Craft
SCOTLAND

Annual Tracking Study 2018

An insight into the creative and business practices of Scotland-based makers

Foreword

The craft sector in Scotland displays positivity, resilience and an innovative spirit. As the national development agency for craft, Craft Scotland is interested in examining the working models, finances and routes to market for Scottish makers so that we can target our support and be an advocate for the needs of the sector.

This survey follows on from Craft Scotland's initial research *State of the Sector,* published March 2017. We conducted a survey of makers who have interacted with Craft Scotland through our events, exhibitions and learning programme since 2014. We are aiming to track trends and gauge any significant shifts in the environment that might have an impact on makers developing a thriving creative and business practice. This includes; income, forms of practice, selling channels, models of working, positivity within the sector and export capacity. For both surveys, we asked the makers to provide information relevant to the previous financial year taken from their completed tax returns.

The findings from this year highlight a buoyant future for the Scottish craft sector, with two-thirds of the respondents being very positive about maintaining their craft business in the future. Participants also cited that craft is an appealing creative career due to the many opportunities to be flexible in terms of schedule, variety of activities and location. Most makers utilise their diverse talents to earn income in various ways, which can be entirely craft related or it may include non-craft related activity.

Additionally, this survey explores the finances of makers based in Scotland. Comparing three years of research shows that generally 80% of makers are reporting a turnover of under £30,000. We will continue to monitor these figures long-term. Importantly, 87% have ambition to grow their business in the next three years. It is evident from the findings and the respondents' comments that craft should be viewed as a holistic career that allows for creativity, flexibility, community and innovation – with income being just one of many benefits.

My thanks to Dr Joanna Bletcher for her support in compiling this report and her analysis of the results. I would also like to thank those makers who gave their time to respond to the survey. This research allows Craft Scotland, and our partners, to understand how we can continue to put makers at the heart of all we do. The information within this report will feed into our strategic plans, for example, creating appropriate opportunities and focused support for makers. Previous annual tracking studies have been extremely useful in planning COMPASS, our new learning and development programme for makers, which launched in 2018.

Irene Kernan, Director
April 2019

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Section 1: Key findings

Introduction

From our research, craft businesses within Scotland continue to be small-scale, widely distributed across the country and reasonably well-established. Portfolio working continues to be the dominant working model, and one of the aims of this survey is to show a clearer split between craft and non-craft related activities that comprise a maker's income.

Whilst profits remain modest and export sales remain low, it is good to see a positive sentiment amongst the respondents about their continuing their craft career, and new makers still appear to be joining the Scottish craft sector. Exporting was given additional focus in this year's survey in order to better understand this aspect of sales within the respondent group.

Illustrations throughout by Anna Dunn

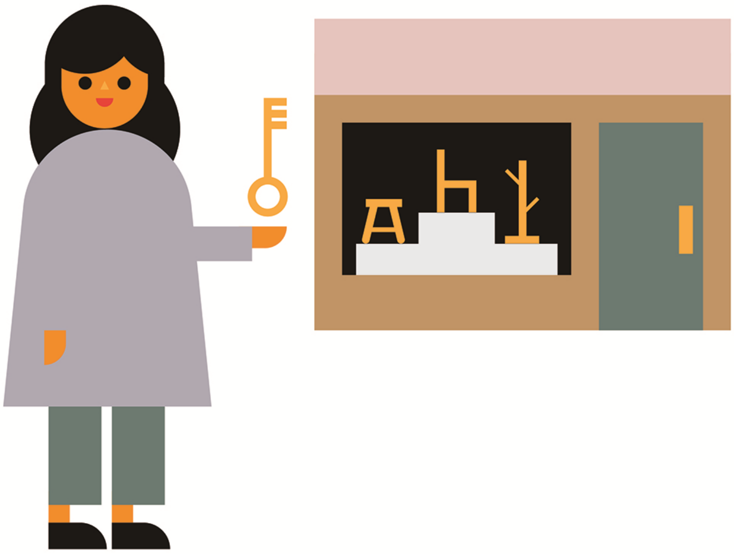
Positivity & high career satisfaction

"Every week is different, and I appreciate how varied my career is and has the potential to be in the future. All makers have such transferable skills so despite the low income and difficulty to secure stable work I still remain positive that we can carve a niche in most environments." – Maker comment (Appendix A2, Question 31).

A buoyant craft sector will encourage craft to be valued as culturally significant, essential to the Scottish economy and meaningful to our communities. There appears to be a real confidence within the makers, with 93% of respondents positive about maintaining their craft business in the next twelve months (Question 26).

Additionally, there is a generally high level of satisfaction with craft as a career within this group. On average, respondents noted their career satisfaction as seven out of ten.

It is clear that high levels of career satisfaction for makers arise from a combination of creative freedom, learning new skills, autonomy over their daily life through their varied working models and building connections with the wider community.



Future growth

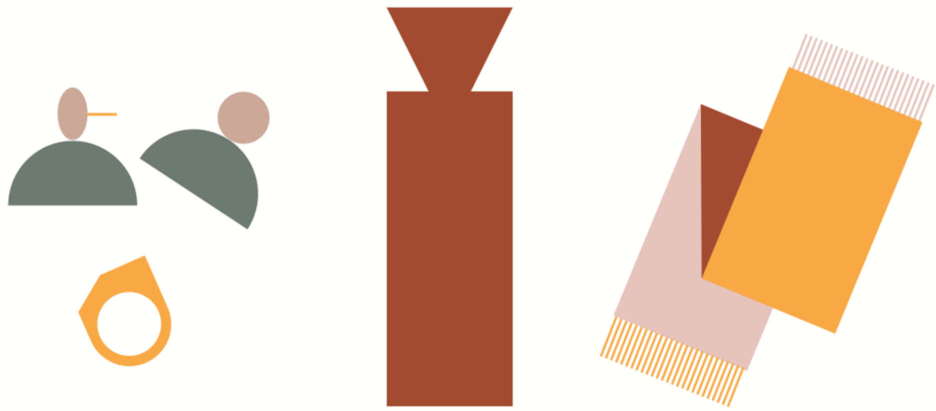
A key factor in career satisfaction is that 87% of respondents have an ambition to expand their business in the next three years (Question 27). They see that their craft business can grow through upskilling, product development and refining their production capacity.

Craft Scotland was keen to investigate what support makers may need to achieve this ambition. The majority (66%) cite entrepreneurial or business skills as an area requiring support, with just over half (51%) seeking support with artistic development/inspiration. Almost half (48%) also cite growing production capacity as something they need support with, this is a key area in running a business in a cost effective and streamlined way.

Demographics

Women continue to lead amongst those surveyed, accounting for 82% of respondents (Question 12).

This survey reached makers at all stages of their career and from 24 of 32 local authority areas. There is a slight shift in the location of makers, suggesting a difference in respondents this year rather than relocation. 45% have been working professionally for over ten years, a slightly lower figure than 2017 (48%). There is still a healthy number of makers in their early careers: 30% of those surveyed have been in business for under five years.



Field of practice

Jewellery, ceramics and textiles are the top three disciplines for Scotland-based makers (Question 7). This reflects the continued provision of academic courses in these disciplines within Scotland and the popularity of these handmade objects with craft consumers and trade buyers.

Business structure

"That I am still going and making a living doing what I want to do through making my own work and being my own boss." – Maker comment (Appendix A2, Question 31)

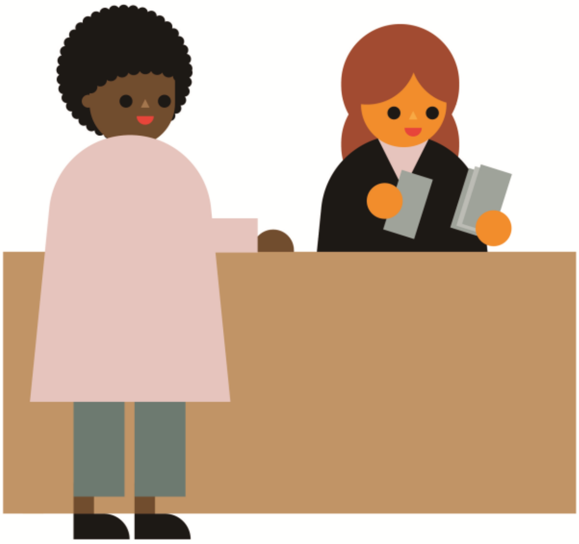
Craft businesses tend to be micro-businesses with core staff and freelancers enlisted to support their business. Of those surveyed 90% are sole traders, the most popular business model in the UK[1] (Question 10).

Micro-businesses tend to be nimble, quick to respond to opportunities and more focused on creating a lifestyle for their owners than motivated purely by profit.

"Being able to take advantage of opportunities when they arise." – Maker comment (Appendix A2, Question 31)

Craft businesses continue to be small-scale with 91% of respondents not registered for VAT (which has a turnover threshold of £85,000) and 80% do not employ others. Of those that do employ others, 94% use freelancers, and only 12% have permanent employees.

[1] In 2018, "the overall business population includes three main legal forms: there were 3.4 million sole proprietorships (59% of the total), 1.9 million companies (34%), and 405,000 ordinary partnerships (7%)". Source: Federation of Small Businesses (FSB).



Income

Having the ability to, in a way, control my income. I know that I didn't make much money that year and it drove me to make more this year and it will do the same next year as well. – Maker comment (Appendix A2, Question 31)

Generating income is fourth for the makers in terms of career satisfaction (Question 30).

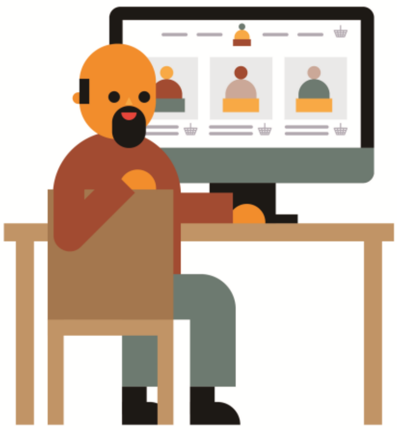
39% of respondents have a craft related turnover of 'Under £10,000', with a further 43% under £30,000 (Questions 16 – 25). This is a similar picture to the findings of *State of the Sector* (2017), and indeed reflects the *Craft in an Age of Change report* (2012). Comparing then these three years of research shows that generally 80% makers are reporting a turnover of under £30,000; 2012 (87%), 2017 (83%) and 2018 (82%).

