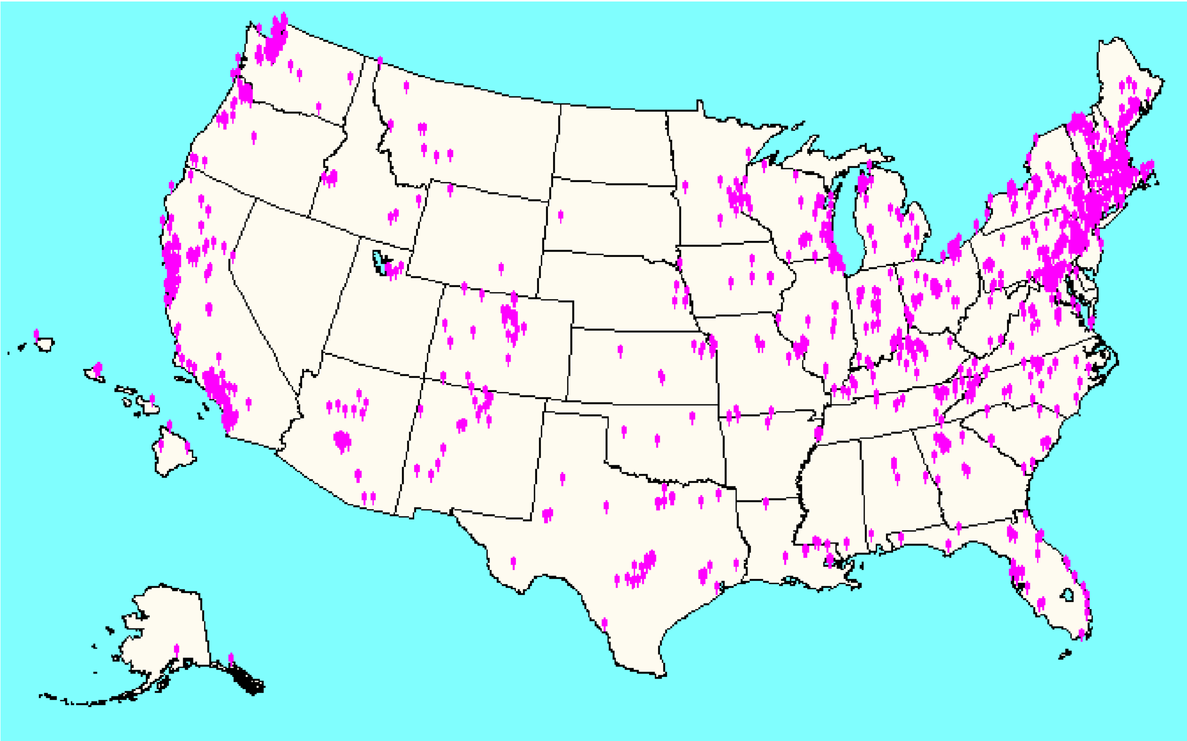
CRAFT EMERGENCY RELIEF FUND
National Craft Artist Research Project
Survey Results

October 2004
by Craig Dreeszen, Ph.D.



Distribution of Survey Respondents

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Purpose

CERF is assessing the needs of professional craft artists by gathering information through a national survey, interviews, and focus groups. CERF is planning to expand its emergency relief assistance as well as broaden services beyond emergency relief. The study will help CERF plan appropriate support that may include: information and referrals about health, safety, and insurance, technical assistance and advocacy for craft artists.

This study is intended to accomplish three results:

1. Gather information that will inform the field, CERF partners, and craft organizations and businesses about the population of professional craft artists;
2. Inform CERF's program planning; and
3. Alert the craft field to a potential broader service role for CERF.

Methods

CERF contracted with Craig Dreeszen, an organizational development consultant and former wood craftsman, to work with CERF on this research project focusing on professional craft artists.

Dreeszen, with input from the CERF staff and board, created the survey instrument using the framework of support to artists developed by the Urban Institute in its 2003 Report "Investing in Creativity: A Study of the Support Structure for U.S. Artists." Dreeszen posted the survey online at http://intercom.virginia.edu/SurveySuite/Surveys/CERF. The survey was active from January 30 through March 15, 2004. CERF staff sent email invitations with live links to the survey, posted a link at www.craftemergency.org, promoted the survey in **cerf**news and asked other craft organizations to forward the invitation to their constituent email lists and post in their newsletters. CERF received responses from 1,554 craft artists, of which 1,189 were professionals.

To be certain that we reported craft income accurately, CERF conducted a brief follow-up survey specifically to clarify whether craft artists were reporting gross craft-sales income and net annual craft sales income. In the follow-up survey sent to CERF's mailing list of 2,500 craft artists, we heard from 278 professional artists.

Acknowledgements

Thanks to a gift from an anonymous donor who made this research project possible.

Thanks to the 1,554 craft artists who took time out to answer our national survey.

Thanks to the following organizations that helped distribute CERF's national survey to their members/contacts:
Artrider Productions, Association of Clay and Glass Artists of California (ACGA), Baulines Craft Guild, Bay Area Ceramics Art Group, the Clay Studio, Craft Organization Development Association (CODA), Contemporary Craft Market, Crochet Guild of America (CGA), Florida Craftsmen, Glass Art Society (GAS), the Furniture Society, Indiana Arts Commission, International Society of Glass Beadmakers (ISGB), Kentucky Craft Marketing Program, Louisiana Craft Guild, National Basketry Organization, National Council for Education in the Ceramic Arts (NCECA), New York Foundation for the Arts, North Country Studio Conference, Northwest Designer Craftsmen, Odyssey Center, Peninsula Glass Guild, Penland School of Crafts, the Rosen Group, Sacramento (CA) Potters Group, Society of Arts and Crafts (SAC), Society of North American Goldsmiths (SNAG), Society for Contemporary Craft, Southwest School of Art and Craft, Tennessee Association of Craft Artists, Wisconsin Designer Crafts Council

Thanks to the following craft artists who participated in CERF's focus group meetings:
Laleah Adams, Chris Ake, Tadao Arimoto, Twyla Arthur, Lucian Avery, Will Baker, Joe Battiato, Harry Besett, Wendy Besett, Ann Brauer, Steven Bronstein, Barbara Brown, Arthur Cavagnaro, Beverly Cavagnaro, Jessie Cotkin, Carol Crawford, Sally Dillon, Kristin Doner, Jane Dunnewold, Christina Edleman, Maureen Ellis, Dan Estabrook, Paul Frehe, Mary Fischer, Leslie Fry, Gini Garcia, John Geci, Suzanne Gentes, Dina Gewing, Rebecca Gifford, Laurie Goddard, Pete Gunkelman, Ken Hanson, Ingrid Hanson, Ted Harper, Rain Harris, Tom Herman, Eric Higgs, Dale Huffmann, Basia Kaminski, Jim Kelso, Michael Kline, Rhonda Kuhlman, Leonie Lacouette, Monique Lajeunesse, Anne Landfield, Lynn Latimer, Heeseung Lee, Jan Loney, Richard Messina, Jonah Meyer, Tom McCarthy, Laura McLaughlin, Natalie-Ann Morris, Beth Mueller, Lenn Neff, Kelly O'Briant, Richard Palan, Charles Parker, Katie Pell, Louise Radochonski, Emily Reason, Daphne Reynolds, Rebecca Roberts, Jan Schachter, Stephanie Schorr, Benjamin Schulman, Josh Simpson, Regina St. John, Barbara Sebastian, Mary Jane Smith, Piper Strong, Ann Testa, Tonya Tarr, Michael Trimpol, Jerilyn Virden, Jan Yager, Fred Yokel, Julie York, Leonid Zakurdayev, Svetlana Zakurdayev, April Zilber, Peter Zubiate

Thanks to the following individuals and organizations who helped coordinate and facilitate focus group meetings:

Asheville, North Carolina
Odyssey Center, Gail McCarthy

Montpelier, Vermont
T.W. Wood Art Gallery, CERF staff

Penland, North Carolina
Penland School of Crafts, Jean McLaughlin

Philadelphia, Pennsylvania
The Clay Studio, Cornelia Carey and Jeff Guido

Pittsburgh, Pennsylvania
Society for Contemporary Craft, Janet McCall, Jim Wilkinson

St. Petersburg, Florida
Bob Lynch, CERF Board

San Antonio, Texas
Southwest School of Art and Craft, Paula Owen

San Francisco, California
Association of Clay and Glass Artists of California (ACGA), Jan Schachter

Shelburne Falls, Massachusetts
Josh Simpson's studio, Cornelia Carey, Craig Dreeszen, Karen Krieger and Josh Simpson

Woodstock, New York
Jorge Arango and Stacey Jarit

Additional thanks to these individuals for their feedback with this research: David Ellsworth, Warren Mackenzie, and Jean Sousa.

Key findings

We heard from 1,554 craft artists. Of these, 76% or 1,189 survey respondents met the CERF definition of professional craft artists as either working 50% or more of their time producing and marketing craft/art work or earning 50% or more of their own income producing and marketing craft/art work.

Section 1 Demographics

Summaries apply to responses from the 1189 professional craft artists (as defined by CERF) unless noted with an * when the report describes results from all 1554 survey respondents.

Craft artists responding to the survey were mostly well established in their careers. They had worked as professional craft artists an average of 15 years. The median number of years was 12 (half worked more and half less than 12 years).

- The largest groups of survey respondents were aged 50 to 59 followed closely by a group aged 40 – 49. None were under 20 years old. The curve bulges with aging baby boomers.

- Two thirds of respondents were female.

- *The largest number of all responding craft artists live in cities or other urban settings, however, they were fairly evenly distributed. Overall 58% live in cities or the suburbs and 41% in rural areas, towns, or villages.

- *The largest number of all respondents were most comfortable with the label "artist." Next most popular was a label specific to their media, e.g., jeweler, wood turner, or ceramic artist. CERF's use of "craft artist" virtually tied for third place with artisan and craftsperson.

  - *We heard from craft artists in all media. Most respondents worked in metal, clay or glass.

Section 2 Validation

*Craft artists most often receive validation or affirmation for their work from family and friends, other craft artists, and buyers/collectors. They get the least validation from grant panelists and award judges, news media (editors, critics, reporters), and from cultural organizations. Artists sought validation from all these sources.

Section 3: Material Supports

- Professional craft artists report the most growth in sales and income from retail sales from their own studio or sales room, followed by retail from craft shows, retail internet, and consignment to galleries. The biggest declines were reported in consignment to galleries and wholesale through craft shows.

- When we compare reported growing and declining sales, we note that the net reported growth, i.e., the difference between the percentage of respondents who report growing sales and those reporting declining sales in each area. The most significant net difference is increased retail sales from studios followed by retail internet, retail from craft shows, and craft-related teaching. Overall, at least a small net growth is reported in every area except wholesale craft shows and wholesale print catalogues, which show a slight net decline in sales.

  The areas with the most reported "up and down with no clear trend," income suggesting volatility (or poor record keeping), are consignment to galleries, retail from own studios, and retail from craft shows.

- Over a quarter of professional craft artists provide three quarters or more of their family's total income from their craft businesses. Overall, nearly four in ten (39%) reported providing half or more of their family's income. A slightly smaller number (37%) provided less than a quarter of their family's total income.

- *Studios of responding craft artists are most frequently in or adjacent to their home. Most frequently they own their studio. It is less common for studios to be downtown, in an industrial area, in a communal space or in another commercial space.

- Over a quarter (28%) of professional craft artists employed or contracted with sub-labor or contractors. The average full time equivalent employee is a bit over one and a quarter (1.28).

- If their craft business or sales were interrupted, about a quarter (23%) could meet business and family expenses for less than one month. The same number (23%) could pay expenses for only one or two months. Just over half (54%) could meet expenses in an emergency for three months or more. Over a quarter (28%) have reserves to carry their businesses and families for six months or more.

