised, therefore where necessary we have endeavoured to make allowances for this.

Our research has shown significant changes in consumer demand and levels of spending in the general consumer/ retail sector. This is resulting in people being more conscious of value-centred products and services which can meet their practical needs as well fitting their budgets. Markets will evolve in response to the recession and challenges that the changing economy presents. Accordingly there is a need to understand how these values and their associated behaviours may shift and influence future patterns of consumption relevant to buying contemporary craft. Based on the findings from this study we therefore summarise the implications of our findings and recommendations for the craft sector as follows.

7.2 Consumer trends relevant to the craft sector

The findings of our survey indicate that up to now the craft sector has generally faired well in the current economic downturn, and overall, craft spending appears to be holding up better than spending on related categories such as art, design led goods and luxury items. However this situation may not remain and a retracting retail sector in response to depressed general consumer spending, is significantly affecting the amount that people are buying in the short and possible long term. Accordingly, this could have a profound effect on how people spend in the craft sector.

On this basis, our research into current key consumer trends which are likely to have an effect on the evolution of the craft market are summarised as follows:

- **Individualism and Personalisation:** this is a key market trend which is ideally suited to the craft market where bespoke products are easily managed and where the level of creativity demanded by the customer can be satisfied. This trend therefore represents an opportunity for the craft market which cannot be fulfilled by many of the mainstream retailers. Craft businesses have the opportunity to extend their current customer base by emphasising the uniqueness of their work and to create new markets by connecting craft to niche lifestyles. This will also create additional opportunities for the buyers to specially commission craft and influence the piece's development, thereby further enabling makers to benefit from this trend.

- **Making a statement about Connoisseurship and individuality:** For many potential buyers of craft there is a distinct move away from buying traditional branded luxury goods and turning to crafts to make a statement about connoisseurship. This trend creates new opportunities for craft businesses - 65% of those in the craft market agree that they are 'less likely to buy luxury brands now compared to five years ago', whilst only 45% state that they are more likely to buy craft.'

- **Vintage and Retro Market:** Vintage is a strong fashion trend which incorporates genuine vintage finds with retro themed products. This trend is driven by providing a low cost way to be individual, or acquiring a unique one off item – also both key factors in the motivation to buy craft. This core motivation can easily be translated to craft products which also offer an opportunity to buy unique and individual pieces which reflect the purchaser. The findings of our research survey show a growing trend where 56% of the respondents surveyed said that they had bought vintage items within the past 2 years, compared with 64% who had bought craft items. The closeness of these figures demonstrates the synergies in the two markets and the opportunities which exist for craft makers who promote the unique and handmade elements of their work.

- **Buy Local - Support Local:** is a major (‘*anti consumer’)* trend at present, and ironically even the big name supermarkets are currently targeting this market in a major way. ‘***Buy Local’*** therefore represents an opportunity for the craft market, enabling customers to buy a local product and support a local business. For the Scottish craft industry in general it should consider the possibility of promoting the local made nature of craft making through a *‘Made in Scotland’* and place of origin marketing/ labelling campaign. It is also vital for Makers to ensure that the local regional geographical location of their business is promoted as one of its key attributes.

- **Design Led Gifts:** is the biggest trend sector in the general giftware market at present, which has lead to the creation of many desirable products at competitive prices and an increased awareness and expectation of good design amongst consumers. To the non buying craft buying general public, this type of product provides a close alternative to contemporary inspired crafts which also have high design content. As such it represents a significant competitor to the crafts market and it is important for makers to reinforce the uniqueness, individuality and craftsmanship skill qualities of their product to counter this competition.

- **Authenticity:** with increasing demand for authentic products and experiences, consumer perceptions of seeing craft as more genuine than design, art or luxury goods is a significant asset. Eliciting the hidden stories, ideas, skills and provenance of craft objects at the point of sale, could become more important as this trend develops.

- **Ethical Trading:** is an important trend whereby consumers are increasingly aware about where and how an item has been made and ethical issues such as sustainability and fair trade. Hand made objects and **c**raft often by its very nature incorporates best practice and good example of ethical production methods. Therefore for those craft businesses employing these practices and material usage, this market niche offers significant future potential with opportunities for promotion.

- **Experiences over Possessions:** increasing consumer interest in spending on experiences could create new opportunities for craft businesses by creating an integrated experience around the purchase of crafts. Our research into the reasons which might encourage people to buy craft, sited creating possible experiences like – ‘*meeting the maker behind the work, seeing how something is made and/or taking part in a making activity’* are all participatory experiences which might encourage them to buy. Also using leisure making to increase the appreciation of the skills valued by buyers could significantly grow this market.

7.3 Considerations for makers and other craft sector businesses

The analysis of research data compiled from the surveys undertaken within this report suggest a number of considerations for makers and other craft sector businesses/ organisations seeking to convert those with an interest in craft into active buyers, and to increase spending by current craft buyers:-

- There is a significant lack of understanding among the general public about the difference between a craft item and a mass produced article underlining a need for more information to develop a better appreciation of the craft industry.