Question 17 asked respondents how much they paid themselves from their craft business income, i.e. self-payment. It is interesting to note that the relationship between turnover and self-payment appears to be unique for each individual, and high turnover does not always equate to higher self-payment, for example, 51% report paying themselves under £5,000.

Negative income still accounts for a percentage of the makers: 19% in 2018 vs 16% in 2017.

Exporting

Exporting for craft business is beneficial for growing sales and spreading the risk across multiple markets. It is positive to note that in 2018 there was also a higher proportion of respondents noting over 20% of export sales: 26% vs 18% in 2017 (Question 23).



Online sales make up the majority of exports with respondents' own websites (62%) and other online sites (38%) being the most popular options. One respondent noted that over 70% of their sales were exports. Respondents were additionally asked whether their work was exported 'Inside or Outside the European Union (EU)', with 57% reporting higher sales 'Outside the European Union (EU)'.

Given the challenging economic and political climate, exporting is not always a goal for craft businesses who instead choose to focus on the domestic market. This year, there was a higher proportion of makers recording no export sales: 45% in 2018 vs 26% in 2017.

Working models

"I love the whole making process from design to a finished piece. I also love the fact that I can be there for my daughter and do something I love." – Maker comment (Appendix A2, Question 31)

A career in craft offers the possibility to engage in a variety of activities, generate multiple revenue streams to spread risk and have flexibility in one's schedule. Portfolio working is still the dominant working model (Questions 18 – 21), with 64% of those surveyed engaging in two or more craft related activities, as well as 59% reporting non-craft related income. The most popular craft related activities include selling objects and teaching workshops or working within further/higher education institutions.

51 respondents noted income from one to three non-craft related activities. Indeed, flexible hours was the third highest factor contributing to career satisfaction (78%), behind the ability to be creative (90%) and learning new skills and approaches (83%).

"Having control of my working life." – Maker comment (Appendix A2, Question 31)

Exploring a creative practice is a key benefit for a craft career from these makers surveyed, therefore it is positive to note how many respondents are finding a buying audience for their work. 98% are selling works as a proportion of their total income. A further 22% of those surveyed reported that 100% of their income comes from selling works. Overall, just over a fifth of those surveyed are able to sustain their business through selling their work.

Section 2: Survey results and discussion

Research aim

This research is the second in a series of annual tracking studies by Craft Scotland that aims to explore trends and patterns in financial and other characteristics of craft businesses within Scotland.

Additionally, another driver for this research is to update the statistical information about the craft sector in Scotland. Previous research was carried out in 2012's report *Craft in an age of change* commissioned by the Crafts Council, Creative Scotland, Arts Council of Wales and Craft Northern Ireland. Whilst the number of respondents to *State of the Sector* (2017*)* was lower than *Craft in an age of change* (2012), which had a wider sample pool, *State of the Sector* (2017) was a snapshot in time. Repeating the survey in 2018, we again sought information relating to the previous financial year (2016/17).

The overall findings of the *Annual Tracking Study* (2018) are similar to *State of the Sector* (2017). The total number of respondents for 2018 was 101 and for 2017 it was 109. There were marginally fewer responses to the 2018 survey than in 2017 with the maximum number of respondents for any single question being 98.[2]

Research approach

A survey was sent out to makers who have participated in Craft Scotland's programme in some capacity during the years 2014 to 2017. These makers will, for example, have participated in an exhibition, be part of the Craft Directory/Marketplace or taken part in the learning and development programme. The survey asked makers to respond to a series of questions, referring to data from the financial year 2016/17. There are several new questions included for the 2018 survey, these have been denoted with **NEW***. Survey results are collated and compared with results from the previous year and other craft research where possible.

A note on the dating of charts

Within the report, the dates used on the charts and tables refer to the date of the survey and report (i.e. 2017 or 2018) and not to the financial year from which the data was derived (i.e. 2015/16 for the 2017 survey or 2016/17 for the 2018 survey).

[2] Respondent numbers for 2018 are given in each question title and are detailed for both 2017 and 2018 on the data tables as appropriate.

Questions

Question 1: Gender (98 respondents)

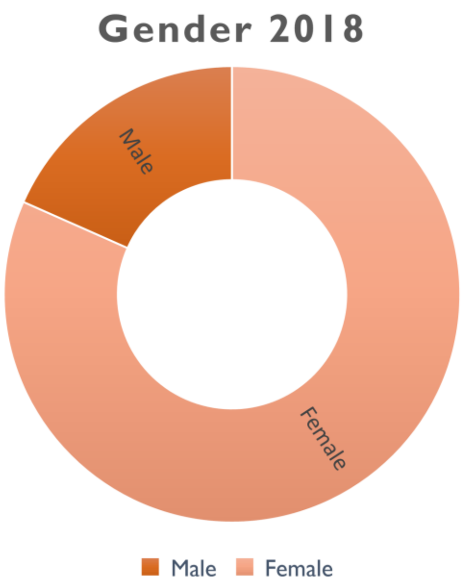


Figure 1: Gender 2018

Gender	2017 (106 respondents)	2018 (98 respondents)
Female	79%	82%
Male	20%	18%
Prefer not to say	1%	0%

Table 1: Gender comparison 2017 vs. 2018

This survey supports the gender makeup of the 2017 survey, with a 3% increase in the majority female response (see Figure 1 and Table 1).

It is interesting to note that the 2018 Crafts Council report *Who Makes?* (Spilsbury, 2018), finds that those working in craft occupations are more likely to be male. This is unless they are self-employed and working part-time, in which case they are more likely to be female. It is arguable how helpful it is to include or exclude different types of occupation in order to be comparable to national labour statistics, and for the purposes of this survey and the tracking study going forward, Craft Scotland remains committed to their own definition, which places emphasis on the maker and their unique vision.[3] [4]

Who Makes? (Spilsbury, 2018) takes a broader definition of those in craft occupations, including people using craft skills in all creative businesses and the wider creative economy (see Figure 2 for these gender charts). This means it is not directly comparable to the

[3] See Question 1 for details and for Craft Scotland's definition of craft.
[4] The definition of craft is also something which arises in comments from respondents in Part B of this report. See separate section for details.

findings here, where most of those surveyed are makers[5]. Nevertheless, the idea that part-time / self-employed work is the main working model for female makers rings true here. There may be a connection here to the previous findings of a portfolio approach to working.

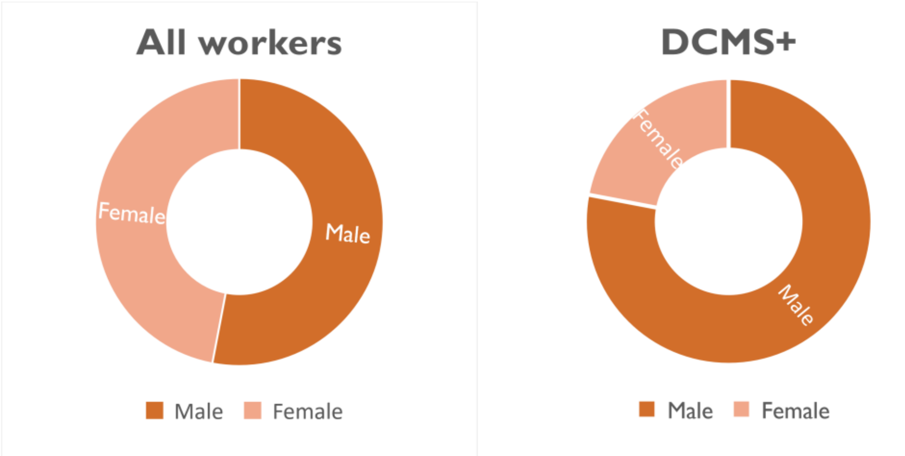


Figure 2: Gender Charts from *Who Makes?* (Spilsbury, 2018)[6]

Question 2: Age (98 respondents)

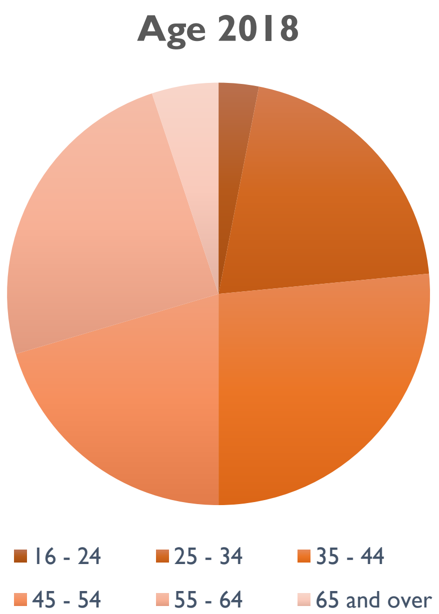


Figure 3: Age 2018

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[5] Craft Scotland promotes a wide range of craft, including makers who are using traditional and cutting-edge techniques across diverse practices. They define craft businesses as those where the design and mastery of materials belongs with the maker and any batch production is under their direct supervision. Craft pieces should showcase the unique vision of its maker and not be derivative.

[6] DCMS+ relates to the definition of craft used in *Who Makes?* (Spilsbury, 2018) and refers to Department for Culture, Media and Sport designations for craft occupations along with other definitions that the Crafts Council uses.

Age range	2017 (109 respondents)	2018 (98 respondents)
16-24	4%	3%
25-34	18%	20%
35-44	28%	27%
45-54	26%	20%
55-64	17%	25%
65 and over	6%	5%
Prefer not to say	1%	0%

Table 2: Age comparison 2017 vs. 2018

There is quite an even spread across the age ranges from 25-64, with the single highest grouping of 27% in the 35-44 age group, matching the 2017 results (see Figure 3 and Table 2 above). Again matching 2017 there are far fewer people within the bottom and top age groups, which is to be expected as these groups contain those starting their careers or entering retirement. There are a higher number of those in the 55-64 age group in 2018 compared to 2017, and lower in the 45-54. However, these are small differences, likely accountable to changes in numbers of respondents year on year.