- More professional craft artists report adequate insurance for health, fire, and personal liability than for other risks. However, significant numbers have no insurance for these three critical risks: 30% have no fire insurance or personal liability insurance and 18% have no health insurance. The risks for which craft artists are least well insured are: product liability, disability, life, and theft. The fact that so many craft artists maintain studios in their homes has significant implications for insurance. CERF staff observes that many calls for emergency aid result from fire losses that artists mistakenly assumed were covered by their homeowners' insurance.

  Cost of premiums is by far the most commonly reported reason for having inadequate insurance. A large number haven't taken time to research insurance, can't find a provider, or find insurance too complicated to figure out.

- Nearly six in ten (59%) professional craft artists reported some business debt. About 300 professional respondents had business debt greater than $10,000 and of these, 64 had debt equal to or greater than $40,000.

- 52% said most or much of business debt was financed with credit cards. Many financed with bank loan/line of credit. Overall 25% said most or much of debt financed with bank loans or lines of credit.

- *The majority of respondents are satisfied (41%) or very satisfied (16%) that their craft business is stable. Nearly a third (31%) are dissatisfied and a smaller number (12%) are very dissatisfied that this is true.

Section 4 Demand/Markets

- Most professional craft artists report that they distribute their work to multiple markets: national, regional, and local. National and regional marketing are most common. International marketing is less common but still significant.

- Nearly two thirds of professional craft artists report market demand is steady or growing over the past two years (2002 and 2003). A third of the artists reported slow growth of market demand for their work. Over a quarter (28%) report market demand is declining. However, more often artists reported growing rather than declining markets. (The net difference between those reporting growing and those reporting declining market demand is a positive 15%).

- The most common marketing methods are retail sales from one's own studio or sales room (73%) and retail from craft shows (70%). Next most often used is consignment to galleries (61%) and wholesale direct to galleries and stores (53%). Least used are wholesale through reps (10%), wholesale print catalogs (11%), and retail print catalogs (12%).

  The most common barriers to marketing -- by far -- are time pressures, particularly balancing time spent on production vs. marketing for the craft artist who has to do everything alone. Increasing cost of marketing, especially for craft shows, advertising, and photography, is also identified as a significant barrier.

  Many artists described a troubling convergence of increasing show fees and travel costs combined with increased competition, decreased show attendance, and decreased show sales. Craft shows have become a high-risk marketing strategy for many. A craft show jury system, described by many as unpredictable, prevented many craft artists from good business planning and caused incomes to vary widely.

  The third most common barrier sited is the need for access marketing and business skills development especially for planning an effective marketing mix. The economic downturn with sluggish markets for crafts is a barrier sited by many. Some described that the middle range of craft sales had nearly disappeared leaving only high and low end price points.

  A series of factors were barriers to markets for many craft artists: the need for increased public awareness about craft, limited production capacities, competition from other artists and domestic manufacturers, competition from cheap imports, and increasing costs (especially craft shows) vs. decreasing sales.

Quite a few respondents reported aging or health care problems and family obligations that limited their work and marketing. Other significant marketing barriers include: finding a market niche or sales venues, remote location from markets, and working at another job. Some reported problems with galleries -- getting in, depending upon them, or finding them. Some had little interest or aptitude for selling their work. Others reported no significant barriers to marketing.

Section 5 Information

- *Craft artists report that information about grants is most difficult to find. This may be more about the scarcity of grants for craft artists than scarcity of information. Other information that craft artists reported most difficult to find was legal, marketing, business insurance, business management, and health insurance.

- *The Internet tops the list of sources of information. Other craft artists, books and periodicals, and discipline-specific craft organizations are also very important sources of information. National and state craft organizations are important for many as well.

Section 6 Training and Professional Development

- *Most craft artists (70%) report they have access to the professional development workshops and courses they need. A significant number (30%) do not. Most often craft artists said they needed business management training. Marketing is the most often cited skill needed. Next most frequently reported was access to craft or art skills and technique instruction. Also frequently named are computer and Internet instruction; accounting, financial management, and taxes.

- *Only four in ten of all survey respondents found their formal education had adequately prepared them for their craft careers. More often (60%), craft artists said their education had not been adequate.

Section 7 Community and Networks

- *Craft artists maintain peer relations through many sources, most significantly local or state craft associations or discipline specific organizations. Galleries and craft stores, and the craft show circuit are important for many. Educational institutions, teachers and, cooperative studios are important peer networking systems for quite a few artists.

- *While the majority craft artists do not participate in online forums, chat rooms, list serves, or other web-based communities, a significant number (42%) do. This sample is likely skewed toward those who communicate electronically because the survey was promoted by email and completed online.

- *Nearly three quarters of craft artists participating in the survey feel they have adequate connections to other craft artists and other people in the cultural sector. A quarter do not.

- *Eight in ten craft artists felt confident (58%) or very confident (23%) about the future of their craft career. Only 2% were not at all confident.

- *Nearly all (93%) felt the need for a national organization working to strengthen and sustain the careers of craft artists. Of these 69% reported “definitely yes” and 24% reported “yes.”

- *The majority preferred that CERF publish both a print and electronic newsletter.

- When asked for additional recommendations for CERF, most often craft artists thanked CERF or said, “Keep up the good work.” Next most often, artists asked for help with insurance, either by providing information or organizing a group health plan. Frequently survey respondents urged CERF to engage in public advocacy and education on behalf of craft artists and help with learning, especially business skills. Many suggested CERF convene discussions, link with other craft organizations, and provide information. Some urged CERF to keep its focus on emergency relief.

*Indicates results from all survey respondents including those who work less than 50% of their time or earn less than 50% of their income from craft work.

CERF Craft Artist Survey Results

Section 1 Demographics

1.01 Do you spend 50% or more of your time producing and marketing your craft/art work? All respondents N = 1554

75% Yes (1189 respondents)
25% No

1.02 Do you earn 50% or more of your income from producing and marketing your craft/art work? All respondents N = 1554

57% Yes (885 artists)
43% No

A total of 1189 answered yes to one or both questions and met CERF's criteria for being constituents, professional craft artists. Nearly all survey respondents answered questions about their craft careers and likely consider themselves to be professionals. Three quarters reported that they met the higher CERF standards defined as either working 50% or more producing and marketing craft/art work or earning 50% or more of income producing and marketing craft/art work.

In the following report, most results are reported only for professional craft artists as defined by CERF. Answers to some questions are more meaningful for all who responded to the survey. These are noted.

1.03 About how many years have you worked as a professional craft artist?
Report for professional craft artists only

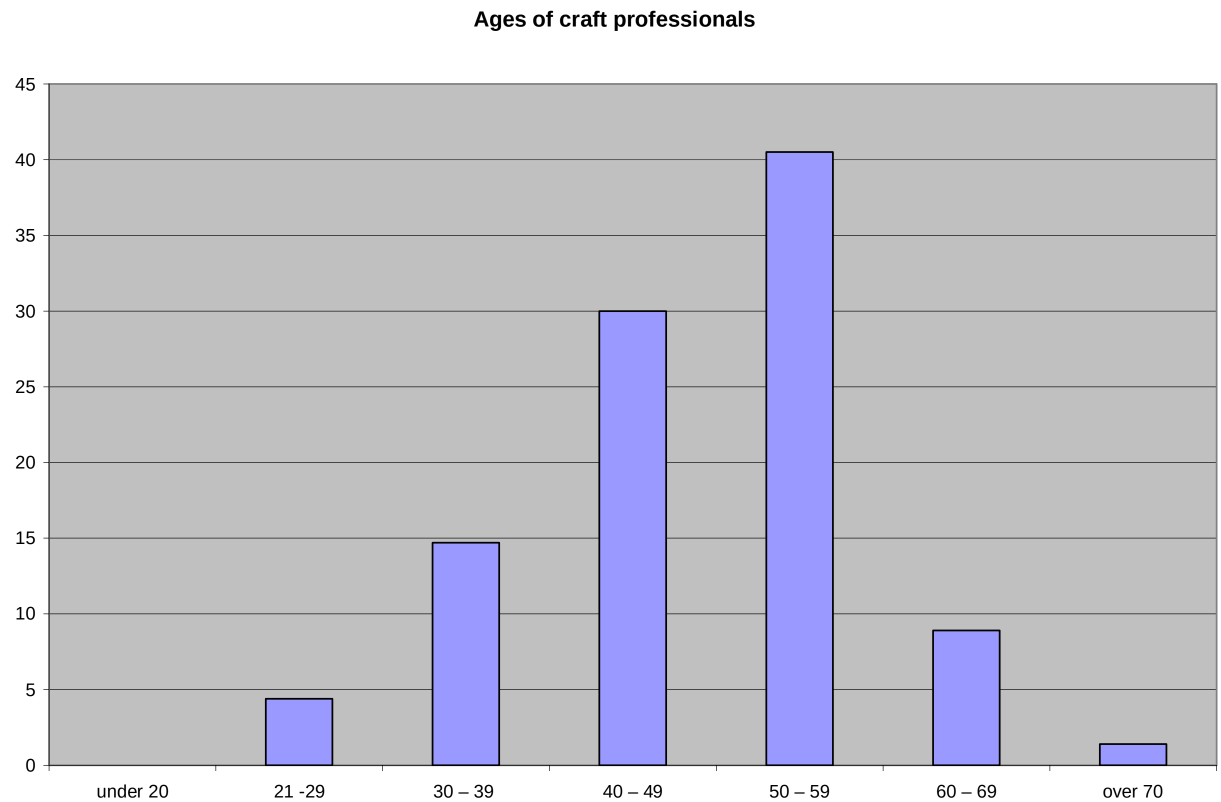
Craft artists responding to the survey were mostly well established in their careers. They had worked as professional craft artists an average of 15 years. The median number of years was 12.

Minimum	Less than 1 year
Maximum	55
Mean	15
Median	12 years

1.04 About how old are you?

The largest groups of survey respondents were aged 50 to 59 followed closely by a group aged 40 – 49. None were under 20 years old. The curve bulges with aging baby boomers There were no significant differences in the ages of professional craft artists compared with all respondents..

	Professional artists	All survey respondents
Under 20 years old	0%	0%
21 -29	04%	06%
30 – 39	15%	16%
40 – 49	30%	28%
50 – 59	41%	38%
60 – 69	09%	10%
Over 70 years old	01%	02%



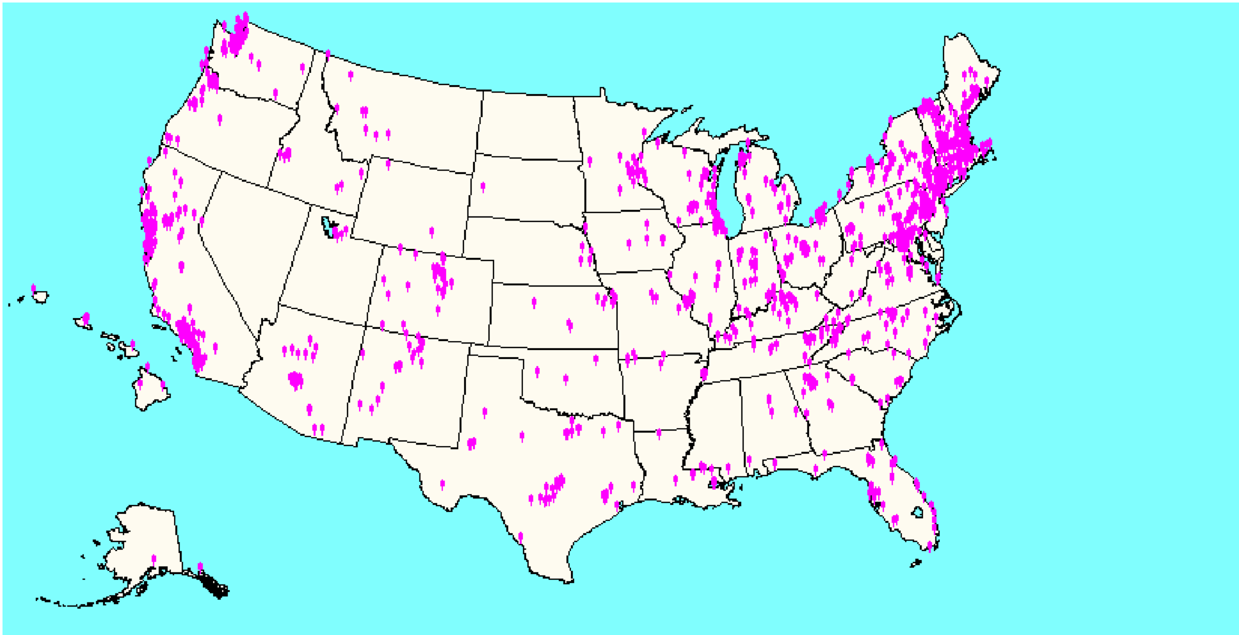
1.05 What is your gender?