- The most common places that people buy craft from are a visit to a craft fair (82%), galleries and retail shops or direct from a makers studio. The reason to purchase is usually prompted by the desire to buy something that is unique or original or wishing to support craft people's skills.

- Gift buying is a significant factor for many making a first craft purchase, and opportunities to promote and facilitate the buying of craft gifts in non-specialist settings or more ordinary high street retail shops was one of the most sited reasons that would encourage new buyers of craft.

- However, although opportunities exist to develop new markets through the high street retail sector, the craft makers industry needs to move away from the low levels of Sale or Return commission margins typically around 35%, to offering more realistic trading margins which can effectively compete with other retail products.

- Online shopping continues to show significant consumer growth and provides enormous potential for growth of craft buying through this media. However, currently the process of buying craft online proves to be difficult for people wishing to access small makers, and there is a need to improve ease of search and confidence of use to help effectively further increase this market.

- Growing use of social media and communication applications such as 'Twitter' and 'Facebook' presents opportunities for craft makers to encourage and support the buying of craft through information sharing and endorsement.

- Opportunities exist for attracting new buyers to craft by targeting consumers of branded luxury goods who are looking to make individual statements about connoisseurship and individualism in new ways.

- Potential buyers for craft need to perceive craft as more affordable, and to be presented with more low cost buying options under £25. For higher value crafts, the '*Own Art'* purchase scheme should be more actively promoted and could a help overcome the price barrier for new buyers.

- We also found that there is a general lack of awareness with buyers about the '*Own Art'* scheme, which could provide a valuable tool for assisting purchases at all price levels.

- Making connections between ownership of craft objects and lifestyle interests or market niches, such as design-led living, retro/ vintage fashion trends or individualism, could enable new buyers to meet their needs through buying craft.

- More information and labelling about the maker - '*how something has been made and place of origin*', is an important factor in encouraging the buying of craft. This will also develop customer loyalty and prompt collecting and additional purchases from a particular maker.

- There is also general need for improved presentation and attractive packaging to encourage craft buying as a gift purchase to the more general consumer market.

- The possible connection between buying craft and making craft as a leisure activity experience provides significant opportunities for promoting this activity as a device for extending and growing new participatory experience markets.

- Introducing craft to more ordinary venues such as local high street shops, hospitals, local community centres, etc., would help develop new buyers from those groups who currently don't buy craft.

- Typically buyers of craft also engage with other cultural activities. Therefore, they may also respond to buying opportunities which connect craft with their other cultural interests such as art exhibitions, festival events, performance activities, music or literature events etc. The provision of new ways of experiencing and buying craft could also increase the frequency of purchases made.

- Buyers of craft are equally likely to be motivated by the desire to support the maker as well as the aesthetic of an item and fulfilling their need to collect. This is a key motivation in supporting the collectors market and encouraging further purchases.

- Opportunities to appreciate the skills and craftsmanship employed in making craft through '*Meet the Makers*' sessions or visits to makers' studios, could gain a new perspective on craft and encourage repeat purchases..

8.1 What do the findings of this study mean for craftscotland?

Since 2003 craftscotland has evolved into a national online resource and the only craft audience development agency in the world. They are now in a unique position to champion and promote Scottish craft. Through developing an appreciation of craft making, and promoting the quality of Scottish makers work internationally, they aim to:-

- ***Strengthen, develop and support the Scottish craft community.***
- ***Enhance the range and nature of sales opportunities for makers and buyers.***
- ***Maximise the public appreciation of craft's distinctive value and appeal.***

This is the first detailed consumer based research project that has been undertaken for craft buying in Scotland. The survey has investigated the characteristics of the Scottish craft market in 2011 to provide customer based market intelligence for contemporary craft makers and suppliers of craft as well as information for the future planning and growth of craftscotland. The results of our research are based on the findings from this study and we accordingly set out the implications and recommendations for craftscotland as follows.

8.2 Audience Development Implications for craftscotland

It is difficult to predict what level of growth the market for craft can sustain in the current financial climate and downturn in consumer spending. However, it is quite clear that craftscotland has a very important role to play in supporting and facilitating the craft sector in meeting the short and medium term challenges that the unclear economic future presents.

Against this backdrop, our study has identified potential growth from existing buyers of craft, and a large currently untapped market from those potential buyers who currently do not buy craft. Therefore a central part of any craftscotland audience development strategy needs to focus on these two areas of increasing market share and audience numbers for buying and participating in craft.