In *Who Makes?* (2018), Spilsbury reports that those in craft occupations are likely to be older (40% are over 50). Please note that the age bandings used in this survey are not consistent with *Who Makes?*. Here 50% report being 45 years of age or over, and of this 30% are 55 or over. Nevertheless, being older does not necessarily equate to a more established business. Although this may be true within certain disciplines, for example ceramics. Of the 13 ceramists that responded who are over 45 years of age, nine of them have been in business for ten years or more.

NEW* Question 3: Please indicate which best describes your ethnic group or background. (98 respondents)

This question was included in 2018 as part of Craft Scotland's wider equalities, diversity and inclusion monitoring.

Options	% of respondents
White Scottish/White British	79%
White other	10%
Prefer not to answer	5%
Mixed or Multiple Ethnic Groups	3%
Irish	1%
Polish	1%
Chinese/Chinese Scottish/Chinese British	1%
Gypsy/Traveller	0%
Asian/Asian Scottish/Asian British	0%
Caribbean/Caribbean Scottish/Caribbean British	0%
African/African Scottish/African British	0%
Black/Black Scottish/Black British	0%
Arab/Arab Scottish/Arab British	0%

Table 3: Ethnic group/background 2018

As can be seen from the Table 3 above, the majority of those surveyed are of white ethnic origin, with a minor percentage of respondents from different ethnic backgrounds. This majority is broadly similar to results from *Craft in an age of change* (2012), where 79% identified as 'White Scottish/White British', and 13% as 'White other'.

NEW* Question 4: Do you have any of the following conditions which have lasted, or are expected to last, at least twelve months? (69 respondents)

This question was included in 2018 as part of Craft Scotland's wider equalities, diversity and inclusion monitoring.

Options	% of respondents
Non-disabled	78%
Other long-term/chronic condition	7%
Mental health condition	6%
Cognitive or learning disability	4%
Physical disabilities	3%
Prefer not to answer	3%
Hearing impairment/deaf	1%
Visual impairment	0%

Table 4: People with disabilities or other conditions 2018

NEW* Question 5: Please indicate your sexual orientation. (94 respondents)

This question was included in 2018 as part of Craft Scotland's wider equalities, diversity and inclusion monitoring.

Options	% of respondents
Heterosexual/Straight	86%
Prefer not to say	10%
Homosexual/gay/lesbian	3%
Bisexual	1%
Other	0%

Table 5: Sexual Orientation 2018

Question 6: Location (96 respondents)

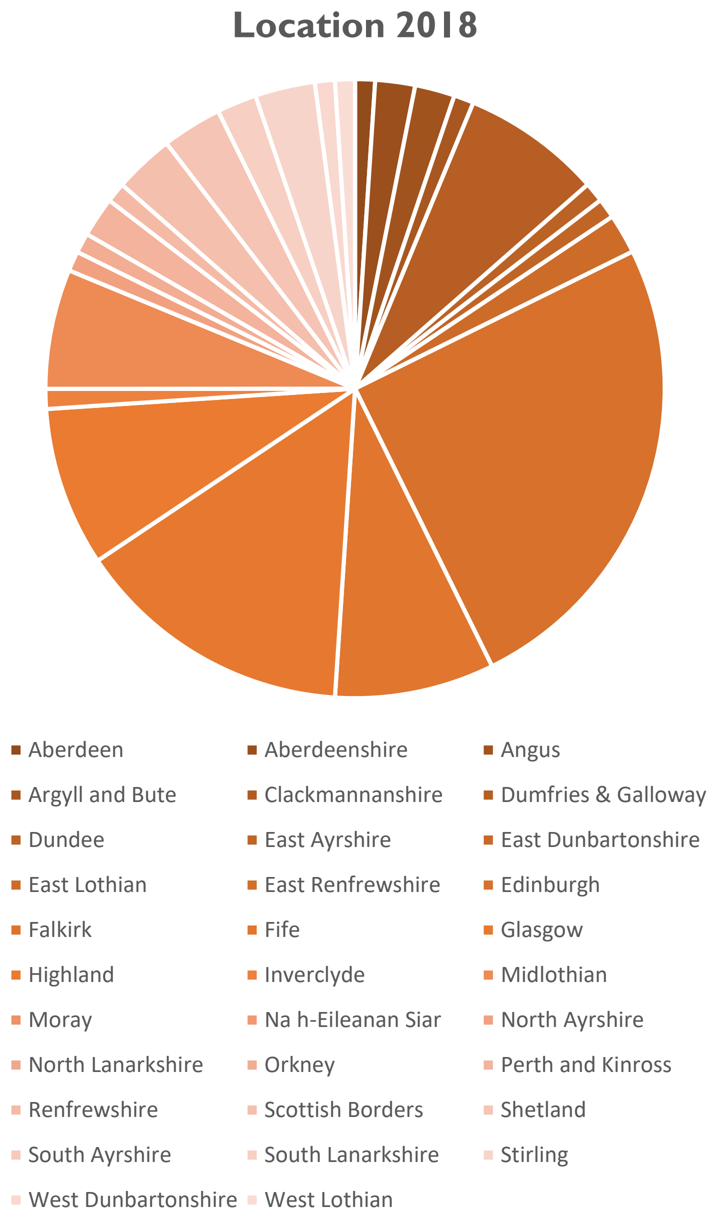

Figure 4: Location 2018

Location	2017 (106 respondents)	2018 (96 respondents)
Aberdeen	2%	1%
Aberdeenshire	2%	3%
Angus	2%	2%
Argyll and Bute	5%	1%
Clackmannanshire	0%	0%
Dumfries & Galloway	8%	7%
Dundee	3%	1%
East Ayrshire	2%	1%
East Dunbartonshire	1%	0%
East Lothian	4%	2%
East Renfrewshire	0%	0%
Edinburgh	16%	25%
Falkirk	0%	0%
Fife	10%	9%
Glasgow	14%	15%
Highland	9%	8%
Inverclyde	0%	1%
Midlothian	5%	6%
Moray	1%	0%
Na h-Eileanan Siar	1%	0%
North Ayrshire	1%	1%
North Lanarkshire	0%	0%
Orkney	1%	1%
Perth and Kinross	4%	2%
Renfrewshire	1%	1%
Scottish Borders	2%	3%
Shetland	1%	3%
South Ayrshire	1%	0%
South Lanarkshire	0%	2%
Stirling	3%	3%
West Dunbartonshire	0%	1%
West Lothian	1%	1%

Table 6: Location comparison 2017 vs. 2018

96 respondents answered this question (down from 106 in 2017) with people located in 24 of 32 local authority areas (see Figure 4 and Table 6). The highest concentrations were in Edinburgh (25%), Glasgow (15%), Fife (9%), Highlands (8%), Dumfries & Galloway (7%) and Midlothian (6%). These results roughly match those from 2017, although Edinburgh and Glasgow have switched places in the table. There are variations across the other regions, with small numbers appearing where none were reported before, and vice versa. This reflects the difference in the 2018 sample and is not statistically significant. The concentration in the central belt is reflective of general Scottish population trends, with Fife, Highlands and Dumfries & Galloway numbers perhaps partly indicative of the existing organisational support in these locations (Fife Contemporary and Spring Fling etc.).

Question 7: Field of practice (95 Respondents)

This question allowed respondents to choose multiple facets of their practice. The five most common fields of practice for 2017 and 2018 are shown below in Table 7, with the full list given in Table 8 (organised based on 2017 responses). There is a switch in the second and third place positions between 'Textiles' and 'Ceramics', and the fifth-place position is now occupied by 'Glass' instead of 'Other metal'. Given that the responses vary from the 2017 survey across different regions in Scotland, it is unsurprising that the Field of Practice would also shift. In comparison, the Crafts Council report *Supporting makers to export* (Lewis and Bennett, 2018) notes ceramics (32%), jewellery (25%) and textiles (18%) as the three most common fields of practice amongst the 44 makers responding to their survey. Although the order differs, the fields themselves reflect the top three positions here.

Ceramicists account for almost half of the total number of respondents in the 35-44 age bracket. 92% are over 35 years of age (24 of 26 respondents). The majority (69%) also work solely in 'Ceramics', with 'Glass' and 'Jewellery' being the most common additional field of practice (12% each, or 3 out of 26 respondents).

	2017	**105 respondents**	**2018**	**95 respondents**
1	Jewellery	32%	Jewellery	28%
2	Textiles (including knitting, embroidery and print but excluding weaving)	28%	Ceramics	27%
3	Ceramics	25%	Textiles (including knitting, embroidery and print but excluding weaving)	19%
4	Silver	14%	Silver	16%
5	Other metal (excluding jewellery and silver)	11%	Glass	15%

Table 7: Top five most common Fields of Practice comparison 2017 vs. 2018

Field	**2017 (105 respondents)**	**2018 (95 respondents)**
Jewellery	32%	28%
Textiles (including knitting, embroidery and print but excluding weaving)	28%	19%
Ceramics	25%	27%
Silver	14%	16%
Other metal (excluding jewellery and silver)	11%	6%
Fashion	7%	7%
Weaving	6%	5%
Wood (excluding furniture)	6%	3%
Glass	6%	15%

Mixed media	6%	11%
Paper (excluding graphic craft)	5%	5%
Furniture	5%	8%
Leather	2%	2%
Graphic craft (including bookbinding)	2%	0%
Mosaic	2%	3%
Synthetic materials (including plastics)	2%	2%
Millinery	2%	1%
Digital	1%	3%
Stone	0%	1%
Other (please specify)	Willow, metals, felting, tailoring, painted textiles	Willow, natural materials, concrete, sound, film, plaster

Table 8: Field of Practice (multiple responses allowed) comparison 2017 vs. 2018

Question 8: How long have you been working professionally as a maker? (96 respondents)

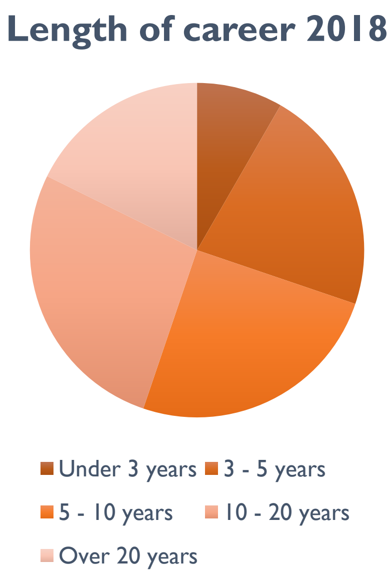

Figure 5: Length of Career 2018

How long	2017 (106 respondents)	2018 (96 respondents)
Under 3 years	9%	8%
3-5 years	24%	22%
5-10 years	19%	25%
10-20 years	24%	27%
20+ years	24%	18%

Table 9: Length of professional career comparison 2017 vs. 2018

The picture remains similar to the figures reported in 2017. 45% of respondents have been working professionally as a maker for over 10 years (2017: 48%), and there is still a healthy number of early career makers at 30% working for under 5 years (2017: 33%) (see Figure 5 and Table 9).