Two thirds of respondents were female.

67% Female
33% Male

1.06 What is your zipcode?

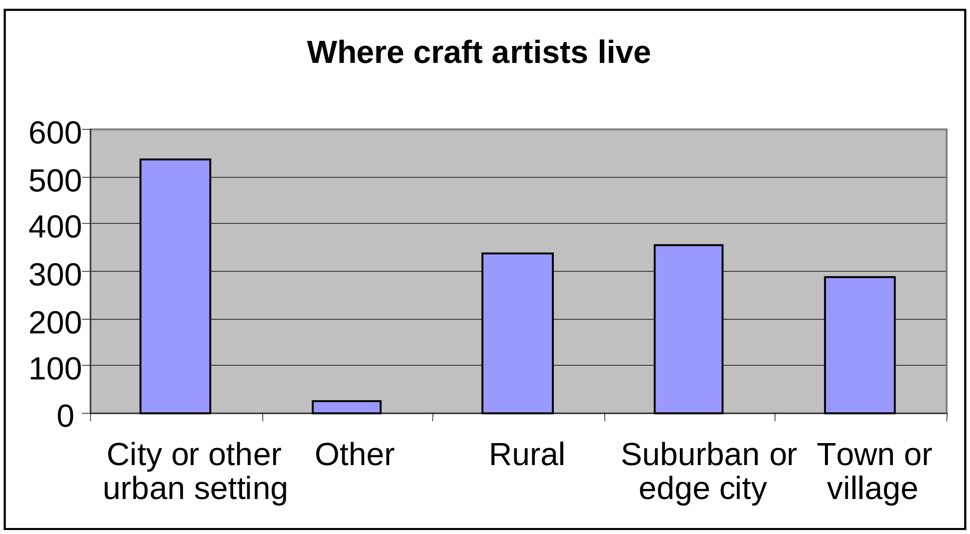
Craft artists responded from all over the United States.



1.06 What best describes the community where you work? (All respondents, not just professionals N = 1547)

The largest number of all responding craft artists live in cities or other urban settings, however, they were fairly evenly distributed. Overall 58% live in cities or the suburbs and 41% in rural areas, towns, or villages.

City or other urban setting	35%
Suburban or edge city	23%
Rural	22%
Town or village	19%
Other	02%

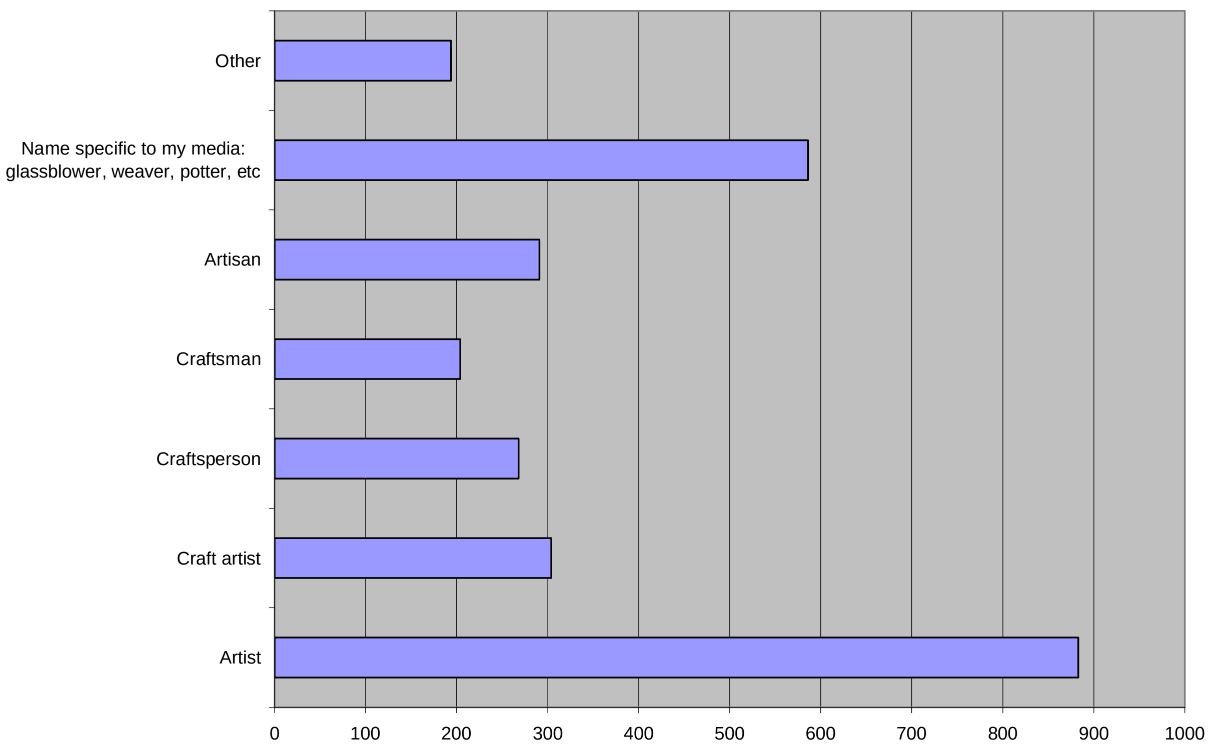


1.08 With what label are you most comfortable? Please check all that you like. (all respondents)

The largest number of all respondents were most comfortable with the label “artist.” Next most popular was a label specific to their media, e.g., jeweler, wood turner, or ceramic artist. CERF’s use of “craft artist” virtually tied for third place with artisan and craft person.

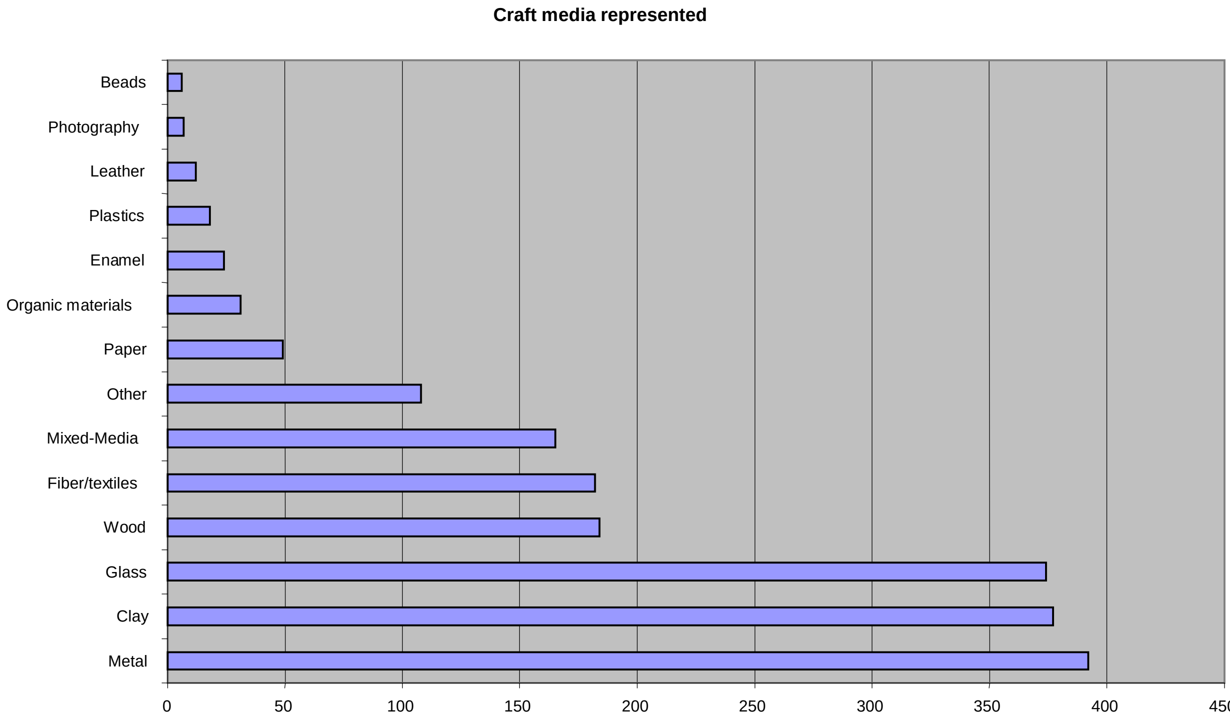
Artist	32%
Craft artist	11%
Craftsperson	10%
Craftsman	7%
Artisan	11%
Name specific to my media	21%
Other	7%

Preference for naming



1.09 In what craft media do you primarily work? (all respondents)

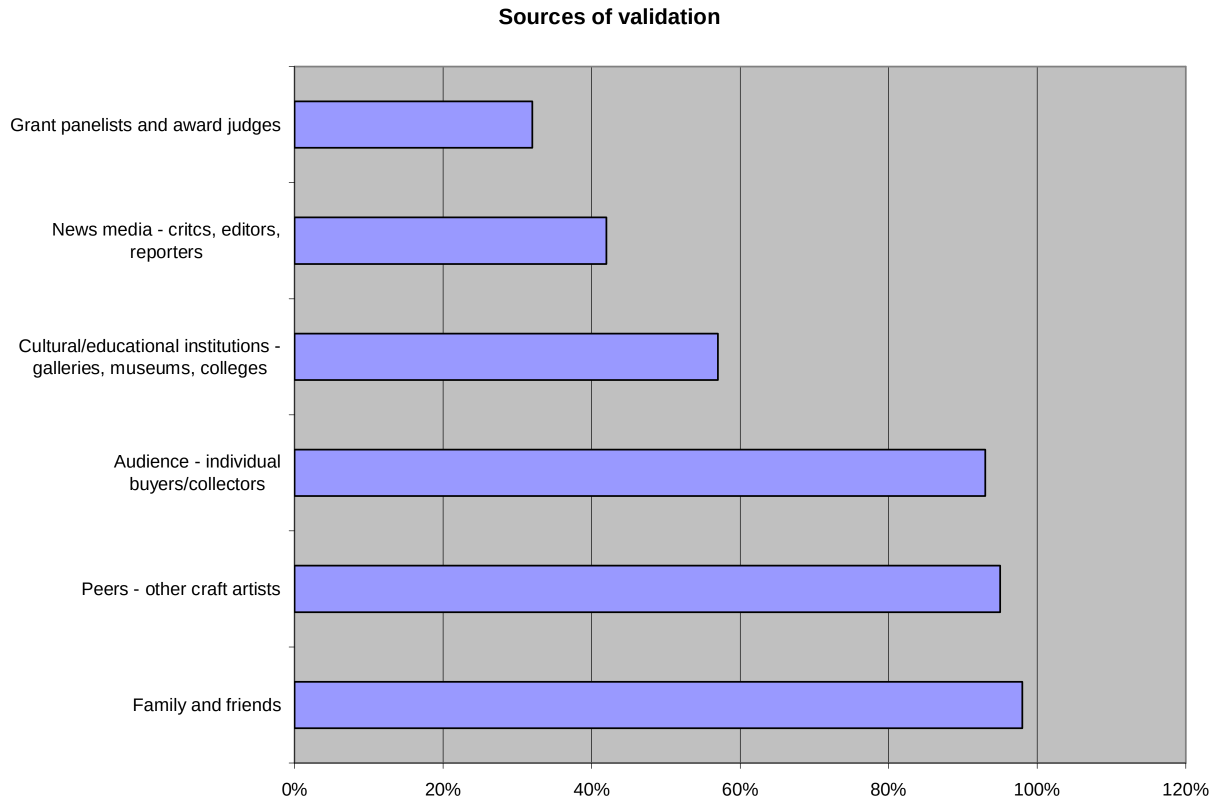
We heard from craft artists in all media. Most respondents worked in metal, clay or glass.