8.2.1 Scope for Increasing Audiences from Existing Buyers of Craft

- Existing buyers of craft are more likely to be culturally active and more frequent attendees of cultural events and activities. Further support of craft feature exhibition events and associated cultural experiences will help further development of this sector.
- The development of a major annual '*National Scottish Craft Selling Event'* to showcase Scottish craft makers work should be investigated.
- Many current buyers are likely to be working in the creative and cultural industries and enjoy seeking active participation in cultural experiences. Supporting meet the maker events and further development of participatory experiences could further build audiences through these types of initiatives.

- Online shopping continues to show significant growth, and further development of craftscotand's web site and support infrastructure will assist increased dissemination of information and additional buying opportunity links from this resource.

- Marketing the '*Local Made'* nature of craft making and promotion of a '*Made in Scotland'* labelling campaign would support audience growth through this current trend.

- A craftscotland '*Made In Scotland'* craft trail brochure should be developed - featuring selected craft retail outlets, makers workshops exhibitions and galleries.

- In addition, the development of an annual 'ARTS/ CRAFT TRAIL EVENT' should be investigated. Working with other partners this could be either city or regional based, combining a temporary trail of makers workshops, galleries, exhibition venues or unusual places to exhibit craft. See example annual Derbyshire Arts. Architecture Trail event on www.**wirksworthfestival**.co.uk).or yearly regional trail featuring makers workshops in Herefordshire on **www.h-art.herefordshire.gov.uk .** Also see all year round permanent Craft Trail based in Southern Ireland on **www.madeinkilkenny.ie**

- The most common places that buyers purchase an item of craft from are a visit to a craft fair (82%), retail gallery shops or direct from a makers studio. craftscotland should continue to support this sector of the consumer end of the industry through marketing, leaflet and promotional help.

- The reason to purchase is usually prompted by the desire to buy a 'unique or original gift' which is reinforced by knowing more about the maker and how the product is made. craftscotland should help build this endorsement through an increased programme of marketing, promotional and facilitating makers events.

- Affordability is a key issue for many people at present and promotional literature which focuses on uniqueness, skills of making and craftsmanship qualities will help justify the value of purchase and address this issue for the existing buyers market.

- There is low awareness of the 'OWN ART' purchasing scheme and more effective marketing of this sales tool will help people to purchase the higher value items that they would not otherwise buy.

8.2.2 Scope to Develop New Audiences from Potential Buyers of Craft

- Two thirds of all people who stated that they do not buy craft at present, said that possible reasons that would persuade them to buy included:-
  - *Affordability;*
  - *seeing more craft in places they go;*
  - *knowing more about the maker or meeting the craftsperson;;*
  - *taking part in a making activity experience.*

- Craft is often seen as being a high price unaffordable item by many non buyers, and future marketing needs to promote and example lower value items to help break down these current cost barrier perceptions and develop the potential buyers market.

- Developing opportunities where potential buyers could see craft makers working at '*Meet the Makers Events*', would help develop a better appreciation of the cost value of craft making.

- Seeing craft in an ordinary high street shop setting could significantly develop the potential buyers market. Therefore, developing selling partnerships within the retail sector could assist in helping makers develop these important selling opportunities.

- Developing a '*Pop Up Shop'* touring facility, could reach a wider range of potential buyer audiences and help make buying craft more user friendly.

- Facilitating more craft fair selling events and activities at local community venues could bring buying opportunities to the doorstep of significant numbers of potential buyers.

- As part of the wider authenticity and local produced consumer trend, craftscotland should specifically promote these attributes to encourage craft sales to potential buyers who are motivated by these values.

- The buying of craft is often motivated by the need to buy a gift for another person. Promoting craft as the ideal unique *gift purchase* which makes a statement of connoisseurship for the potential buyer as well as the recipient could further enhance sales opportunities.

- There is a need to develop a more clear and user friendly online facility which is easily accessible to the uninformed and provide information and an introduction into buying crafts for the potential buyers market.

- Consumers are increasingly concerned with knowing how something is made and where it has come from. Developing relationships with the maker events could capitalise this desire and serve as a motivation for buying craft.

- Participatory experiences like learning about craft by doing it also fosters a sense of achievement and resourcefulness. Opportunities exist for incorporating these sorts of workshop activities at craft fairs, festivals and promotional events to further develop the potential buyers market.

- The buying of craft is often motivated by the need to buy a gift for another person. Promoting craft as the ideal unique *gift purchase* which makes a statement of individuality and connoisseurship for the potential buyer as well as the recipient could further enhance sales opportunities.

8.3 Recommendations for supporting the sector

We would recommend that the key to developing the wider market for contemporary craft, is to create a wider continuum between what is defined as contemporary fine craft at the top end and a better and more accessible introduction to crafts at the bottom end of the craft sector. On this basis what is needed is top-down and bottom-up development across the board.

The development of such an infrastructure needs to be characterised by the introduction of a new element which is stronger retail orientated supported by increased levels of market development initiatives. In addition, during the current financial climate, there is also the need for greater levels of craftscotland support and advocacy on behalf of the sector as a whole.