Question 9: Are you registered for VAT? (87 respondents)

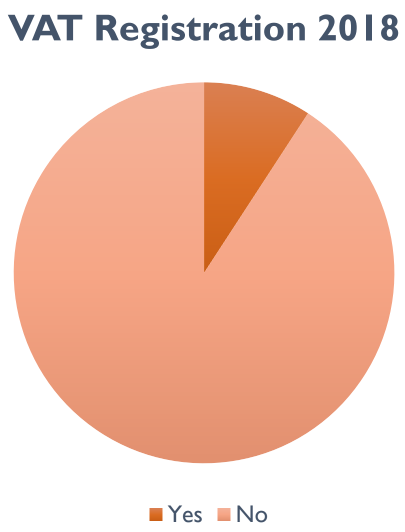

Figure 6: VAT registration 2018

2017 (99 respondents)		2018 (87 respondents)	
Yes	No	Yes	No
5%	95%	9%	91%

Table 10: VAT Registration comparison 2017 vs. 2018

UK businesses are required to register for VAT when their turnover exceeds £85,000[7]. Most craft businesses surveyed are not registered for VAT, although in this sample there is a slightly higher percentage registered (9% vs 5% in 2017) (see Figure 6 and Table 10).

[7] See https://www.gov.uk/vat-registration for details.

NEW* Question 10: Are you registered as a sole trader? (87 respondents)

Figure 7: Sole trader registration 2018

2018 (87 respondents)	
Yes	No
90%	10%

Table 11: Sole trader registration 2018

This question is new for the 2018 survey and was included in order to explore further the nature of the craft businesses in the sample. Confirming assumptions on the size and type of most craft businesses, 90% of respondents are sole traders (see Figure 7 and Table 11). It is also reflected in the findings for the Crafts Council report *Supporting makers to export* (Lewis and Bennett, 2018), where 89% of respondents were sole traders.

Question 11: Do you employ other people? (87 respondents)

2017 (99 respondents)		2018 (87 respondents)	
Yes	No	Yes	No
13%	87%	20%	80%

Table 12: Employment of others comparison 2017 vs. 2018

As with the 2017 survey, the majority of respondents do not employ other people as part of their business, although there is a rise from the 2017 survey of 7% in those that do (see Table 12). The small rise may be the difference in respondents for 2018, although it may be worth tracking this aspect to see whether there is any further increase in future years.

Question 12: If you answered 'yes' to Question 11 please specify the contractual status of your employees. Please tick all those that apply. (17 respondents)

Contractual status	2017 (13 respondents)	2018 (17 respondents)
Permanent employees	15%	12%
Fixed-term employees	15%	12%
Contracted (no fixed hours)	15%	0%
Freelancers	77%	94%

Table 13: Contractual status of employees comparison 2017 vs. 2018

17 respondents answered this question (Table 13). There appears to be a sharp rise (17%) in using freelance workers in 2018, and a drop of 15% in the use of contracted workers. There is also a small fall in the numbers reported for permanent and fixed-term employees. Freelance working is very common within the creative industries, and the changes are most likely due to the change of sample. Overall the picture remains similar to 2017, with no increase in capacity for taking on permanent employees perhaps in light of the current economic climate.

Question 13: If you answered 'yes' to Question 11 please specify how many full-time equivalent people work for your business excluding yourself? (Full-time is 35-40 hours per week, so two people each working 20 hours would be one full-time equivalent i.e. FTE) (15 respondents)

2017 (11 respondents)		2018 (15 respondents)	
No. of FTE workers	No. of respondents	No. of FTE workers	No. of respondents
0	3	0	5
0.2	1	0.2	1
0.25	1	0.25	1
0.4	1	0.5	4
1	1	1	2
3	3	2	1
5	1	6	1

Table 14: FTE workers comparison 2017 vs. 2018

10 respondents reported employing additional staff in 2018, with the most FTE people being six within one business. Although the numbers differ slightly from 2017, there is a general picture of part-time working used to support craft businesses (Table 14).

Question 14: Did you use any of these services during the financial year 2016/17? (83 respondents)

2018 (83 respondents)			
Service	Occasionally	Regularly	Never
Outworkers/Freelance makers	37%	10%	53%
Web design/Support	36%	11%	53%
Accountant	31%	19%	50%
Press/PR/Marketing	23%	4%	72%
General admin	6%	8%	86%
Intern (paid)	3%	1%	95%
Intern (unpaid)	6%	3%	91%
Apprentice/s (paid)	1%	1%	97%
Apprentice/s (unpaid)	6%	0%	94%

Table 15: Services used (2018

Mirroring the 2017 results, respondents generally do not use additional services (see Table 15). The most regularly used service is 'Accountancy' (19%), followed by 'Web design' (11%) and 'Outworkers' (10%). Popular occasional services include 'Outworkers' (37%), 'Web design' (36%) and 'Accountancy' (31%), as well as 'Press/PR' and 'Marketing' (23%). There are slight differences to the ordering of services from 2017, but the top spread choices remain the same (See Appendix A1 for 2017 responses).

Currently, we are unaware why respondents do not make more use of different services to support their business. There may be cost implications which prevent makers from investing in support that could help increase sales - communications support, web design or online support – or it may be that the perceived value of such services does not outweigh the initial investment required. Thus, there could be an opportunity for professional development training: supporting makers to have the confidence to build their business in different ways.

Question 15: During this financial year did your business turnover: increase, decrease, stay much the same? (85 respondents)

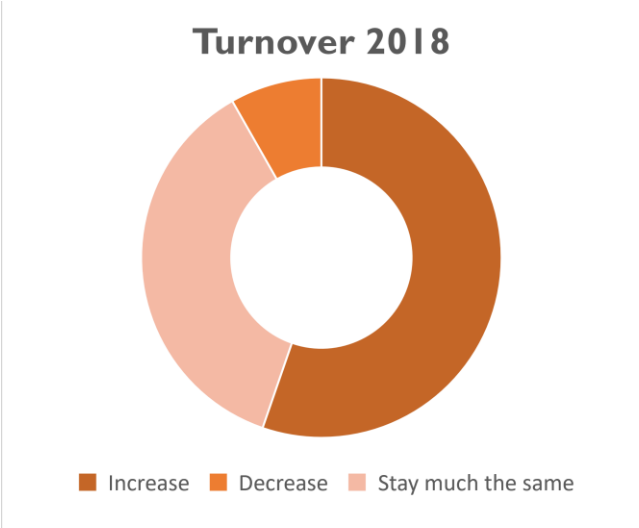

Figure 8: Turnover 2018

	2017 (97 respondents)	2018 (85 respondents)
Increase	57%	55%
Decrease	15%	8%
Stay much the same	28%	37%

Table 16: Business turnover comparison 2017 vs. 2018

55% of respondents saw an increase in turnover in this financial period, with a further 37% remaining much the same as the previous year, and only 8% reporting a decrease (see Figure 8 and Table 16). This is a slightly more stable picture than 2017, where 57% people saw increased turnover, but only 28% stayed the same and a further 15% saw a decrease.

Question 16: What was your total craft related turnover before tax in this financial year? This is income from all craft related activities. (85 respondents)

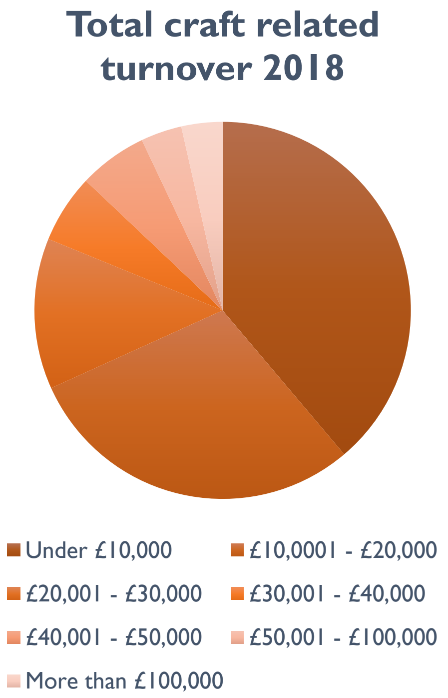

Figure 9: Total craft related turnover 2018

Turnover	2017 (99 respondents)	2018 (85 respondents)
Under £10,000	41%	39%
£10,001-£20,000	25%	30%
£20,001-£30,000	17%	13%
£30,001-£40,000	4%	6%
£40,001-£50,000	7%	6%
£50,001-£100,000	3%	3%
More than £100,000	2%	3%

Table 17: Turnover comparison 2017 vs. 2018

Of 85 respondents, 82% report annual turnover of less than £30,000 (see Figure 9 and Table 17). This is a 2% decrease from 2017. 39% report turnover of less than £10,000, again similar to 2017 figures (41%). This contrasts slightly with the Crafts Council report *Supporting makers to export* (Lewis and Bennett, 2018) where a higher number of 55% of the makers surveyed had a yearly turnover of under £10,000. There are a small number of businesses with a high turnover (3% over £100,000), although as with 2017, this does not necessarily translate into higher earnings (See Question 17 below).[8 9 10 11]

There are many potential reasons for the smaller levels of turnover for craft businesses, including; part-time and portfolio working, year on year differences in sales and commissions, deliberate lifestyle choices, and/or a lack of confidence in business management and development. The part-time and portfolio models of working that is adopted by many is explored in Questions 18-21 below.