Section 2 Validation

2.01 From what sources do you successfully get validation or affirmation for your work? Where would you most want validation or affirmation? (all respondents)

Craft artists most often receive validation or affirmation for their work from family and friends, other craft artists, and buyers/collectors. They get the least validation from grant panelists and award judges, news media (editors, critics, reporters) and from cultural organizations. Artists sought validation from all these sources.



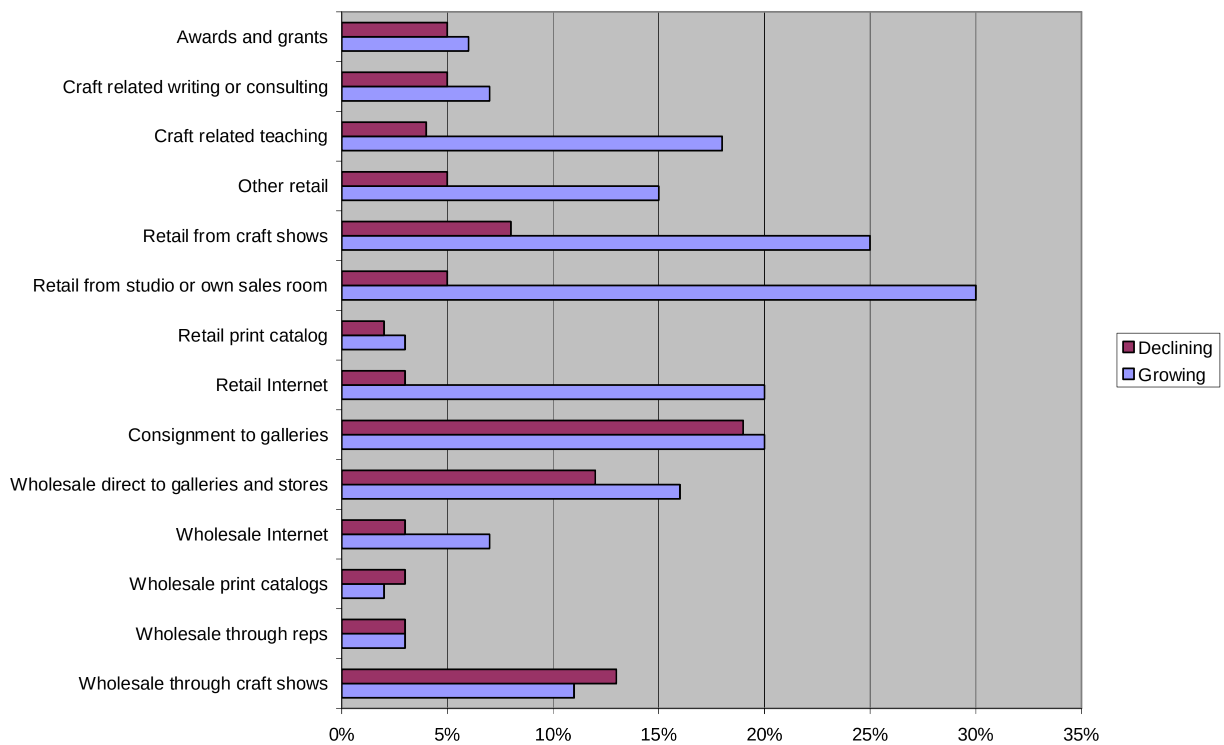
Peers - other craft artists	I don't get, but want validation	5%
Peers - other craft artists	I get validation now	95%
Audience - individual buyers/collectors	I don't get, but want validation	7%
Audience - individual buyers/collectors	I get validation now	93%
Cultural/educational institutions - galleries, museums, colleges	I don't get, but want validation	43%
Cultural/educational institutions - galleries, museums, colleges	I get validation now	57%
News media - critics, editors, reporters	I don't get, but want validation	58%
News media - critics, editors, reporters	I get validation now	42%
Grant panelists and award judges	I don't get, but want validation	68%
Grant panelists and award judges	I get validation now	32%
Family and friends	I don't get, but want validation	2%
Family and friends	I get validation now	98%

Section 3: Material Supports

3.02 What is the general trend of your sales or income over the past two years from each of the following sources? Answers reported here are only for professional craft artists.

Professional craft artists report the most growth in sales and income from retail sales from their own studio or sales room, followed by retail from craft shows, retail internet, and consignment to galleries. The biggest declines are in consignment to galleries and wholesale through craft shows.

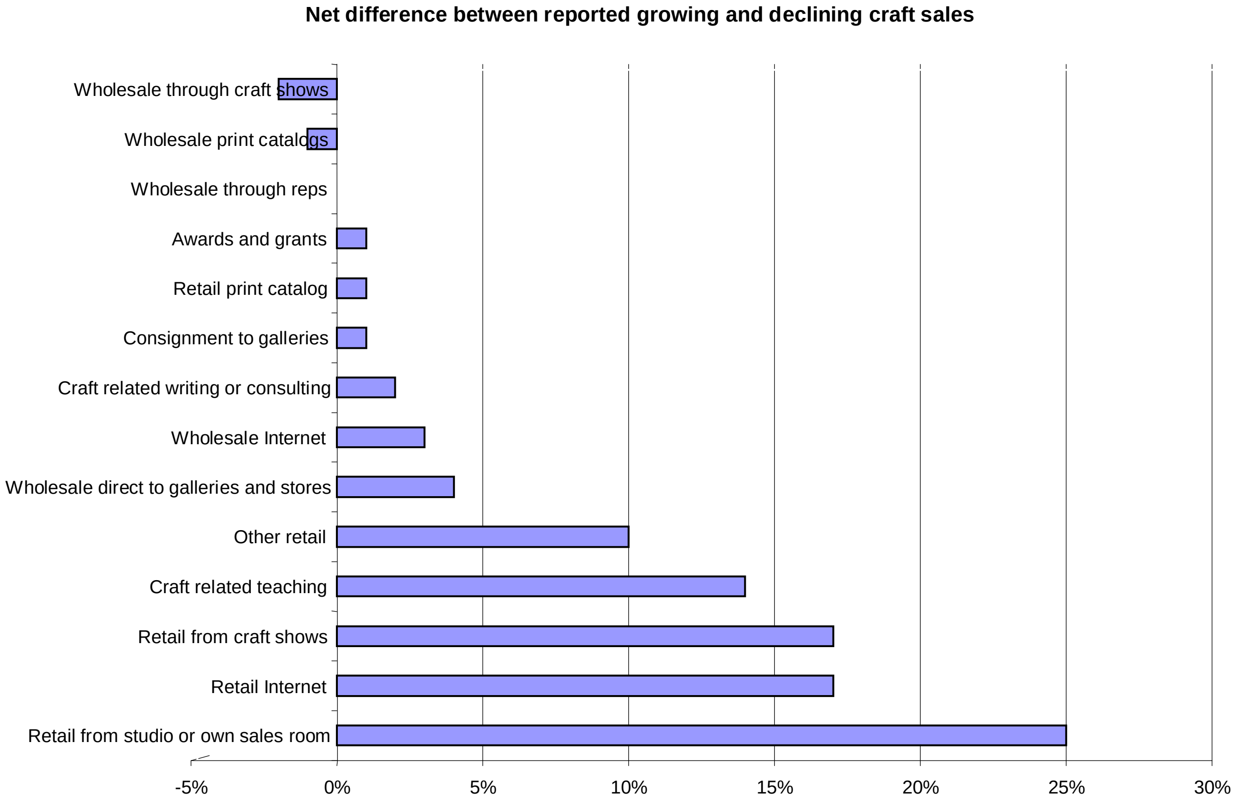
Reporting growing and declining areas of craft sales and income



When we compare reported growing and declining sales, we can note the net reported growth, i.e., the difference between the percentage of respondents who report growing sales and those reporting declining sales in each area.

The most significant net difference is increased retail sales from own studios and sales room followed by retail internet, retail from craft shows, and craft-related teaching. Overall, at least a small net growth is reported in every area except wholesale craft shows and wholesale print catalogues, which show a slight net decline in sales. This analysis ignores reports of steady sales or “up and down with no clear trend.”

Areas with the most reported, “up and down with no clear trend,” income suggesting volatility (or poor record keeping), are consignment to galleries, retail from own studios, and retail from craft shows.



03.02(a) Wholesale through craft shows (numbers in parenthesis report the frequency with which the trend was reported)

11%	(144) Growing
8%	(103) Steady
7%	(94) Up and down with no clear trend
13%	(164) Declining
61%	(984) Not applicable

03.02(b) Wholesale through reps

3%	(43) Growing
2%	(24) Steady
3%	(34) Up and down with no clear trend
3%	(39) Declining
90%	(1334) Not applicable

03.02(c) Wholesale print catalogs

2%	(25) Growing
3%	(39) Steady
2%	(28) Up and down with no clear trend
3%	(38) Declining
89%	(1337) Not applicable

03.02(d) Wholesale Internet

7%	(89) Growing
4%	(48) Steady
6%	(66) Up and down with no clear trend
3%	(34) Declining
81%	(1220) Not applicable

03.02(e) Wholesale direct to galleries and stores

16% (224) Growing
16% (193) Steady
10% (132) Up and down with no clear trend
12% (143) Declining
47% (779) Not applicable

03.02(f) Consignment to galleries

20% (283) Growing
17% (263) Steady
14% (240) Up and down with no clear trend
19% (133) Declining
39% (583) Not applicable

03.02(g) Retail Internet

20% (249) Growing
9% (110) Steady
12% (156) Up and down with no clear trend
3% (40) Declining
56% (910) Not applicable

03.02(h) Retail print catalog

3% (34) Growing
4% (45) Steady
3% (38) Up and down with no clear trend
2% (22) Declining
88% (1303) Not applicable

03.02(i) Retail from studio or own sales room

30% (412) Growing
23% (333) Steady
14% (234) Up and down with no clear trend
5% (81) Declining
27% (433) Not applicable

03.02(j) Retail from craft shows

25% (342) Growing
21% (279) Steady
14% (134) Up and down with no clear trend
8% (203) Declining
30% (527) Not applicable

03.02(k) Other retail

15% (196) Growing
13% (177) Steady
9% (138) Up and down with no clear trend
5% (66) Declining
57% (823) Not applicable

03.02(l) Craft related teaching

18% (261) Growing
14% (220) Steady
6% (93) Up and down with no clear trend
4% (53) Declining
58% (813) Not applicable