A strategy for developing growth of the craft market would need to take the following goals into consideration:

- More high-quality craft exhibition events
- Development of a series of on-line tool kit aids to help inform and further develop the craft industry
- Strong and effective marketing messages to develop new audiences
- Building a perception of more competitive pricing structures within the market place for crafts
- Assisting in creating effective mechanisms for makers to introduce their work to retailers
- Mechanisms for encouraging makers workshops and experience opportunities
- More accessible image-building and awareness-raising.

This section summarises the characteristics of the key market segments analysed from the findings of this study.

9.1 Characteristics of Non Buyers

Non Buyers who do not buy craft and would not consider making a purchase in the future - Characteristics of those people in our research survey who currently don't buy craft and stated that they would not consider making a purchase in the future (34% of all respondents) display the following characteristics:

- They predominately fall into the lower socio economic categories with low levels of disposable income;
- they are generally less likely to seek cultural experiences than those who potentially might buy craft;
- they are more likely to buy from high street shops and multiples than individual outlets
- they are less likely to buy more original items and the desire for connoisseur/ individual image goods is a less important spending priority than buyers of craft;
- see affordability and a general perception that crafts don't offer value money as a barrier for not buying craft;
- generally state that they are just not interested and feel that other things in life are more important than buying craft.

9.2 Characteristics of Potential Buyers

Non Buyers/ Potential Buyers who would consider buying craft in the future - Characteristics of lapsed buyers or those people who currently do not buy craft but would consider making a purchase in the future display the following characteristics:

- Tend to be from the higher socio economic groups with higher levels of disposable income than those who would never buy craft;
- they could be either female (59%) or male (41%) in contrast to existing buyers where our survey indicated a much higher (84.2%) proportion were female;
- they are more likely to be older, (34% of potential buyers in our survey were over the age of 65 and 27% under the age of 45 whereas 62% of existing buyers were under the age of 45 and only 4.2% over the age of 65);
- they are more likely to seek cultural experiences than non buyers, although less culturally active than existing buyers;
- are more likely to be guided by the opinions of others and are open minded to engaging with and buying a craft object;
- spend less than existing buyers - with 85% spending under £50 on giftware purchases as opposed to over 50% of craft participators/ buyers spending up to £250 per year or more;
- generally buy from High Street Retailers and would be more likely to buy craft if they saw it displayed in these shops or other places they visit;
- they are likely to make their first purchase from a craft fair or exhibition;

- are more likely to see design led gifts as a possible alternative to buying craft and often can't understand the difference and disparity in price.
- are more likely to be prompted to buy craft as a gift - (*"85% of potential buyers see buying a craft item as an opportunity for making an unusual and unique gift purchase")*.
- knowing more about the maker or craft could help persuade around half to buy an item and just below a third thought that taking part in a making activity could help prompt a purchase.

9.3 Characteristics of Participators and Existing Buyers

Existing buyers and participators - people who have bought or currently buy craft, display the following characteristics:

- They are more likely to be in full/ part time employment or self employed, educated to degree level or higher and culturally active or employed within the creative industries (65.2% in Scotland);
- they are more likely to seek active participation in cultural experiences than both potential buyers or the population as a whole;
- they are more likely to have a general or specialist knowledge about cultural subjects and/ or be working in the craft industry or related sectors
- they are more frequent attendees of exhibitions, craft fairs, cultural events and activities than potential buyers;
- existing buyers and participators show a preference for buying modern or contemporary craft items with 80% of all respondents buying this style of item rather than traditional;
- they avoid buying mass produced items and high standards of workmanship are important for most existing buyers craft purchases;
- the largest market for commissioning original pieces of craft is from existing buyers dealing directly with the maker, with over half typically spending up to £500
- buying locally made objects and knowing who or where an item is made is an important consideration for over half of all existing buyers and are key motivations for buying craft;
- existing buyers and participators are less likely to buy or be motivated by the status of luxury brands than potential buyers or the population as a whole;
- there is significant interest in the vintage retro market, and many existing buyers of craft had also bought something in the past 2 years '*as an alternative unique one off type*' of purchase;
- existing buyers tend to buy from a wider range of craft sources than potential buyers, and are more likely to buy to buy direct from a makers studio or workshop;
- buying craft 'On-Line' is increasing in popularity and existing buyers are more likely to make an online query or buy direct from a maker's site than a potential buyer;
- existing buyers are often motivated to buy to fulfil a need to collect craft, whist potential buyers are more likely to view craft as a potential future investment.

We would like to acknowledge the help and support of the craftscotland team, particularly Emma Walker (CEO) and Rebecca Davies (Audience Development Officer), who without their valuable and hard working input, this report would be less comprehensive.