NEW* Question 17: How much did you pay yourself from your craft business during the financial year 2016/17? After all relevant costs are deducted, e.g. studio hire, exhibition and fair fees, materials and before tax. (84 respondents)

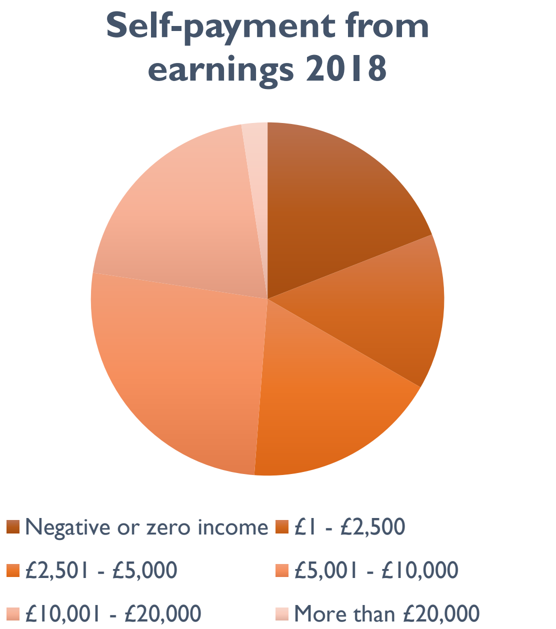

Figure 10: Self-payment from business earnings 2018

2018 (84 respondents)	
Amount	Response
Negative or zero income	19%
£1-£2,500	14%
£2,501-£5,000	18%

[8] To add some level of financial context to these figures (and those in the following questions), in 2017, the typical full-time gross salary in Scotland was £28,354, with the typical part-time gross salary £10,474 (see reference 9 below). These are both higher than the figure reported here. The Scottish Artists Union (SAU) in 2018 suggests an hourly rate of between £21.60 for a new graduate, to £34.58 for an artist with 5-plus years' experience (see reference 10 below). The Scottish living wage is currently £8.45 (note 11), and the sector with the equivalent rate to those the SAU suggests is 'Mining and quarrying' which is noted as the highest in Scotland at £21.43 (excluding overtime) (note 9). The SAU acknowledge that the difficult economic climate may not mean that artists (or makers) are actually paid the rates they suggest, but SAU believes in the necessity of establishing a benchmark to quantify the value of artists' work.

[9] https://sp-bpr-en-prod-cdnep.azureedge.net/published/2017/11/21/Earnings-in-Scotland--2017/SB%2017-80.pdf

[10] http://www.sau.org.uk/documents/rates_of_pay_for_2018.pdf

[11] http://scottishlivingwage.org/article/real_living_wage_hourly_rates_increase_to_875_in_scotland

£5,001-£10,000	26%
£10,001-£20,000	20%
More than £20,000	3%

Table 18: Self-payment from business earnings 2018

In 2017, this question asked respondents to report profit levels, rather than how much they paid themselves. Although the results from both surveys can be discussed together, there may be some differences in how respondents interpreted each question.

In 2018, 51% of those surveyed reported paying themselves £5,000 or under from their business (see Figure 10 and Table 18). This equivalent figure was 60% in 2017 therefore it would seem that perhaps 9% more respondents increased the amount of money they took out of their business in this recent financial year. However, within this '£5,000 and under' bracket, one business reported a turnover of over £100,000. Thus, as noted above, high turnover does not necessarily translate into high profits/earnings.

Negative or zero income still accounts for a reasonable number of the sample: 19% in 2018 (16% in 2017). This is still higher than the number of respondents reporting over £20,000 of earnings, however, as noted in Question 16 above, there could be a variety of reasons why makers may choose to keep their businesses small. Nevertheless, in acknowledging the small income levels reported here, there is the opportunity for the craft sector to offer professional development opportunities to those who wish to grow their business and increase their earning potential. Question 27 below confirms that 87% of respondents do have the desire for growth, suggesting a key role for the organisation going forward.

Question 18: Please tick any of the following activities that made up your craft related income in financial year 2016/17. Tick all that apply. (80 respondents)

Activity	**2017 (100 respondents)**	**2018 (80 respondents)**
Making and selling contemporary craft objects	80%	90%
Teaching craft to less formal groups, e.g. evening classes, workshops	53%	44%
Teaching or lecturing in art/craft/design at a FE/HE institution (craft or design related)	20%	17%
Work for other business sectors using craft and design skills/knowledge	14%	16%
Grants from trusts or public bodies	28%	12%
Other craft related activity (please specify)	5%	11%
Owning, running or working in a commercial gallery or craft shop	13%	9%
Being a craft maker in residence	12%	7%
Curating exhibitions	3%	7%

Teaching art/craft/design in a primary/secondary school (craft or design related)	6%	5%
Running or organising craft events such as exhibitions or fairs	7%	2%
Writing professionally about craft	4%	2%
Private investment including sponsorship	2%	1%
Crowdfunding	0%	1%
Working in a public museum or gallery (including in the museum shop)	2%	0%

Table 19: Craft related activities comparison 2017 vs. 2018

In 2017, the number of activities per person included both craft and non-craft related activities. In 2018, these questions have been split to gain a more accurate picture of how people split craft and non-craft related work across their schedule. Table 19 above shows both 2017 and 2018 results but based numerically on the current 2018 survey.

The top five craft activities remain the same, although in a slightly different order from 2017. The majority (90% or 81 makers) report 'Craft activity: selling works (retail and trade, including commissions)' to be a part of their total income, with 22% of this group reporting that making and selling works is the sole activity making up their total income (see Question 21).

Teaching is still a popular additional activity, with less formal teaching again taking the second highest place at 44% (53% in 2017). FE/HE teaching, grants, and using craft skills in other sectors are all key activities making up total craft related income.

As with 2017, it is worth noting how many different activities makers engage in to make up their craft related income (although in 2017 this figure was based on all activities, both craft and non-craft related, therefore the numbers here are not compared between years). Figure 11 and Table 20 below show that in 2018 makers are engaged in up to seven different craft related activities. 36%, or 28 respondents, are solely involved in making and selling objects.

One respondent has seven different craft related aspects to their portfolio career. Two or three activities is common, with 51% of respondents noting these figures. If non-craft related figures were added to these then the number of activities overall would increase for those with additional sources of income (see Question 19 below for more details). Thus, the portfolio working highlighted in the previous sample is confirmed this year.

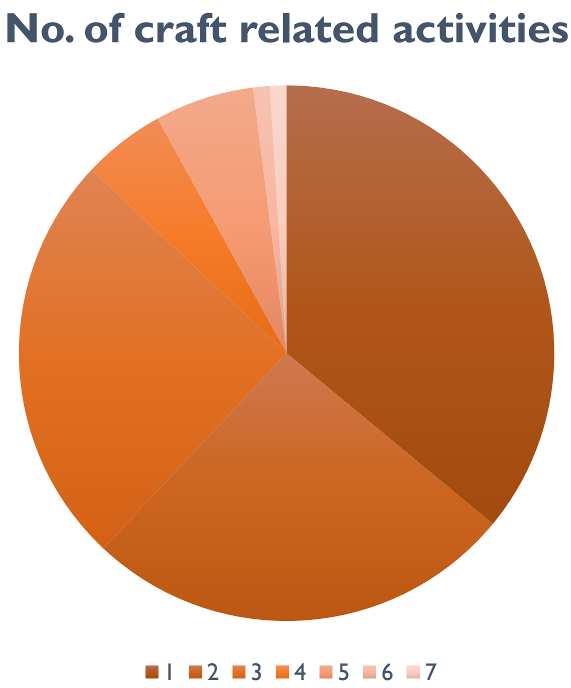

Figure 11: Number of craft related activities 2018

2018 (80 respondents)		
No. of craft related activities per person	No. of respondents	% of respondents
1	28	36%
2	21	26%
3	20	25%
4	4	5%
5	5	6%
6	1	1%
7	1	1%

Table 20: Number of craft related activities per person 2018

Question 19: Did you have any non-craft related income in financial year 2016/17? (85 respondents)

2018 (85 respondents)	
Yes	No
59%	41%

Table 21: Percentage of those with non-craft related income 2018

In 2017, 63% of respondents reported having non-craft related income, which was higher than the *Craft in an age of change* (2012) figure of 49%. In 2018, 59% of respondents note non-craft related income, slightly down on last year, but still 10% higher than the 2012 figure (see Table 21).

Question 20: If you answered yes to Question 19 please indicate any of the following activities that make up your non-craft related income. Tick all that apply. (51 respondents)