03.02(m) Craft related writing or consulting

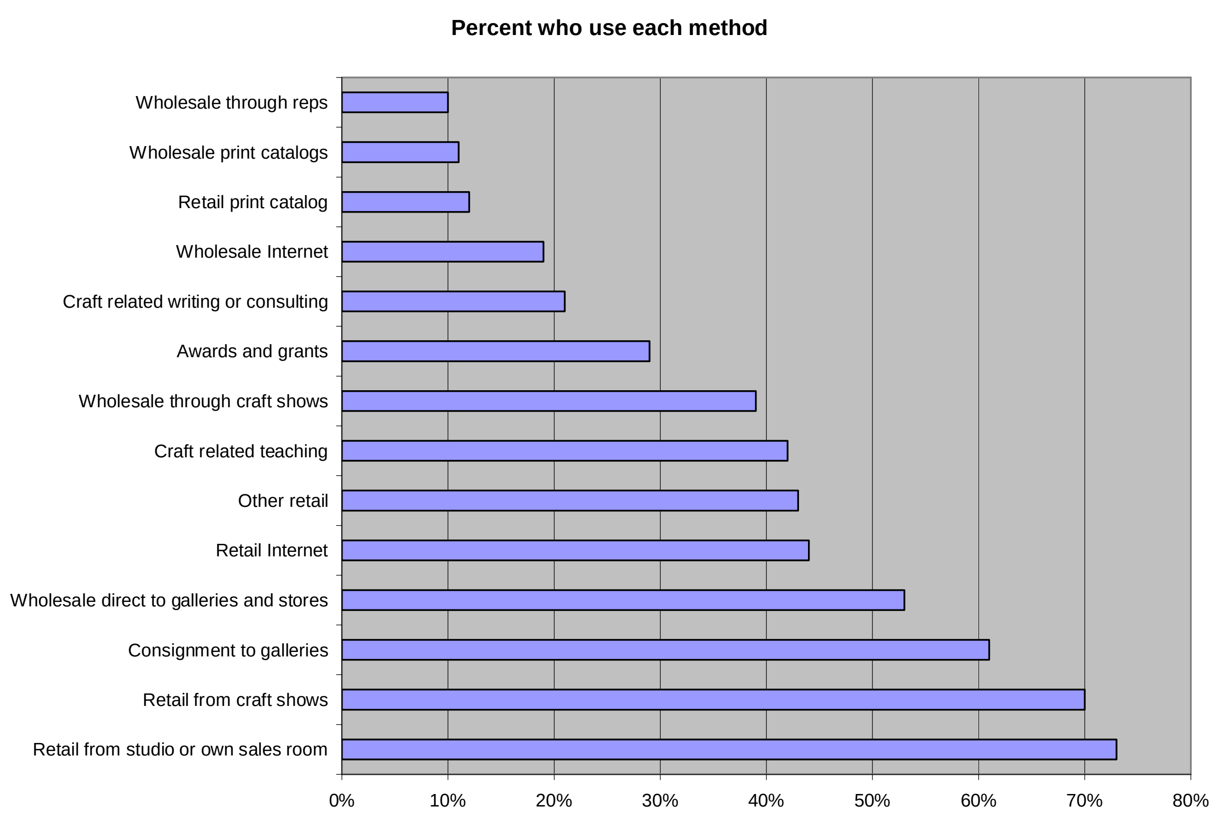
7%	(102) Growing
6%	(82) Steady
11%	(85) Up and down with no clear trend
5%	(24) Declining
79%	(1172) Not applicable

03.02(n) Awards and grants

6%	(84)Growing
6%	(87) Steady
11%	(162) Up and down with no clear trend
5%	(77) Declining
71%	(1062) Not applicable

What marketing methods are used?

When we look simply at what methods are used to market or earn money, we see that retail from one's own studio or sales room (73%) and retail from craft shows are most common (70%). Next most often used are consignment to galleries (61%) and wholesale direct to galleries and stores (53%). Least used are wholesale through reps (10%), wholesale print catalogs (11%), and retail print catalogs (12%)



3.03 Approximately what is your total, annual craft-sales income? Your answer is completely confidential (we won't even know your email address.)

The mean (average) reported gross craft sales in 2003 were $224,000 and mean net earnings were $30,000. The median reported annual gross craft sales were $53,000 and median net earnings were only $8,000. Median means that half of the artists had gross sales above $53,000 and half below; half had net earnings above $8,000 and half below. The largest reported gross sales were $1,400,000 and largest net income was $500,000. The lowest reported gross sales were less than $1,000 and lowest net income was a loss of $1,500.

To be certain that we reported craft income accurately, CERF conducted a follow-up survey with just two questions specifically to ask for gross income to clarify whether artists were reporting gross craft-sales income and net annual craft sales income. The initial survey question was intended to capture net business income, but some reported gross sales. In the follow up survey to CERF's mailing list of craft artists, we heard back from 278 professional artists. The results confirm that in the initial survey, many reported gross, rather than net income. Therefore, only craft sales income findings from the second, clarifying survey are reported here.

Reports for professional craft artists only (N = 278, second survey).

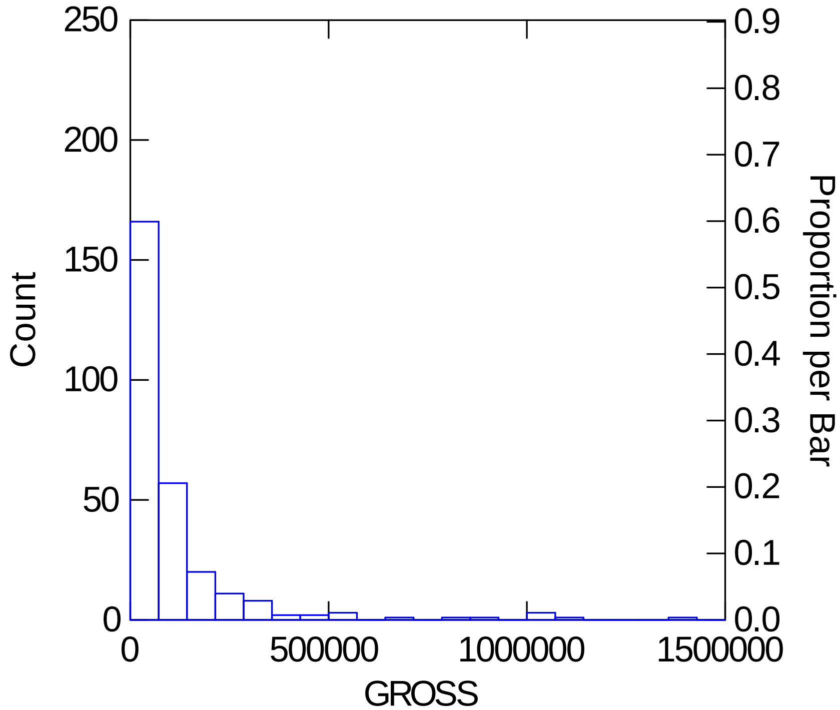
	Gross revenue	Net income
Minimum	$300	-1,500
Maximum	$1,400,000	500,000
Mean	$224,000	30,000
Median	$53,000	8,000

Five grossed $1 million or greater
Six grossed $500K or greater
Seventeen grossed under $10K

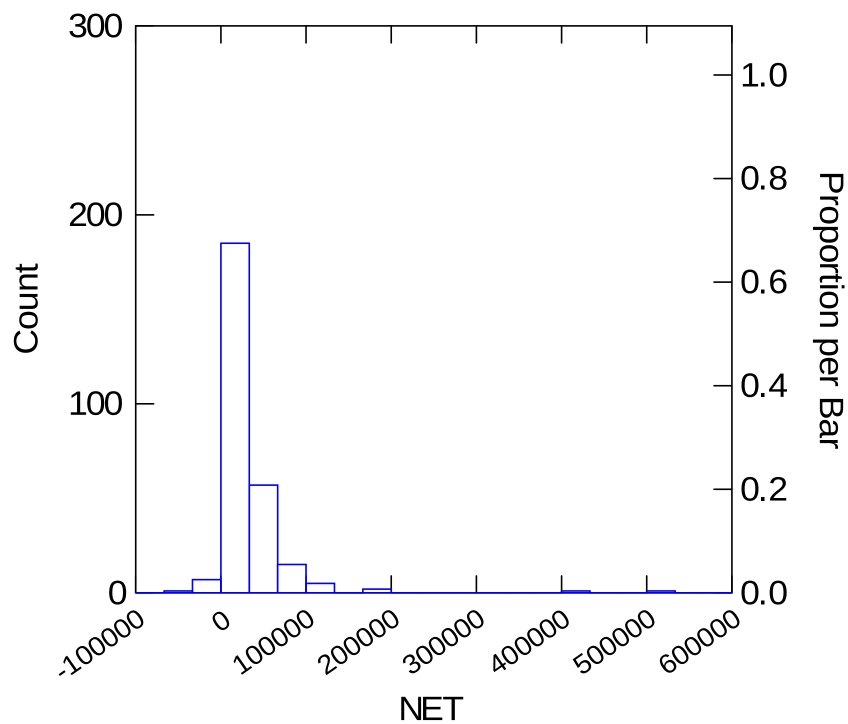
Craft media of artists reporting the largest gross sales (from initial survey data):

Glass	2 @ $1 million, 1 @ $2 million, 1 @ $500K and 1 @ $400K
Metal	2 @ $1 million, 1 @ $2 million, 1 @ $800K and 1 @ 750K
Wood	1 @ $1 million

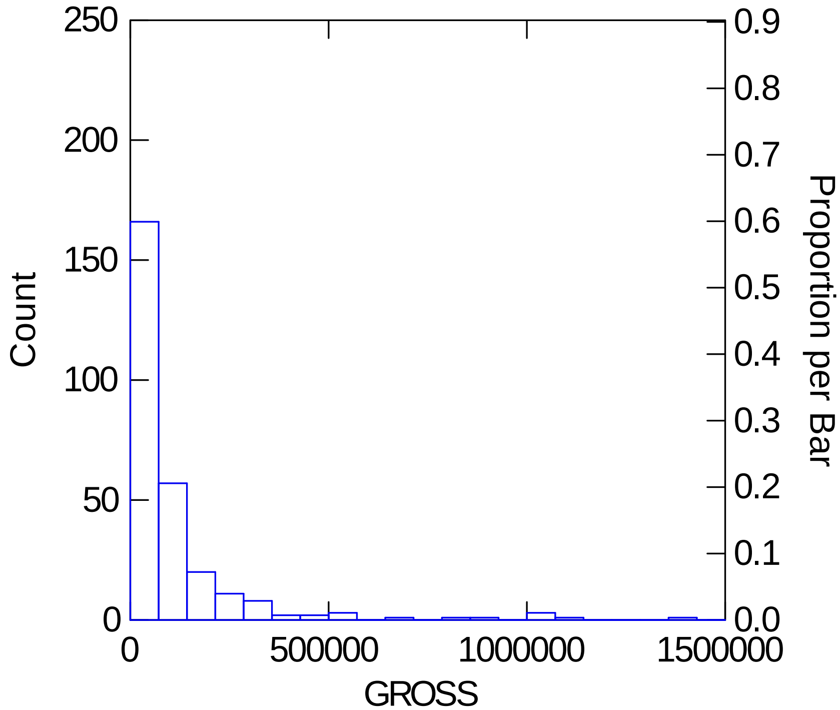
Distribution of Gross Craft Sales – Professionals only N = 278



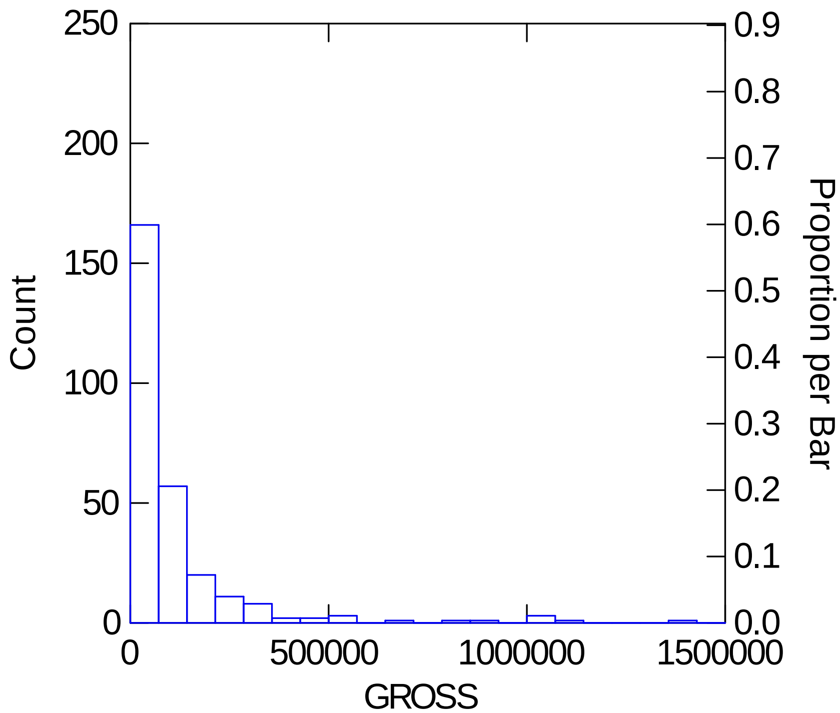
Distribution of Net Craft Sales Income Professionals only N = 278



Distribution of Gross Revenues without the eight largest to illustrate more detail
Professionals only N = 270



Distribution of Net Income without the eight largest Professionals only N = 270



3.04 What is your approximate annual income from other craft-related sources (e.g., teaching, consulting, writing, awards, etc.)?