In addition throughout the course of our work we have consulted with key stakeholders and various people who work within the creative industry or craft sector. These people have helped considerably in the compiling of our background information and assisting the research process of this commission. The list is significant but includes some of the following:-

Scottish Arts Council
The University of Edinburgh
Scottish Enterprise
Visit Scotland
The Adam Pottery
West Kilbride Craft Town
Orkney Islands Council
Dundee Contemporary Arts
National Museum of Scotland
Scottish Art Gallery
East Ayrshire Council
Great Northern Contemporary Craft Fair
Visit Scotland, Stirling TIC
Hi-Arts
Arts Development,
Argyll and Bute Council
Northlands Glass
Aberdeen Art Gallery
Welcome Home Store
House of Bruar
Innovative Craft
Creative Scotland
Wasp Studios
Edinburgh Print Makers
Great Northern Events
Arts and Business Organisations
Edinburgh Camber of Commerce
Glasgow Chamber of Commerce
Glasgow Craft Mafia
Dovecot Studios
Visual Arts Scotland
Living with Craft
Open Eye Gallery
Heritage Crafts
Aberdeen City Council C
Collins Gallery
Inverness TIC
Bonhoga Gallery
Shetland Arts
Edinburgh Art

We have also consulted with a number of large Commercial Retailers based within Edinburgh and Glasgow, who requested be anonymous together with sample regional High Street shops in Ayr, Fort William, Oban, Dundee, Portree, Aberdeen, Portree, Inverness.

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WE WANT TO HEAR YOUR VIEWS

craftscotland are a registered Scottish charity and audience development agency who support and promote Scottish contemporary craft.
We have commissioned this questionnaire to see how, why and if people buy and engage with craft. We would really appreciate it if you could take a few moments to answer the following questions to inform this survey.
The anonymous data will be collated and published to inform future planning and development in craft.

www.craftscotland.org
THE SURVEY SHOULD TAKE ABOUT 10 MINS TO COMPLETE

1	About You
1a	What is the nearest town to where you live? …………………………………………….
1b	What is your postcode? - Please include country of residence is not based in the UK. (*This will only be used for analysis purposes. However, if you do not wish to provide your full postcode it would still be useful if you could provide the first half of it*). …………………………………………….
1c	Gender? ❑ Male ❑ Female *Please tick one box*
1d	Age Group? ❑ 16 - 24 ❑ 45 - 54 ❑ 25 - 34 ❑ 55 – 64 ❑ 35 - 44 ❑ Over 65 *Please tick one box*
1e	Employment? ❑ In school or student (further or higher education) ❑ In full time training (other than further or higher education) ❑ Full time employment ❑ Part time employment ❑ Not in education, employment or training ❑ Registered as disabled ❑ In receipt of benefits ❑ Retired *Please tick one box*

1f	**Do you work in the creative Industries?** ❑ Yes ❑ No Please state in what capacity ....
1g	**Have you ever bought any original handmade craft?** *(Any object hand made by a craft maker, including ceramics, wood, glass, metalwork, jewellery, furniture etc.)* ❑ Yes in the past 2 years ❑ Yes but over 2 years ago ❑ No but would consider buying in the future ❑ No and would not buy in the future *Please tick one box*

2	How far do you agree with the following statements?		
	Agree	Neither/ Don't Know	Disagree
How an object looks is more important than how it is made.	❑	❑	❑
I like to know who crafted an object and how it is made.	❑	❑	❑
I prefer to buy locally-produced objects.	❑	❑	❑
I am interested in handmade/ one off/ limited edition objects.	❑	❑	❑
Where possible, I avoid buying mass produced objects.	❑	❑	❑
I believe in investing in high quality timeless objects.	❑	❑	❑
I like to keep up with the latest trends and cutting edge ideas.	❑	❑	❑
Buying from well known luxury brands is important for my image.	❑	❑	❑
I look for high standards of skills/ workmanship in things I buy.	❑	❑	❑
	Please tick one box in each row		

3	Have you ever bought:
3a	**Original Artwork?** ❑ Yes in the past 2 years ❑ Yes but over 2 years ago ❑ No but would consider buying in the future ❑ No and would not buy in the future *Please tick one box*
3b	**Design Led Gifts?**

	❑ Yes in the past 2 years ❑ Yes but over 2 years ago ❑ No but would consider buying in the future ❑ No and would not buy in the future *Please tick one box*
3c	Luxury Brands? ❑ Yes in the past 2 years ❑ Yes but over 2 years ago ❑ No but would consider buying in the future ❑ No and would not buy in the future *Please tick one box*
.3d	Vintage/ Retro/ Antiques? ❑ Yes in the past 2 years ❑ Yes but over 2 years ago ❑ No but would consider buying in the future ❑ No and would not buy in the future *Please tick one box*