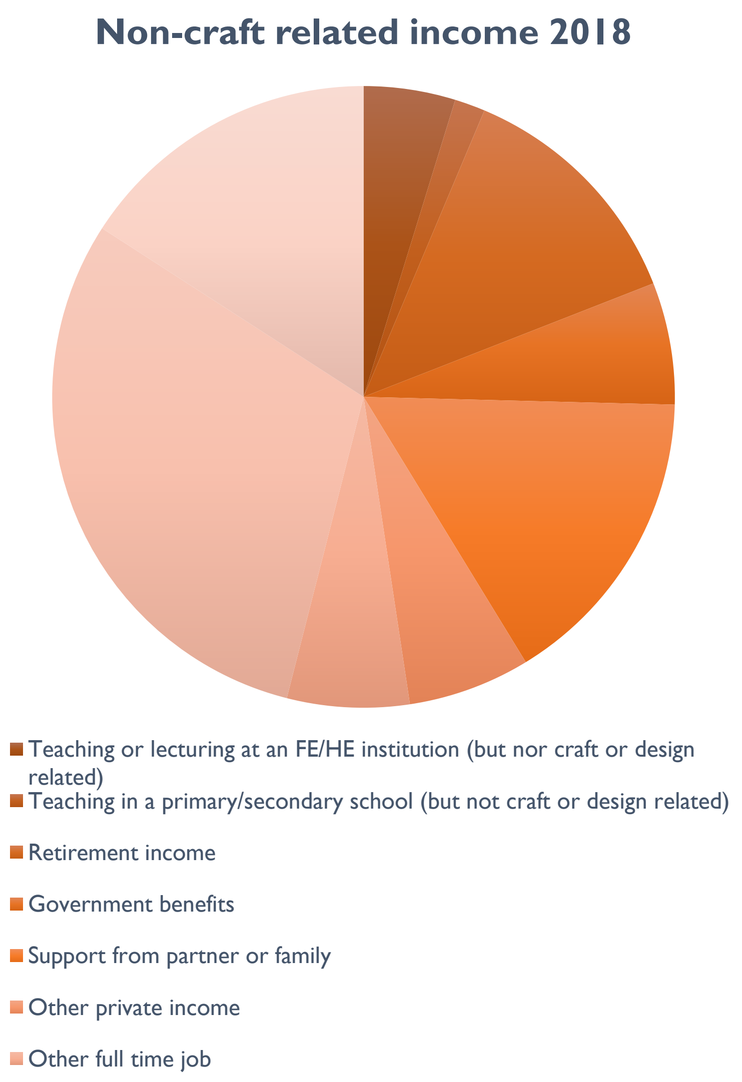

Figure 12: Activities making up non-craft related income 2018

2018 (51 respondents)		
Activity	No. of respondents	% of respondents
Teaching or lecturing at an FE/HE institution (excluding craft or design related)	3	6%
Teaching in a primary/secondary school (excluding craft or design related)	1	2%
Retirement income	8	16%
Government benefits	4	8%
Support from partner or family	10	20%
Other private income	4	8%
Other full-time job	4	8%
Other part-time job	19	38%
Other income (please specify)	10	20%

Table 22: Activities making up non-craft related income 2018

'Other part-time jobs' (38%) are the most common activity that complements craft related work, followed by 'Support from partner or family' (20%), 'Other income' (20%), and 'Retirement income' (16%) (see Figure 12 and Table 22). Other income is made up of such things as property rental, non-craft related businesses or other educational activities.

2018 (51 respondents)			
No. of craft related activities	No. of non-craft related activities	No. of respondents	% of respondents
0	1	3	6%
0	2	2	4%
1	1	13	25%
1	2	2	4%
1	3	1	2%
2	1	10	19%
2	2	5	10%
3	1	9	18%
3	2	2	4%
4	2	1	2%
5	1	2	4%
6	1	1	2%

Table 23: Numbers for all activity making up total income 2018

Table 23 above shows the relationship of craft related to non-craft related income for those who reported having some non-craft related income. One non-craft related activity is most common, making up 74% of respondents. 24% engage in two non-craft related activities, with only 2% engaged in three non-craft related activities. The numbers engaged in non-craft related activities offer additional evidence of the portfolio working approach required for those in craft. For example, of the 28 respondents reporting only one craft related activity making up total income (see Question 18 above), 16 of these also engage in non-craft activity, leaving only 12 respondents, or 15%[12] making enough money from one craft related activity alone.

Please note, that a zero in Table 23 means that the respondent has undertaken no activity in this category during the financial year surveyed.

Question 21: What proportion of your total income comes from the following sources? Please record your answer as a percentage figure. Your overall total must be 100%. (83 respondents)

The phrasing for this question changed from the 2017 survey to group types of income sources together. The options for this question in 2018 were:

2018 (83 respondents)		
Source of income	No. of respondents noting this source	% of respondents noting this source
Craft activity: selling works (retail and trade, including commissions)	81	98%
Craft activity: workshops, education etc.	47	57%
Non-craft employment	33	40%
Craft related employment	27	33%
Non-employment related income (private income, benefits etc.)	26	31%
Craft activity: grants, trusts, residencies etc.	20	24%

Table 24: Sources of income 2018

Making and selling works is noted by an overwhelming majority of respondents – 98% (the comparable figure in 2017 was 80%). Workshops and education remain popular, as is non-craft employment (see Table 21). To offer more detail, survey respondents were asked to note the overall percentage of income for each source. Below, details for selling works is noted (see Figure 13 and Table 25), as well as non-craft activity (see Figure 14 and Table 26).

Out of the 81 makers who reported ‘Craft activity: selling works (retail and trade, including commissions)’ as a main source of income, 22% reported that this was their only source of income. Some of these respondents engage in other craft related activities, such as workshops/education or grants/trusts/residencies. 65% receive no income from non-craft related employment, suggesting that even if sales may not be the primary avenue for income, then other craft related activities make up some of these respondents’ income, as well as non-employment related income.

[12] 15% of those answering Question 18 - 20. Percentages across the report are approximate, as the number of respondents changes from question to question across the survey as a whole.

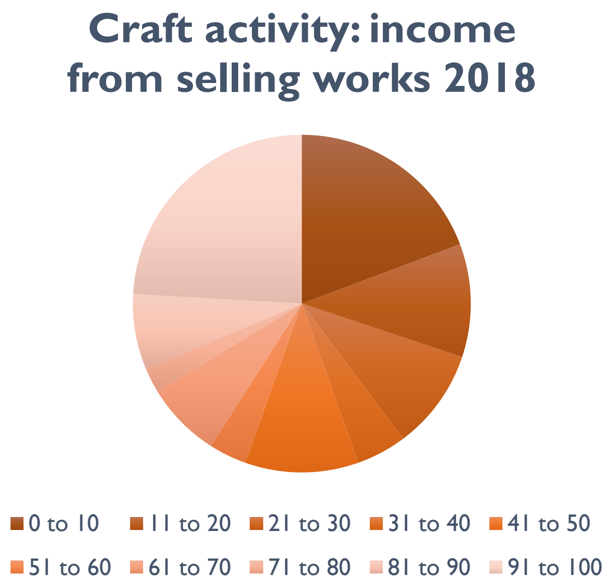

Figure 13: Craft activity: income from selling works 2018

2018 (83 respondents)		
% of total income from selling works	No. of respondents	% of respondents
0	3	3%
1-10	13	16%
11-20	9	11%
21-30	8	10%
31-40	4	5%
41-50	9	11%
51-60	3	4%
61-70	6	7%
71-80	2	2%
81-90	6	7%
91-99	2	2%
100	18	22%

Table 25: Craft Activity: income from selling works 2018

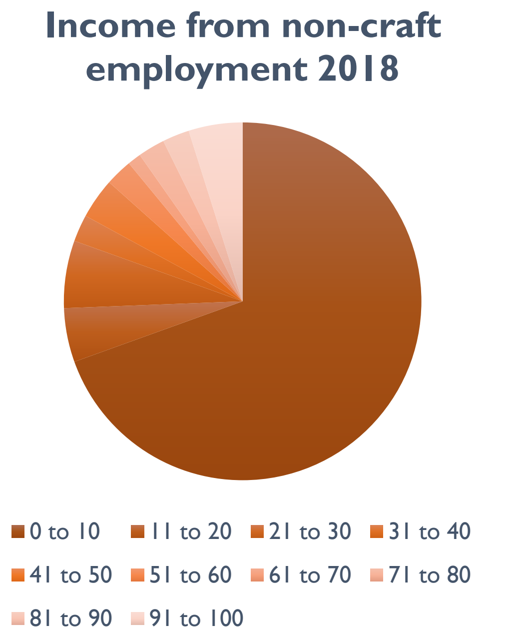

Figure 14: Income from non-craft employment 2018

2018 (83 respondents)		
% of total income from non-craft employment	No. of respondents	% of respondents
0	55	66%
1-10	3	4%
11-20	4	5%
21-30	5	6%
31-40	2	2%
41-50	3	4%
51-60	2	2%
61-70	1	1%
71-80	2	2%
81-90	2	2%
91-94	0	0%
95	2	2%
99	1	1%
100	1	1%

Table 26: Income from non-craft employment 2018

Question 22: Which ways do you sell your work? Tick all that apply in order of sales value with 1 being the highest. (88 respondents)

Options given were:

- Commissions from general public
- Commissions from businesses (e.g. architects, designers)
- Commissions from institutions (e.g. museums)
- Direct to the public from studio, workshop, home
- Through a commercial gallery or exhibition (exhibition sales)

- Through a craft shop (including shops attached to galleries or museums)
- Through craft fairs
- Through street markets
- Direct to general retailers (other than galleries)
- Your business website
- A third-party website
- Social media (Facebook etc.)
- Word of mouth
- Trade fairs
- Pop-up shops
- Other

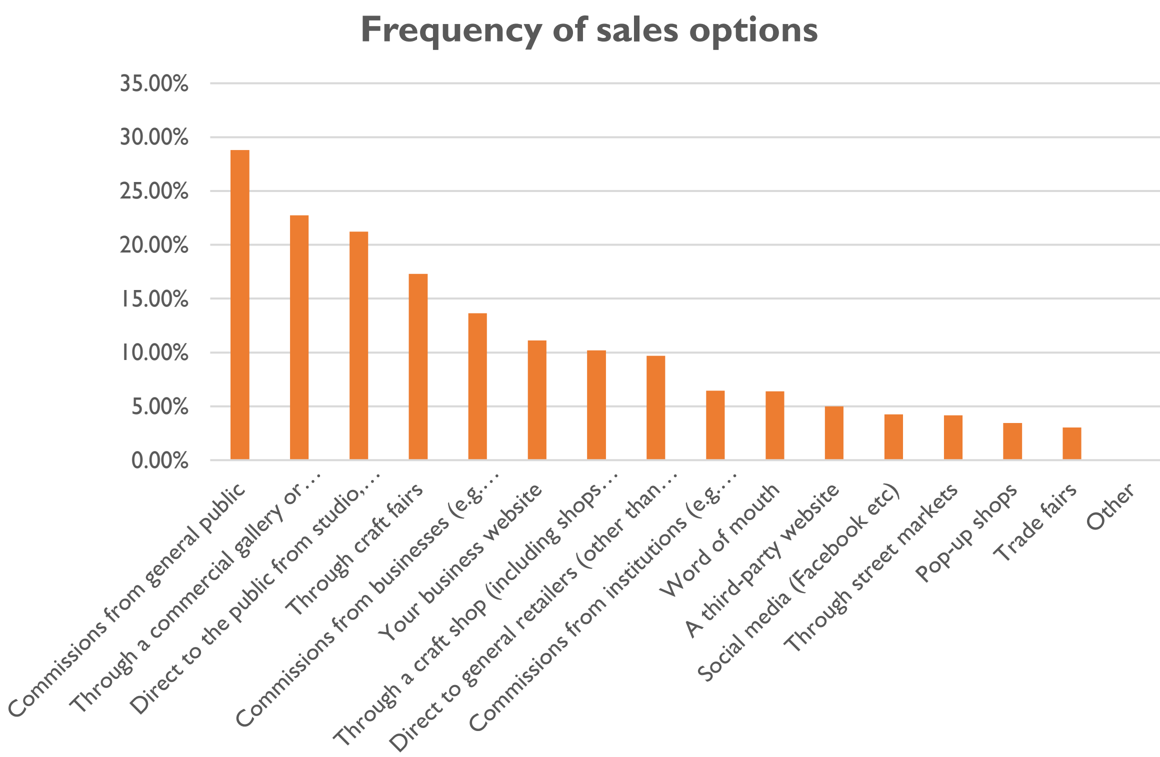

Figure 15: General frequency of sales options 2018

This question differs slightly from the 2017 survey, where two separate questions examined the ways in which makers sell their work (Question 18), and the top three in terms of sales value (Question 19). In Figure 15 above the general frequency of the answers is shown, giving an overall pattern of sales importance that can be roughly compared with the overall 2017 results.