Report for professional craft artists only

The average income from craft-related sources other than sales was $5,600.

Minimum	$0
Maximum	$90,000
Mean	$5,600
Median	$500

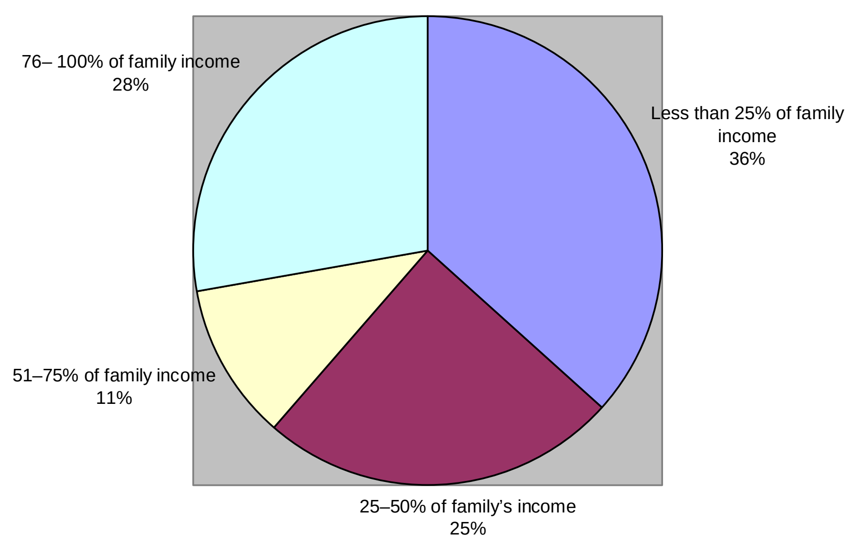
3.05 Your craft-related net income (business revenues minus business expenses) provides approximately what percentage of your immediate family's total annual income?

Report for professional craft artists only

Over a quarter (28%) of professional craft artists provide three quarters or more of their family's total income from their craft businesses. Overall, nearly four in ten (39%) reported providing half or more of their family's income. A slightly smaller number (36%) provided less than a quarter of their family's total income.

36%	Less than 25% of family's total income
25%	25 – 50%
11%	51 – 75%
28%	76 – 100% of family's total income

Craft contribution to family income



3.06 Please check which of the following statements are true about your studio or production facilities. Check all that apply.

Report for all survey respondents

Studios of responding craft artists are most frequently in or adjacent to their home. Most frequently they own their studio. The frequency of home studios has significant implications for insurance. CERF staff observe that many calls for emergency aid result from fire losses that artists mistakenly assumed were covered by their homeowners' insurance.

It is less common for studios to be downtown, in an industrial area, in a communal space, or in another commercial space.

Count (not percentage) of all responses (professional and others) some checked several choices

Studio is in or adjacent to home	1029
Own studio	964
Have access to studio/production facility	501
Rent studio	246
Studio is in downtown area	157
Other	124
Studio is in industrial area	117
Studio is in communal arts space	103
Studio is in other commercial space	72
Work in someone else's studio	66

3.07 How many full-time equivalent employees (include piece workers, sub-labor, and contractors) did you hire or contract last year?

Report for professional craft artists only

Over a quarter (28%) of professional craft artists employed or contracted with sub-labor or contractors. Craft artists employ, on average, one and a quarter full-time-equivalent employees. (1.28).

Maximum	25 full time equivalent employees, sub-labor or contractors
Mean	1.28
Median	1

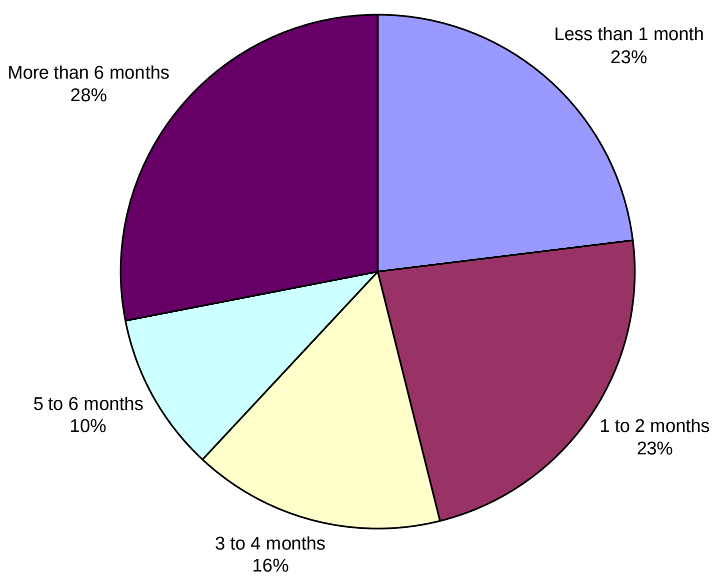
3.08 If your business or sales were interrupted, about how long could you meet business and family expenses with your current working capital (savings, cash, and accounts receivable)?

Report for professional craft artists

If their craft business or sales were interrupted, about a quarter (23%) could meet business and family expenses for less than one month. The same number (23%) could pay expenses for only one or two months. Just over half (54%) could meet expenses in an emergency for three months or more. Over a quarter (28%) have reserves to carry their businesses and families for six months or more.

23%	Less than 1 month
23%	1 to 2 months
16%	3 to 4 months
10%	5 to 6 months
28%	More than 6 months

If income interrupted how long expenses could be met

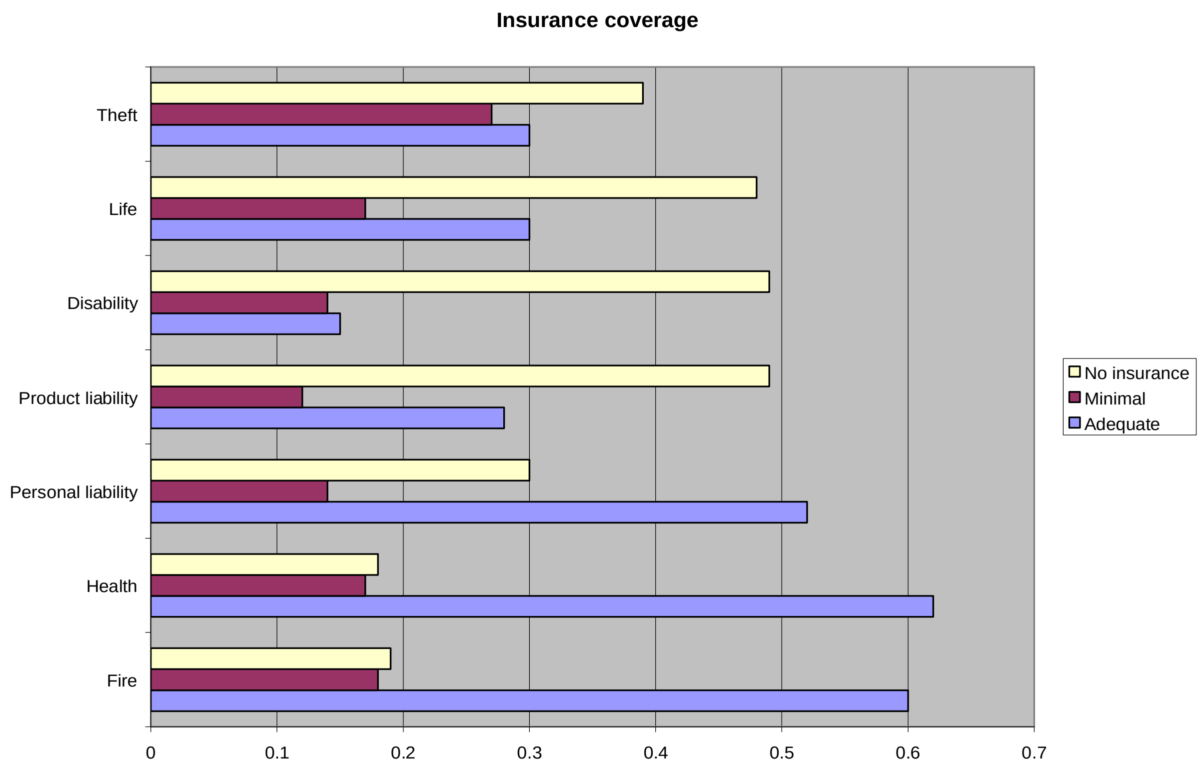


3.09 For each type of risk, please note your current insurance coverage. (If you have business insurance that covers multiple risks, check each risk for which you are insured).

Report for professional craft artists only

More professional craft artists have adequate insurance for health, fire, and personal liability than for other risks. However, significant numbers have no insurance for these three critical risks. 30% have no fire insurance or personal liability insurance and 18% have no health insurance. The risks for which craft artists are least well insured are, product liability, disability, life, and theft.

When home studio ownership is compared with fire insurance coverage, we find just over 60% of home studios are thought to be adequately insured for fire. CERF has found that many homeowner insurance policies do not cover craft businesses in home studios. It is likely that a significant number of home studio craft artists mistakenly assume they are covered.



03.09(a) Fire

60%	Adequate insurance
18%	Minimal insurance
19%	No insurance
3%	Not applicable

03.09(b) Health

62%	Adequate insurance
17%	Minimal insurance
18%	No insurance
3%	Not applicable

03.09(c) Personal liability

52%	Adequate insurance
14%	Minimal insurance
30%	No insurance
4%	Not applicable

03.09(d) Product liability

28%	Adequate insurance
12%	Minimal insurance
49%	No insurance
11%	Not applicable

03.09(e) Disability

15%	Adequate insurance
14%	Minimal insurance
49%	No insurance
7%	Not applicable

03.09(f) Life

30%	Adequate insurance
17%	Minimal insurance
48%	No insurance
5%	Not applicable

03.09(g) Theft

30%	Adequate insurance
27%	Minimal insurance
39%	No insurance
4%	Not applicable

3.1 If you feel that you are not adequately insured for some important risk, why not? Please check all that apply.

Report for professional craft artists only, numbers (not percentages) who identified each reason (some cited multiple reasons.)