4	Thinking about original handmade craft – have you or would you buy:
4a	Original handmade craft that was recently made by a living craft maker? ❑ Yes in the past 2 years ❑ Yes but over 2 years ago ❑ No but would consider buying in the future ❑ No and would not buy in the future *Please tick one box*
4b	Original handmade craft that was modern or contemporary in its style or content? ❑ Yes in the past 2 years ❑ Yes but over 2 years ago ❑ No but would consider buying in the future ❑ No and would not buy in the future *Please tick one box*

5a	Which of the following are reasons why you would buy original handmade craft?	
	Craft makes a unique and original gift	❑
.	It means that I own something that nobody else has	❑
	Buying craft fulfils my needs to collect	❑
	To support craft people/ designers/ makers	❑
	I like to support new talent and want to keep craft skills alive	❑
	It's an investment/ heirloom of the future	❑
	Buying craft says something about me	❑
	Please tick all that apply	
5b	Other reasons why you would buy original handmade craft?	

6a	Where would consider buying craft from?			
	Craft Gallery/ Retail Shop	❑	Exhibition	❑
.	The craftscotland web site	❑	Direct from makers studio/ workshop	❑
	Art/ Craft Fair	❑	Makers own web site	❑
	Degree Show	❑	Museum / Art Gallery shop	❑
	Mail order	❑	Internet web site	❑
	Please tick all that apply			
6b	Other places you would buy craft from?			
.				

7a	Would you describe yourself as a collector of handmade craft objects ?			
	❑ Yes ❑ No ❑ Don't Know			
	Please tick one box			
7b	Why are you a collector?			
	Like to follow a makers work	❑	Want to build up an investment portfolio	❑
.	Have always collected	❑	Just like to buy craft	❑
	Please tick all that apply			
	Other reasons:			

8	Craft purchases
8a	Where did you buy the last craft purchase from? ❑ Scotland ❑ Elsewhere in UK ❑ Overseas ❑ Online *Please tick one box*
8b	Was the item made by a Scottish Maker? ❑ Yes ❑ No ❑ Don't Know *Please tick one box*
8c	What type of craft did you buy? ❑ Ceramics ❑ Wood ❑ Glass ❑ Metalwork ❑ Jewellery ❑ Furniture ❑ Other *Please tick one box*

8d	What was the approximate cost of your most recent purchase? ❑ up to £25 ❑ £25 - £50 ❑ £50 - £100 ❑ £100 - £250 ❑ Over £250 *Please tick one box*
8e	What is the most that you have spent on a craft purchase to the nearest £ ? …………………………………………………
8f	Have you ever commissioned an original piece of work from a maker? ❑ Yes ❑ No ❑ Don't Know *Please tick one box*
8g	What was the value of the commission the nearest £ ? …………………………………………………

9a	If you don't buy craft – what are the reasons?	
	Never seen anything that I like enough ❑	Don't see craft in the places I go ❑
.	Too expensive or not worth the money ❑	Prefer the reassurance of a well known brand ❑
	I find the process of buying craft intimidating ❑	Other things are more important to me ❑
	Please tick all that apply	
9b	Other reasons I haven't bought craft?	
.		
9c	What reasons would persuade you to buy craft?	
	Meeting the maker behind the work ❑	Knowing more about the maker or craft ❑
	Taking part in a making activity ❑	Seeing more craft ❑
	Others please state	

10a	How much do you spend a year on general giftware purchases?			
	❑ up to £250	❑ £250 - £500	❑ £500 - £1,000	❑ Over £1,000
	Please tick the box which indicates the approximate total amount you spend per year			
10b	**How much do you spend a year on other non essential items?**			
	❑ up to £250	❑ £250 - £500	❑ £500 - £1,000	❑ Over £1,000
	Please tick the box which indicates the approximate total amount you spend per year			

11	How has your spending changed since the economic downturn?	
	Stayed the same	❑
.	Increased a little	❑
	Increased a lot	❑
	Decreased a little	❑
	Decreased a lot	❑
	Not sure how it has changed	❑
	Please tick one box for which statement that you agree the most with	

12	Compared to five years ago are you likely to buy ……….. ?			
	More likely to buy	Equally likely to buy	Less likely to buy	Don't know
. Craft items	❑	❑	❑	❑
Luxury brands	❑	❑	❑	❑
. Design led Items	❑	❑	❑	❑
Art items	❑	❑	❑	❑
Vintage/ Retro/ Antiques	❑	❑	❑	❑
. *Please tick one box in each row*				

	Would you like to be added to the craftscotland email list?
	❑ Yes ❑ No
	Email Address ………………………………… *Telephone number*…………………………………………
	Would you mind being contacted in the future for further questions by craftscotland or its partner agencies?
	❑ Yes ❑ No *Please tick one box*