The top four answers are the same as 2017, although in a slightly different order, with 'Commissions from the general public' still the most popular sales avenue, followed by 'Through a commercial gallery or exhibition' (3rd in 2017), 'Direct to the public from studio/workshop etc.' (2nd in 2017), and finally 'Through a craft shop'. 'Word of mouth', which was very high for 2017 compared with *Craft in an age of change* (2012), having dropped in 2018 from 5th to 9th place, whereas 'Commissions from businesses' seems to have become more popular, rising from 12th to 7th. 'Commissions from institutions' has also risen, from 14th to 8th place.

Below (Table 27), the top three options for sales value are given, each with the top five answers given.

2018 (88 respondents)						
	First highest sales values (1)		**Second highest sales value (2)**		**Third highest sales value (3)**	
1	Commissions from general public	29%	Direct to the public from studio, workshop, home	29%	Commission from institutions (e.g. museums)	26%
2	Through a commercial gallery or exhibition (exhibition sales)	23%	Commissions from general public	24%	Through a craft shop (including shops attached to galleries or museums	18%
3	Direct to the public from studio, workshop, home	21%	Through a craft shop (including shops attached to galleries or museums)	16%	Through a commercial gallery or exhibition (exhibition sales)	18%
4	Through craft fairs	17%	Commissions from businesses (e.g. architects, designers)	16%	Pop-up shops	14%
5	Commissions from businesses (e.g. architects, designers)	14%	Through craft fairs	15%	Direct to general retailers (other than galleries)	13%

Table 27: Top three options for sales value 2018

'Commissions from general public' remains the top answer when including sales value, and there are changes across the remainder of the answers. It is good to see that there is evidence of a confident buying public, as is suggested by commissioning being a popular option. This may be partly down to the fact that jewellery remains the most popular Field of Practice, as commissioning for items such as engagement and wedding rings is often a core part of jewellery sales.

'Commissions from businesses' is also noted in the top five in terms of both the top and second most important avenue for sales value. The overall rise in importance of this option perhaps suggests some significant sales in the 2016/17 tax year.

Please note, that the rows in Table 27 signify the most common combinations of highest sales value (see numbers in first column for order of popularity).

Question 23: What percentage of your sales of contemporary craft objects in 2016/17 came from work exported outside the UK? This includes work sold on your own website to people overseas. (76 respondents)

% of sales	No. of respondents 2017	% of respondents 2017	No. of respondents 2018	% of respondents 2018
0	21	26%	34	45%
1-4	14	18%	7	9%
5-9	14	18%	7	9%
10-19	16	20%	8	11%
20-29	6	8%	7	9%
30-39	3	4%	4	5%
40-49	3	4%	4	5%
50-59	1	1%	4	5%
60-69	1	1%	0	0%
70+	0	0%	1	2%

Table 28: Export sales comparison 2017 vs. 2018

76 makers responded to this question in 2018 vs 79 respondents in 2017. 55% of those surveyed exported work outside of the UK in 2016/17. This is a drop from 74% in the previous survey, but still significantly higher that *Craft in an age of change* (2012), where only 27% of respondents reported exporting their products (based on 2010 figures). More makers reported exports of under 20% in 2017 (54%) vs 2018 (29%), with a higher percentage reporting exports of over 20% (18% in 2017 vs 26% in 2018) (see Table 28).

As noted in the 2017 report, exporting internationally is still something that requires further support to grow and flourish, as there is still a sizeable majority who have yet to fully exploit international markets. The Crafts Council note in *Supporting makers to export* (Lewis and Bennett, 2018) such as a need for networks, understanding of logistics, shipping and customs, and a general lack of knowledge as barriers to exporting. 88% of those surveyed by the Crafts Council also had no written export strategy, whether or not they employed larger numbers of people (suggesting a larger, more established business). They concluded that employing staff does not suggest that there is any more capacity within a business to produce a written export strategy.

Question 24: If you do export work outside the UK, what percentage goes Inside or Outside the European Union? (21 respondents)

There were a number of invalid entries to this question within a total of 40 responses received. The invalid entries were discarded leaving a total of 21 responses to interpret. Please see Appendix A3 for further information about the invalid entries..

2018 (21 respondents)			
% of export sales Inside EU	% of export sales Outside EU	No. of respondents	% of respondents
100	0	6	29%
0	100	8	38%
50	50	2	9%
5	95	1	5%
10	90	2	9%
30	70	1	5%
60	40	1	5%

Table 29: Export Sales Inside and Outside EU 2018

The majority of 57% of respondents had higher sales outside the European Union (EU). 34% had higher sales inside the EU, with the final 9% reporting equal sales across both areas (see Table 29). Lewis and Bennett (2018, p. 6) report from the Crafts Council report *Supporting makers to export* that makers most frequently export to North America (76%), then Europe (66%). Given that Craft Scotland has supported makers to attend shows in the past such as ACC Baltimore and SOFA Chicago, this suggests that US sales could make up a part of exports beyond the EU. As noted in the 2017 report, anecdotal evidence also suggests online sales from makers' own websites could be increasing.

Question 25: What percentage of your international sales came from the following sources? (29 respondents)

There were a number of invalid entries to this question within a total of 41 responses received. The invalid entries were discarded leaving a total of 29 responses to interpret. Please see Appendix A3 for further information about the invalid entries.

2018 (29 respondents)			
Sales channel	No. of respondents citing this channel for international sales	% of respondents citing this channel for international sales	No. of respondents citing this channel for 100% of international sales
Your own website	18	62%	7 (24%)
Other online sites	11	38%	6 (21%)
International retail shows	9	31%	2 (7%)
International exhibitions	7	24%	2 (7%)
Other	4	14%	0 (0%)
International trade shows	3	10%	0 (0%)

Table 30: Percentage of international sales by sales channel 2018

The second column in Table 30 above shows how many respondents cited a particular channel for their international sales. The third column expresses this as a percentage of respondents. The fourth shows how many respondents reported that channel as providing 100% of their international sales (also expressed as a percentage of respondents).

Selling online seems to be the most popular avenue for international sales, whether through the makers' own website (62%), or via other sites (38%). Retail shows (31%) and exhibitions (24%) seem to be more successful than trade shows (10%), with 'other' channels making up 14% of the responses.

The Crafts Council report *Supporting makers to export* (Lewis and Bennett, 2018) uses two different measures when exploring exporting, differentiating between the types of activity used to support exporting and sales channels for overseas sales. This is slightly different to this *Annual Tracking Study* (2018) and therefore may not be directly comparable. However, they find that the most popular activities to support exporting are exhibition or trade events abroad led by UK-based organisations, and the most popular channel for exporting (53%) is representation by a non-UK based organisation (i.e. gallery or agent). 43% of their respondents use e-commerce or internet sales to sell their craft (and of that 93% is through a personal platform). This appears to differ from the respondents featured in this *Annual Tracking Study* (2018).

Question 26: How positive do you feel about maintaining your craft business in the next 12 months? (84 respondents)

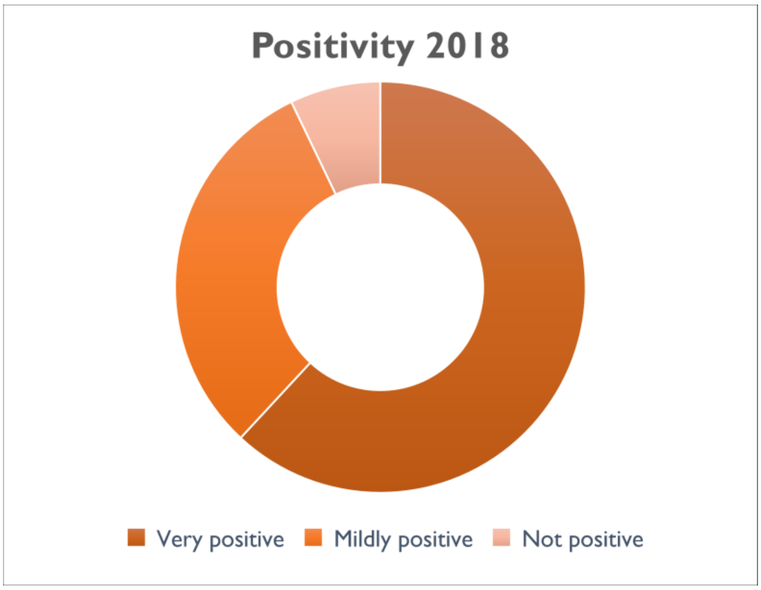

Figure 16: Positivity in maintaining craft business in next 12 months 2018

Answer	2017 (99 respondents)	2018 (84 respondents)
Very positive	71%	62%
Mildly positive	25%	31%
Not positive	4%	7%

Table 31: Positivity in maintaining craft business comparison 2017 vs. 2018

The majority of respondents (62%) feel 'Very positive' about maintaining their business in the next 12 months, with a further 31% feeling 'Mildly positive' (see Figure 16, Table 31). This indicates a sense of optimism within the cohort surveyed. As can be seen in Question 15 above, over half of those surveyed (55%) increased their income, therefore perhaps there is some correlation between increased financial success and increased positivity overall. The results are similar to those for 2017, with only a small percentage of respondents not feeling positive about the year ahead.