Cost of premiums is by far the most commonly reported reason for inadequate insurance. A large number haven't taken time to research insurance, can't find a provider, or find insurance too complicated to figure out.

721	Premiums are too expensive
315	Haven't taken time to research insurance
161	Can't find insurance provider
111	Insurance is too complicated to figure out
49	Insurance company denied application
60	Other

3.11 About how much debt is currently associated with your craft business? (Do not include your home mortgage.) Professional craft artists only reported N = 1,100

Nearly six in ten (59%) of professional craft artists answering the question had some business debt. About 300 professional respondents had business debt greater than $10,000 and of these, 64 had debt equal or greater than $40,000.

Report for all professional craft artists

Maximum	$600,000
Minimum	$0
Mean	$9,600
Median	$375(all professionals)

Median among those reporting business debt is $7,500

3.12 If you have craft business debt, please note the approximate extent of business debt financed through each of the following sources. If you have no business debt, please skip this question. Report for professionals only

Most debt financed by

Credit cards 40% who answered the question (342 responded "most debt financed this way" and 101 said "much debt financed this way" Overall 52% said most or much of business debt was financed with credit cards and 31% reported "None" of debt was financed through credit cards

Bank loan/line of credit 18% (135 said "most debt financed this way and 47 said "Much…" Overall 25% said most or much of debt financed with bank loans or lines of credit and 31% said "None" of business debt was financed through banks.

Loans from family/friends .04% (53 said "Most debt financed this way" and 41 said "Much…
Deferred bills .03% (10 said "Most debt financed this way" and 17 said "Much…")

3.13 How satisfied are you that your craft business is stable?

Report for all respondents (not just professional craft artists)

More than half of respondents are satisfied (41%) or very satisfied (16%) that their craft business is stable. Nearly a third (31%) are dissatisfied and a smaller number (12%) are very dissatisfied that this is true.

Very satisfied	16%
Satisfied	41%
Dissatisfied	31%
Very dissatisfied	12%

Section 4 Demand/Markets

4.01 Where is the market for your craft work? Please check all that apply.

Reports for numbers (not percentages) of professional craft artists who market in each sector

Most distribute to multiple markets, national, regional, and local. National and regional marketing are most common. International marketing is less common but still significant.

National	787
Regional	721
Local	695
International	233

4.02 Over the past two years has market demand for your craft work grown? Report for professional craft artists only N = 1170

Nearly two thirds of professional craft artists report market demand is steady or growing over the past two years (2002 and 2003). Most often artists report demand is growing slowly. This is true for a third of the artists. Over a quarter (28%) report market demand is declining for their craft work. However, the net difference between those reporting growing and those reporting declining market demand is a positive 15%.

Growing rapidly	9%
Growing slowly	34%
Steady	21%
Up and down with no clear trend	18%
Declining slowly	10%
Declining rapidly	18%
Business is new with no history	5%

4.03 What barriers do you face with marketing and selling your craft work?

The most common barrier to marketing and selling -- by far -- are time pressures, especially to balance time spent on production vs., marketing for the artist who has to do everything alone. Increasing cost of marketing, especially for craft shows, advertising, and photography, is a very significant barrier. Many artists described a troubling convergence of increasing show fees and travel costs combined with increased competition, decreased show attendance, and decreased show sales.

The third most common barrier is the need for marketing and business skills especially to plan an effective marketing mix. The economic downturn with sluggish markets for crafts is a barrier for many. Some described that the middle range of craft sales had disappeared leaving only high and low end price points.

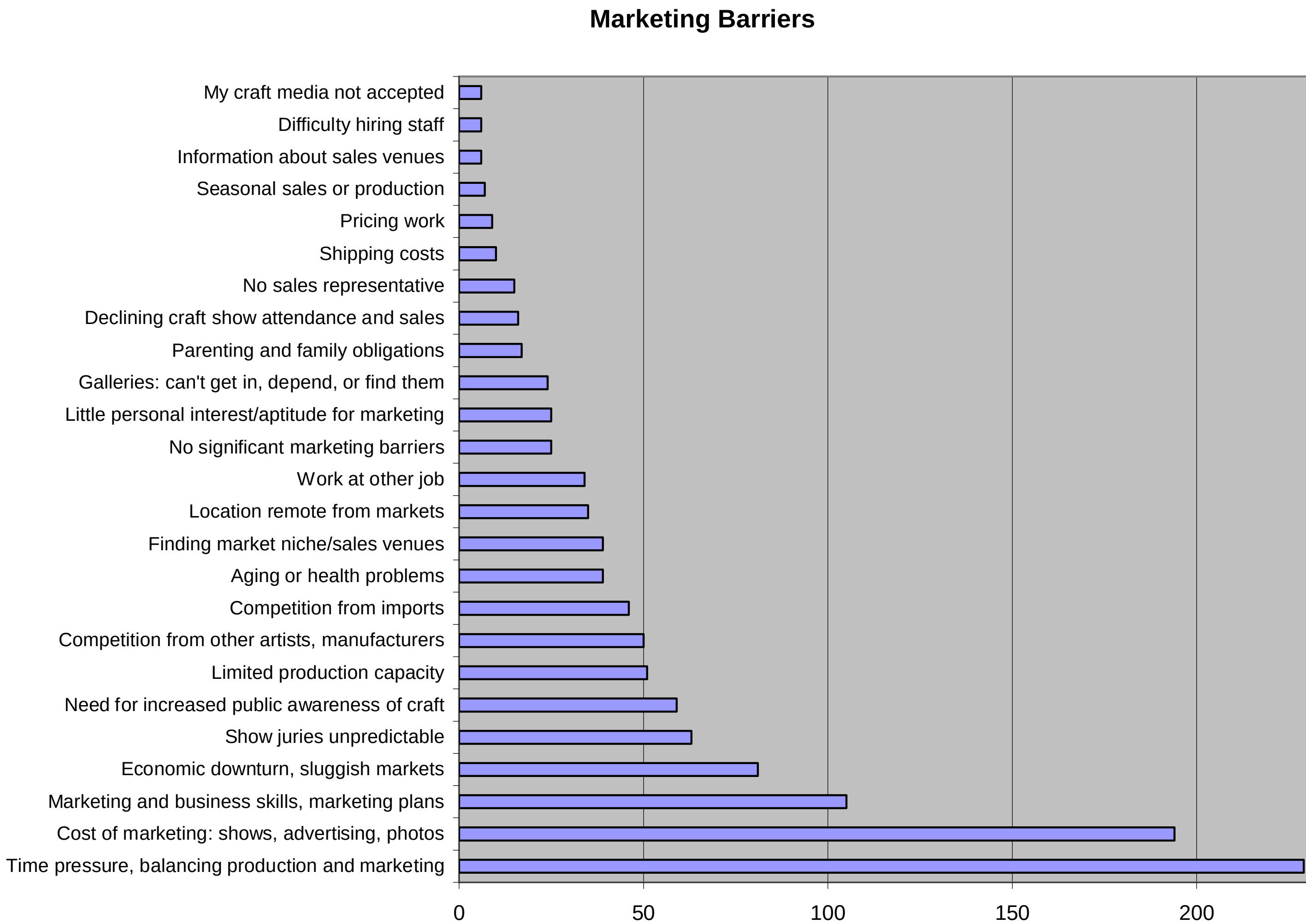
A craft show jury system, described as unpredictable, prevented many artists from good business planning and caused incomes to vary widely.

A series of five factors were barriers for an equivalent number of artists: need for increased public awareness of craft, limited production capacity, competition from other artists and domestic manufacturers, competition from cheap imports, and increasing costs (especially craft shows) vs. decreasing sales.

Quite a few respondents reported aging or health care problems and family obligations that limited their work and marketing. Other significant marketing barriers include: finding a market niche or sales venues, remote location from markets, and working at another job. Some reported problems with galleries, getting in, depending upon them, or finding them. Some had little interest or aptitude in selling. Some reported no significant barriers to marketing.

List of marketing barriers, cited in order most frequently mentioned. Numbers indicate frequency with the barrier was mentioned.

Time pressures, balancing production and marketing, do it all myself	229
Cost of marketing, esp. craft shows, advertising, photography	194
Marketing and business skills, planning marketing that will work	105
Economic downturn, 9-11, sluggish markets, lost mid-range sales	81
Show jury system is unpredictable or capricious, can't plan	63
Need for increased public awareness of craft	59
Limited production capacity	51
Competition from other artists and domestic manufacturers	50
Competition from imports	46
Aging or health problems	39
Finding market niche/sales venues	39
Location remote from markets	35
Work at other job	34
No significant marketing barriers	25
Little personal interest/aptitude for marketing	25
Galleries: can't get in, can't depend on them, can't find them	24
Parenting and family obligations	17
Declining craft show attendance and sales	16
No sales representative	15
Shipping costs	10
Pricing work	9
Seasonal sales or production	7
Information about sales venues	6
Difficulty hiring staff	6
My craft media not accepted	6


Marketing Barriers
My craft media not accepted
Difficulty hiring staff
Information about sales venues
Seasonal sales or production
Pricing work
Shipping costs
No sales representative
Declining craft show attendance and sales
Parenting and family obligations
Galleries: can't get in, depend, or find them
Little personal interest/aptitude for marketing
No significant marketing barriers
Work at other job
Location remote from markets
Finding market niche/sales venues
Aging or health problems
Competition from imports
Competition from other artists, manufacturers
Limited production capacity
Need for increased public awareness of craft
Show juries unpredictable
Economic downturn, sluggish markets
Marketing and business skills, marketing plans
Cost of marketing: shows, advertising, photos
Time pressure, balancing production and marketing
0
50
100
150
200

Section 5 Information

5.01 Please indicate which of the following kinds of information are difficult to find.

Reports for all respondents who found some information "most difficult" to find from among a list of fixed options.

Craft artists report grants as most difficult to find. This may be more about the scarcity of grants for artist than scarcity of information. Other information most difficult to find is legal, marketing, business insurance, business management, and health insurance. Finding information about competitions, health and safety, loans, and information technology is difficult for many artists. Least difficult are information about artistic/craft technique, sources of materials, supplies, tools and equipment.

	Most difficult to find
Grants	842
Legal	684
Marketing	668
Business insurance	662
Business management	624
Health insurance	622
Competitions and awards	516
Health and safety	387
Loans	380
Information technology	311
Artistic/craft techniques	177
Sources of materials and supplies	107
Sources of tools and equipment	49

5.02 Where are you most likely to find information? Please check all that apply.

Report from all survey respondents, not just professional craft artists.

The Internet tops the list of sources of information. Other craft artists, books and periodicals, and discipline-specific craft organizations are also very important sources of information. National and state craft organizations are important for many.

Internet	1337
Other craft artists	1119
Books and periodicals	1119
Craft organization specific to my craft media	1084
National art or craft organization	584
State art or craft organization	520
Gallery or craft shop owner	382
University, college, or school	321
Craft show organizers	210
Other	91

Section 6 Training and Professional Development

6.01 Do you usually have access to professional development workshops or courses that you need? N = 1499 Responses for all

Most craft artists (70%) report they have access to the professional development workshops and courses they need. A significant number (30%) do not.

Definitely Yes	36%
Yes	34%
No	19%
Definitely No	11%

6.02 Has your formal education adequately prepared you for your craft business career? N = 1509 Responses reported for all

Only four in ten of all survey respondents found their formal education had adequately prepared them for their craft careers. More often (59%) craft artists said their education had not been adequate.

Definitely Yes	16%
Yes	25%
No	29%
Definitely No	30%

6.03 What additional training or professional development do you need?

Most often craft artists said they needed business management training. Marketing is the most often cited specific skill needed. Next most frequently, craft or art skills and technique instruction is wanted. Also frequently named are computer and Internet instruction; accounting, financial management, and taxes.