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WE WANT TO HEAR YOUR VIEWS

TELEPHONE SURVEY

CRAFTSCOTLAND CONSUMER TELEPHONE SURVEY - PHT CS02 PAGE 1

1	Have you bought any <u>hand made</u> craft products at home in Scotland in the last 2 years ? This would include any object <u>hand made</u> by a craft maker such as ceramics, wood, glass, metalwork, jewellery, furniture etc
Q1a.	No – continue with survey Yes – thank and close
Q1b	**Which statement best describes you**: *Circle a), b) or c)*
	a) I have bought hand made craft products but it was longer than 2 years ago
	b) I have not done but would consider doing so in the future
	c) I have not done and would not consider buying it in the future

2a	Why haven't you bought hand made craft in Scotland in past 2 years or over? – (MULTI)	
	Never seen anything that I like enough ❑	Don't see craft in the places I go ❑
	Too expensive or not worth the money ❑	Prefer the reassurance of a well known brand ❑
	I find the process of buying craft intimidating ❑	Other things are more important to me ❑
2b	**Any other reasons ? - Prompt**	

3.	What factors would persuade you to buy hand made craft in the future? - (MULTI)	
	Meeting the person behind the work ❑	Knowing more about how the work is made ❑
	Taking part in a craft making activity ❑	Seeing more craft in the shops & places I go ❑
	Any other factors which would persuade you?	

4. Compared to five years ago how likely are you to buy ……….. ? (ONE PER ROW)

	More likely to buy	Equally likely to buy	Less likely to buy	Don't know
Luxury brands:- *High quality – high value products bearing a well known designer label.*	❑	❑	❑	❑

Design led Items:- *Gifts or products which are mass produced but have a strong design element (eg:- Habitat, Ikea)*	❑	❑	❑	❑
Vintage/ Retro/ Antiques:- *Current design trend providing an alternative one off unique purchase*	❑	❑	❑	❑

5.	Thinking about your last gift or homeware purchase?
5a	**Where was it from? … (SINGLE)** ❑ High Street ❑ Online ❑ Mail Order ❑ Other
5b	**What was the approximate cost of this purchase? (SINGLE)** ❑ up to £10 ❑ £10 - £25 ❑ £25 - £50 ❑ £50 - £100 ❑ Over £100

6.	How has your spending changed since the economic downturn? - (SINGLE)	
	Stayed the same	❑
.	Increased	❑
	Decreased	❑
	Not sure how it has changed	❑

7.	About You
7a	**Age Group?** ❑ Under 25 ❑ 45 - 64 ❑ 25 - 44 ❑ 65 and over
7b	**Interviewer to note: Gender?** ❑ Male ❑ Female
7c	**Interviewer to note: Location and Telephone?** ❑ Live in Edinburgh ❑ Live in Glasgow **Telephone number (interviewer to complete): ……………………………………**

INTERVIEW ENDS - THANK RESPONDENT

Introduction

Morris Hargreaves McIntyre was commissioned by the Crafts Council in March 2010 to research the current size, value and characteristics of the contemporary craft market in England. The resulting research provided evidence of the craft sector's economic impact from a market perspective, and was used to support craft retailers, galleries and makers in assessing the evolving markets within which they work.

The research was conducted between April and June 2010 and the statistics in are based on data derived from an online population survey conducted with a representative sample of 7,000 adults aged 16 and over living in the UK between April and May 2010 and the results are based on the responses of 4,259 adults . The in-depth, online survey which was completed by 416 adults who buy, or are predisposed to buying craft. These responses were used to provide greater detail about the purchasing behaviour and prevailing attitudes amongst the craft market. Finally desk research was undertaken to review literature on current consumer trends and to consider how these may influence the craft market

Market Size

The market for craft in England is substantial:-

- 40% of adults in England (16.9 million people) have purchased a craft object.
- A further 23% (9.6 million people) would consider buying a craft object, but have not done so yet.
- Combined, these active and potential buyers indicate a total market for craft – comprising heritage, traditional and contemporary craft – of 26.5 million people, or 63% of all adults in England.
- 5.6 million craft pieces are purchased each year, by people living in England.
- A conservative estimate of the total value of these annual sales is £913m.

Market demand is greatest for contemporary and 'cutting edge' craft:-

- 97% of currently active craft buyers state that they either currently buy or would consider buying contemporary craft, and 90% state that they either currently buy or would consider buying 'cutting edge' work.
- 7% of currently active buyers 'only or mostly' buy 'cutting edge' contemporary craft.
- 10% of active buyers state they would buy contemporary craft but not 'cutting edge' work.

There is significant latent demand within the marketplace:-

- Over a third (36%) of people expressing an interest in buying craft have yet to make a craft purchase.
- Contemporary and 'cutting edge' craft is equally attractive to these potential buyers as it is to currently active buyers. 97% of potential buyers state they would buy contemporary craft, and 93% state they would buy 'cutting edge' work.