NEW* Question 27: Do you have ambitions to grow your business in the next 3 years? (82 respondents)

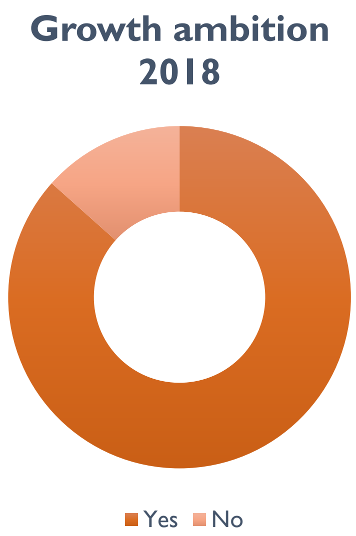

Figure 17: Ambition to grow business in next 3 years 2018

2018 (82 respondents)			
Yes	87%	No	13%

Table 32: Ambition to grow business in next 3 years 2018

The majority of those surveyed wish to grow their business in the next 3 years (see Figure 17 and Table 32). This was a new question for 2018 to understand more about the attitudes and ambitions of those in the sector, as it is not always the case that people wish to grow their business, or if this is a factor impacting the positivity of those in craft businesses. The survey finds that the majority of respondents do wish to grow their business and many require support in achieving this (explored below Question 28).

Q28: What skills or support do you feel you need to help you in your business, whether aiming to grow or not? Tick all that apply. (82 respondents)

2018 (82 respondents)		
Option	Responses	%
Entrepreneurial or business skills	54	66%
Artistic development/inspiration	42	51%
Production capacity	39	48%
Other (please specify)	17	21%

Table 33: Support needed 2018

Business skills are often cited by makers as a primary capacity requiring support so it is unsurprising that this is the most popular option (see Table 33). Artistic development may be desired in terms of having the time to spend upon this activity when struggling to maintain the current business. Production capacity connects into the capacity to create work in more streamlined and cost-effective ways. Other options cited include:

- Curatorial support
- Financial guidance and training
- Digital skills
- Market research training
- Marketing/PR/Social media training
- Sourcing new stockists and outlets
- The transfer of craft skills to other markets

These suggestions offer insight into the potential avenues for Craft Scotland to support makers in future programming. It is also interesting to note that these suggestions connect with Question 14 above outlining how few makers invest in outside services (PR/Marketing; Web Design/Digital etc.) to support their business. Perhaps it is the lack of confidence in these aspects that has some effect on whether makers also feel confident enough to make the choice to invest.

Q29: How satisfied are you with your career? With 10 being highest. (84 respondents)

On average respondents scored their satisfaction as a 7 out of 10. 72 of 84 respondents give a score of 6 or above, suggesting that there is a generally high level of satisfaction with craft as a career within the group surveyed.

Interestingly, the mode was seven for this question. The mode is the most commonly chosen answer from the options available.

**NEW* Q30: What are the factors that contribute most to your career satisfaction? Please tick all that apply with 1 being highest.
(85 respondents)**

There were several invalid or ambiguous responses to this question which make it difficult to provide an accurate picture of the results. Please see Appendix A3 for further information about the invalid entries. However, a rough overview can be offered in Table 34 below:

2018 (85 respondents)		
Option	Response Count	% of respondents
Ability to be creative	77	90%
Learning new skills and approaches	71	83%
Flexible hours	66	78%
Income	63	74%
Other makers/networks	58	68%
Growing my business	57	67%
Opportunity to work from home	53	62%
Other	25	29%

Table 34: Factors contributing to career satisfaction 2018

The most cited factor contributing to career satisfaction is the 'Ability to be creative' (90%), followed by 'Learning new skills and approaches' (83%) and 'Flexible hours' (78%). 'Income' comes fourth, although this is evidently important to those surveyed it is not the main factor that offers career satisfaction. Flexibility within their schedule can also be seen as a high factor, this may also be reflected in the 'Opportunity to work from home'. It could be argued that craft offers the capacity to be creative, with the ability to continue learning throughout a career, connecting into a work-life balance that allows makers to make money whilst retaining a degree of flexibility.

Q31: Please tell us about any additional factors that contribute to your career satisfaction other than those listed in Question 30. (42 respondents)

There were a variety of different factors cited by respondents that contribute to career satisfaction. Common themes emerge (in no particular order):

- The ability to connect with people, whether the public or peers
- Control over your career
- Having a wider impact on others
- The love of making; the craft process itself
- Customer satisfaction
- The ability to challenge yourself
- The location where you work
- Peer recognition

These responses reflect the nature of a creative occupation, where the need to feel personal satisfaction combines with the desire to provide a high-quality and impactful product or service for others. Having control over how, when and in what ways you work is the most common response, so creative and business autonomy is clearly an important aspect for craft makers within those surveyed. Based on these responses, it could be argued that craft can be seen as a lifestyle choice and way of being, as much as it is a specific occupation. A fuller list of responses is provided in Appendix A2.

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Appendices

Appendix A1: 2017 list of additional services used by makers.
Multiple responses allowed. 98 respondents.

Answer options	Occasionally	Regularly	Never
Outworkers/Freelance Makers	26	10	54
Web Design/Support	36	8	45
Accountant	21	27	46
Press/PR/Marketing	28	1	55
General Admin	9	0	72
Intern (paid)	8	4	70
Intern (unpaid)	4	2	76
Apprentice/s (paid)	0	0	80
Apprentice/s (unpaid)	3	1	79

Appendix A2: Question 31 - a list of respondents' comments in full

- Every week is different and I appreciate how varied my career is and has the potential to be in future. All makers have such transferable skills so despite the low income and difficulty to secure stable work I still remain positive that we can carve a niche in most environments.
- Expectation of connecting with people through my work.
- Selling to customers and getting great feedback from them. Having the ability to, in a way, control my income. I know that I didn't make much money that year and it drove me to make more this year and it will do the same next year as well. Hearing friends moan about their jobs/bosses etc. and realising that I have total freedom while I work and that, for the most part, makes the tough part of running your own business worth it.
- Being able to teach to the public, a dying craft trade
- Having a supportive partner; location where the studio is located.
- Ability to make my own mistakes and put them right
- Meeting the people who buy my work directly & getting immediate feed back
- Studio is where I can rest and relax and get away from what I do all day in the therapeutic world
- Working with other people
- Using my creative problem-solving skills teamed up with my education and experience to generate projects that aim to have a wider hopefully positive impact on other people (makers and the general public)
- Travel and see new places
- I love the whole making process from design to a finished piece. I also love the fact that I can be there for my daughter and do something I love.
- Knowing that people who buy my work love owning and wearing it - and tell me when we meet

- I just love doing what I do
- Peer recognition e.g. sales to public collections, recognition from curators, appearance in relevant publications.
- Helping others
- Making environments for the emotional and spiritual wellbeing of the public. Providing exciting, innovative opportunities for other artists.
- Having control of my working life.
- Customer satisfaction
- Working with my life partner
- Achieving goals, making my customers happy, designing
- Customer satisfaction with my work. Being able to collaborate with other makers, inspire the next generation and give back to the community which supports makers, enabling other to discover their creativity and watching them fly!
- Being able to take advantage of opportunities when they arise. Contact with international makers and markets. Being challenged to exceed my expectations
- Continuing to have my own identity as an individual
- Opportunity to work at my own pace, to be satisfied with less.
- Reiterating the importance of creativity though our practices- by making art and creating with our hands. This is a fundamental human activity that regenerates our joy and how the current knowledge-based model of education has to acknowledge its importance so our children will be able to compete with machines.
- Creative satisfaction
- Personal impact whilst developing my own skills in creative environment
- Number 1 on the scale above - being my own boss, having autonomy
- Positive feedback from customers and studio visitors
- Helping others develop creatively
- Autonomy
- Location
- Support from galleries and Creative Scotland
- Living and working as a creator and foreigner is very challenging. But love my ability to create and serve to customer who appreciate my work, which is priceless. That is the reason I can't possible to stop creating new stuff that never in my life time...
- Working for myself and by myself
- That I am still going and making a living doing what I want to do through making my own work and being my own boss.

Appendix A3: Why some answers were marked as invalid

Question 24: Here they were asked 'If you do export work outside the UK, what percentage goes…' and the options were Inside/Outside the EU.

This should have resulted in two answers adding up to 100% (of exports). However, some entries came through as, for example: Inside 2/ Outside 1, or Inside 5/ Outside 0. It is difficult to know how to interpret this information, and instead of assuming interpretation these entries have been discounted.

Perhaps it is to do with the phrasing of the question, which could potentially be re-phrased: 'If you do export work outside the UK, what percentage of those exports goes: Inside the EU/ Outside the EU (answers should add up to 100%).

Question 25: Again an issue with the answers provided not adding up to 100% and thus providing anomalous numerical values.

There were six options, with 'Other' being the final option and this perhaps could have been used to make up the remainder of respondents' choices. Perhaps the question was misinterpreted to mean what percentage of all sales came from international sales of a particular kind? People also answered '0' for all options, which perhaps suggests they did not have any international sales - in this case they should have skipped this question.

Question 30: Respondents were asked: What are the factors that contribute most to your career satisfaction? Please tick all that apply with 1 being highest.

This would suggest a series of answers with numbering from 1-8, depending on how many were picked.

However, some respondents for example gave five different responses but numbered these: 1, 3, 4, 6, 8. Rather than in consecutive numbers – this gives a sense of satisfaction rating – but is not a consistent approach across the makers (the majority of respondents used the 1,2,3,4,5 etc. approach rather than going all the way up to 8).

Again, this could be to do with the phrasing of the question. Detailed then, is offering the response count to each question overall, i.e. how many respondents ticked the option rather than its numerical value.