Categories of suggestions listed in order number of persons making a similar comment (frequency noted in parentheses).

Business management (general skills) (370)
Marketing and sales (296)
Craft/art skills and techniques (157)
Computers, Internet, IT (114)
Accounting, financial management, taxes, pricing (80)
Nothing (69)
Design (38)
Grants writing (31)
Business planning (23)
Legal (13)
Insurance (12)
Time management, getting organized (15)
Inventory management (6)
Employer responsibilities (6)
Health and safety (3)

Section 7 Community and Networks

7.01 Do you maintain peer relationships through participation in any of the following kinds of organizations? Please check all that apply. Report for all respondents

Craft artists maintain peer relations through many sources, most significantly local or state craft associations or discipline specific organizations. Galleries and craft stores, and the craft show circuit are important for many. Educational institutions, teachers, and cooperative studios are important peer networking systems for quite a few artists.

Local or state craft associations	858
Craft medium or discipline-specific organizations	815
Galleries or craft stores	758
Craft show circuit	671
College, university, school, or teacher	431
Cooperative studio or complex of studios	221
Other	180

7.02 Do you participate in online forums, chat rooms, list serves, or other Web-based communities?
All respondents N = 1515

While the majority craft artists do not participate in online forums, chat rooms, list serves, or other web-based communities, a significant number (38%) do. This sample is likely skewed toward those who communicate electronically because the survey was promoted by email and completed online.

No	62%
Yes	38%

7.03 Do you feel you have adequate connections to other craft artists and other people in the cultural sector?
All respondents N = 1513

Nearly three quarters of craft artists participating in the survey feel they have adequate connections to other craft artists and other people in the cultural sector. A quarter do not.

Definitely Yes	38%
Yes	35%
No	19%
Definitely No	8%

7.04 How confident are you about the future of your craft career?
All respondents N = 1515

Over eight in ten craft artists felt confident (58%) or very confident (23%) about the future of their craft career. Only 2% were not at all confident.

Very confident	23%
Confident	58%
Not very confident	17%
Not at all confident	2%

7.05 Do you feel that there is need for a national organization working to strengthen and sustain the careers of craft artists?

All respondents N = 1511

Nearly all (93%) felt the need for a national organization working to strengthen and sustain the careers of craft artists. Of these 69% reported “definitely yes” and 24% reported “yes.”

Definitely Yes	69%
Yes	24%
No	5%
Definitely No	1%

7.06 Before taking this survey, were you aware of the Craft Emergency Relief Fund (CERF)?
All respondents N = 1519

Over three quarters of all survey respondents had been aware of CERF before taking the survey.

Yes	78%
No	22%

7.07 CERF publishes a biannual print newsletter. Do you think it would be a good idea to replace it with an electronic newsletter? All respondents N = 1519

The majority preferred that CERF publish both a print and electronic newsletter.

Yes, create both print and electronic newsletter	65%
Yes, replace with electronic newsletter	28%
No, do not create electronic newsletter	7%

7.08 Do you have any recommendations for CERF as we plan how to better strengthen and sustain the careers of craft artists?

When asked for additional recommendations for CERF, most often craft artists thanked CERF or said, “Keep up the good work.” Next most often, artists asked for help with insurance, either by providing information or organizing a group health plan. Frequently survey respondents urged CERF to engage in public advocacy and education on behalf of craft artists and help with learning, especially business skills. Many suggested CERF convene discussions, link with other craft organizations, and provide information. A small, but significant number urged CERF to keep its focus on emergency relief.

Categories of suggestions in order of most frequent mention. The number in parentheses indicates the number of persons making a similar comment.

Thank you for what you are doing or keep up the good work (134)
Insurance, especially health insurance information, or group plan (83)
No advice (53)
Public advocacy and education in support of craft artists (46)
CERF should be more visible (43)
Help with education, advocate to arts schools, provide access to classes, esp. business skills (40)
Don’t know CERF well enough to advise (35)
Convene discussions, facilitate communication among craft artists (28)
Link with other craft organizations (23)
Provide information, grants, legal, shows, health (20)
Keep focus on emergency relief (16)

Raise funds for CERF with auctions (16)
Help with marketing (10)
Make larger emergency grants or more grants than loans (6)
Represent craft artists to craft show promoters (7)
Tell us what you've done, who you've helped with our contributions (6)
Remind craft artists of risks, insurance and safety (6)
Don't know how to apply to CERF (5)
Tap wealthy people for contributions to CERF (4)
Fight importers and commercial producers of imitations (4)
Encourage young crafts people (4)
Simplify CERF application form and requirements (3)
Broaden definition of craft eligible for support (2)
Help artists plan retirement (2)

Appendix

Initial CERF Survey

1.01 Do you spend 50% or more of your time producing and marketing your craft/art work?
1.02 Do you earn 50% or more of your income from producing and marketing your craft/art work?
1.03 "About how many years have you worked as a professional craft artist? Please insert the numeral (e.g., 12 -- not twelve or 12+) that represents the nearest whole number of years."
1.04 About how old are you?
1.05 What is your gender?
1.06 What is your zipcode?
1.07 What best describes the community where you work?
1.08 With what label are you most comfortable? Please check all that you like.
01.08.01 Artist
01.08.02 Craft artist
01.08.03 Craftsperson
01.08.04 Craftsman
01.08.05 Artisan
01.08.06 "Name specific to my media: glassblower, weaver, potter, etc"
01.08.07 "Other, Please Specify:"
2.01 From what sources do you successfully get validation or affirmation for your work? Where would you most want validation or affirmation?
02.01(a) Peers (other craft artists)
02.01(b) Audience (individual buyers and collectors)
02.01(c) "Cultural and educational institutions (galleries, museums, art schools, colleges, etc.)"
02.01(d) "News media (critics, editors, reporters)"
02.01(e) Grant panelists and award judges
02.01(f) Family and friends
3.01 In what craft media do you primarily work?
03.01.01 Clay
03.01.02 Enamel
03.01.03 Fiber/textiles
03.01.04 Glass
03.01.05 Leather
03.01.06 Metal
03.01.07 Mixed-Media

03.01.08 Paper
03.01.09 Organic materials
03.01.10 Plastics
03.01.11 Wood
03.01.12 "Other, Please Specify:"
3.02 What is the general trend of your sales or income over the past two years from each of the following sources?
03.02(a) Wholesale through craft shows
03.02(b) Wholesale through reps
03.02(c) Wholesale print catalogs
03.02(d) Wholesale Internet
03.02(e) Wholesale direct to galleries and stores
03.02(f) Consignment to galleries
03.02(g) Retail Internet
03.02(h) Retail print catalog
03.02(i) Retail from studio or own sales room
03.02(j) Retail from craft shows
03.02(k) Other retail
03.02(l) Craft related teaching
03.02(m) Craft related writing or consulting
03.02(n) Awards and grants
3.03 "Approximately what is your total, annual craft-sales income? Your answer is completely confidential (we won't even know your email address.)"
3.04 "What is your approximate annual income from other craft-related sources (e.g., teaching, consulting, writing, awards, etc.)"
3.05 Your craft-related net income (business revenues minus business expenses) provides approximately what percentage of your immediate family's total annual income?
3.06 Please check which of the following statements are true about your studio or production facilities. Check all that apply.
03.06.01 Have access to studio/production facility
03.06.02 Own studio
03.06.03 Rent studio
03.06.04 Work in someone else's studio
03.06.05 Studio is in or adjacent to home
03.06.06 Studio is in communal arts space
03.06.07 Studio is in industrial area
03.06.08 Studio is in downtown area
03.06.09 Studio is in other commercial space
03.06.10 "Other, Please Specify:"
3.07 "How many full-time equivalent employees (include piece workers, sublabor and contractors) did you hire or contract last year? (e.g., if you had three half-time helpers, mark 1.5)"
3.08 "If your business or sales were interrupted, about how long could you meet business and family expenses with your current working capital (savings, cash, and accounts receivable)?"
3.09 "For each type of risk, please note your current insurance coverage. (If you have business insurance that covers multiple risks, check each risk for which you are insured)."
03.09(a) Fire
03.09(b) Health
03.09(c) Personal liability
03.09(d) Product liability
03.09(e) Disability
03.09(f) Life
03.09(g) Theft
3.1 "If you feel that you are not adequately insured for some important risk, why not? Please check all that apply."
03.10.01 Premiums are too expensive

03.10.02 Can't find insurance provider
03.10.03 Haven't taken time to research insurance
03.10.04 Insurance is too complicated to figure out
03.10.05 Insurance company denied application
03.10.06 "Other, Please Specify:"
3.11 About how much debt is currently associated with your craft business? (Do not include your home mortgage.)
3.12 "If you have craft business debt, please note the approximate extent of business debt financed through each of the following sources. If you have no business debt, please skip this question."
03.12(a) Bank loan/line of credit
03.12(b) Loans from family/friends
03.12(c) Deferred bills
03.12(d) Credit card
03.12(e) Other
3.13 How satisfied are you that your craft business is stable?
4.01 Where is the market for your craft work? Please check all that apply.
04.01.01 Local
04.01.02 Regional
04.01.03 National
04.01.04 International
4.02 Over the past two years has market demand for your craft work grown?
4.03 What barriers do you face with marketing and selling your craft work?
5.01 Please indicate which of the following kinds of information are difficult to find.
05.01(a) Sources of tools and equipment
05.01(b) Sources of materials and supplies
05.01(c) Health and safety
05.01(d) Legal
05.01(e) Information technology
05.01(f) Grants
05.01(g) Loans
05.01(h) Competitions and awards
05.01(i) Artistic/craft techniques
05.01(j) Marketing
05.01(k) Business management
05.01(l) Health insurance
05.01(m) Business insurance
5.02 Where are you most likely to find information? Please check all that apply.
05.02.01 Internet
05.02.02 Craft organization specific to my craft media
05.02.03 State art or craft organization
05.02.04 National art or craft organization
05.02.05 "University, college, or school"
05.02.06 Gallery or craft shop owner
05.02.07 Craft show organizers
05.02.08 Other craft artists
05.02.09 Books and periodicals
05.02.10 "Other, Please Specify:"
6.01 Do you usually have access to professional development workshops or courses that you need?
6.02 Has your formal education adequately prepared you for your craft business career?
6.03 What additional training or professional development do you need?
7.01 Do you maintain peer relationships through participation in any of the following kinds of organizations? Please check all that apply.
07.01.01 Local or state craft associations
07.01.02 Craft medium or discipline-specific organizations

07.01.03 "College, university, school, or teacher"
07.01.04 Craft show circuit
07.01.05 Galleries or craft stores
07.01.06 Cooperative studio or complex of studios
07.01.07 "Other, Please Specify:"
7.02 "Do you participate in online forums, chat rooms, list serves, or other Web-based communities?"
7.03 Do you feel you have adequate connections to other craft artists and other people in the cultural sector?
7.04 How confident are you about the future of your craft career?
7.05 Do you feel that there is need for a national organization working to strengthen and sustain the careers of craft artists?
7.06 "Before taking this survey, were you aware of the Craft Emergency Relief Fund (CERF)?"
7.07 "CERF publishes a biannual print newsletter, "cerfnews". Do you think it would be a good idea to replace it with an electronic newsletter?"
7.08 Do you have any recommendations for CERF as we plan how to better strengthen and sustain the careers of craft artists?

Second, follow-up Survey

1. Do you spend 50% or more of your time producing your craft/art work?
2. Do you earn 50% or more of your income from producing and marketing your craft work?
3. Approximately what is your total GROSS, annual craft-sales income? Please estimate total sales – before deducting business expenses. Your answer is completely confidential (we won’t even know your email address).
4. Approximately what is your total NET, annual craft sales income? Please estimate total sales MINUS your deductible business expenses BEFORE taxes.