Characteristics of the craft market

Characteristics of the craft market (craft buyers and potential buyers), compared to the rest of the adult population of England who have not bought and would not consider buying craft, those in the craft market display the following characteristics:

- They are more likely to be female (57% compared to 35% of those not in the market), and to be educated to degree level or higher (25% compared to 16% of those not in the market).
- They are twice as likely to be culturally active than the population as a whole, with 18% having attended a cultural event in the past 12 months compared to 9% of those who state they are not in the market.
- They are more likely to have general or specialist knowledge about cultural subjects, and to have some type of professional or academic interest in cultural subjects. For example, 18% state a professional or academic interest in art or art history, compared to 7% of those who are not in the market.
- They appear to have a more open and curious mind set, with 26% strongly agreeing with the statement, 'I like to be surrounded by different people, cultures, ideas and lifestyles,' compared to 10% of those not interested in buying craft.
- They are also more likely to strongly agree that '*the arts and culture improve quality of life for us all*' than those not interested in buying craft (16% versus 2% of those not in the market).

Buyers and potential buyers of craft differ in terms of demographic, interests and outlook. Buyers display the following characteristics:

- They are slightly older than potential buyers: 53% are aged 45 or above.
- They are more likely to work in the education, health and charity sectors.
- They are more frequent attendees at a wider range of cultural events.
- They are more likely to be working in craft or related sectors: 1 in 20 state a professional or academic involvement with craft.
- They appear to be more willing to actively pursue their interests. For example, 22% strongly agree with the statement, '*I like to try things that are new to me*' compared to 14% of potential buyers.
- They are also more active in seeking out new cultural experiences and more likely to see culture as a high priority: 13% strongly agree with the statement, '*the arts and culture are essential to my life'*.
- There is a correlation between participating in craft activities and buying craft: 21% of buyers have taken part in a craft activity six or more times in the past 12 months, compared to 9% of potential buyers.

Potential buyers display the following characteristics:

- They are significantly younger than buyers, and are also younger than those not in the market: 59% are aged 44 or under, compared to 47% of buyers and 54% of those not in the market.
- They are less frequent attendees at cultural events than buyers. They are also less likely to actively participate in cultural activities, and in craft activities in particular.
- They appear to take a more cautious, passive approach to new experiences than buyers, and are more likely to be guided by the opinions of others' with only 18% strongly agreeing with the statement, 'I am happy to do my own thing regardless of what others might think,' compared to 26% of buyers.

Perception of crafts

In the survey of those in the craft market, i.e. buyers and potential buyers, respondents were given a list of 29 words and asked to select the attributes that they would associate with each of four categories – craft, design, luxury brands and art.

The results suggest that whilst the word 'craft' shares some perceived attributes with these related fields, it also has a distinctive set of associations of its own. The word 'craft' is most closely associated with terms suggesting authenticity and quality, particularly the words 'handmade', 'workmanship' and 'genuine'. It is also the word most likely to be seen as associated with the terms 'personal' and 'for everyone'.

Considering a craft purchase

Selected from a list, the reasons for buying or considering buying craft for half or more of the sample are that - 'Craft makes a unique gift' (58%), 'I admire the human skill involved / want to keep craft skills alive' (55%) and 'Beautiful objects appeal to me' (49%).

The reasons chosen by over a third of the sample are: 'It means I own something that nobody else does' (41%), 'I like to have beautiful objects in my home' (39%) and ' To support craft makers' (35%).

Most people considering a craft purchase say they do so by browsing at shops, galleries, exhibitions and fairs. Browsing online for information is more popular amongst potential buyers than amongst current, active buyers, who are most likely to seek information from Open Studios events.

Buying craft

Whilst buyers' stated preference for 'real world' retail environments becomes more pronounced when it comes to actual purchasing, it should be noted that interest in buying online has roughly doubled since 2004.

- Most craft purchases are incidental and unplanned. When asked about the last piece of craft they bought, the majority of buyers agree with the statement, *'[It was] just something that I came across in passing that caught my eye when I was out and about*'.
- The most common triggers to a first craft purchase are a visit to a fair, exhibition or event, and the search for – or opportunity to buy – a unique gift.
- The majority of buyers (63%) say they are willing to take risks with their craft purchases, and specifically to make purchases without the endorsement of others or prior knowledge of a maker's work. Potential buyers demonstrate a greater aversion to risk in relation to new experiences in general, which influences their attitudes towards craft purchasing.

Potential buyers are likely to value craft objects for their uniqueness and potential future value. They are less likely than buyers to value the objects' aesthetic and material qualities, or the creative processes, ideas and stories they embody.

- Only 10% of potential buyers agree with the statement 'I am drawn in by the story behind the object or the ideas it represents', compared to 24% of active buyers.

- The most commonly stated obstacles to craft purchasing are the perceived expense of craft objects (for 29% of potential buyers), and prioritisation of other areas of spending (for 23%). 21% of potential buyers state that they have never purchased craft because they have 'just never seen a piece of craft they like enough.'

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