Making Stories: An Investigation of Personal Brand Narratives in the Scottish Craft Microenterprise Sector

by

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Abstract

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This thesis examines the marketing and branding behaviours of a sample of microbusinesses that operate in Scotland's diverse craft sector by examining brand narratives they create. Context of the sector is first given and demonstrates that this particular topic has received little specific attention in academic literature even though it has been recommended (Fillis 2003a; Fillis 2003b). Such an investigation also offers implications for SME marketing/ entrepreneurship in general, the creative industries in particular and craft brands' contribution to the overall place branding of Scotland.

An empirical methodology is proposed which takes a narrative phenomenological approach, generating narrative texts from depth interviews with creative producers which is subjected to a Grounded Theory approach and narrative analysis in view of craft producer typologies (Fillis 1999; Fillis 2010). The stories of makers are used to generate meaning and outputs to contribute to theory, practice and recommendations for policy. Care is taken to ensure that the testimony of participants is co-created and not entirely the result of the researcher's interpretation even though this study is interpretive in nature (Rae & Carswell 2000; McAdams 2008; MacLean et al. 2011).

Similar to other entrepreneurs or producers in the creative industries, the craft worker in the current era is typified as an individual sole trader who operates in a wider culture, society and economy of increasing complexity and competition (Fraser 2013). This thesis selects those owner/ managers whose businesses rely upon craft practice and are operating in Scotland as its focus, but aims its findings at a wider reach to establish themes for future research to understand how its

participants build value into their market offerings by creating personal narratives within larger narratives of craft sector and creative industries discourse. A range of participants from new starts to well-established craft practitioners is featured in the text in order to give depth and breadth to the understanding of current practice in a diverse sector which increasingly interacts with other creative industry sectors (Yair & Schwarz 2011).

This thesis posits that creative producers build value through their unique 'auratic' persona through their personal brand narrative. This is what differentiates their work and outputs from large corporatized mass-manufacturing systems. The products of individuals' hand skill may be categorised and classified in many ways – from fine contemporary craft to the vernacular, the utile and that which pays homage to others' designs. What remains constant, however, is that it emanates from personal identity and the identity of the maker mixing self with story (Leslie 1998).

The thesis contributes to the gap in academic marketing literature on microenterprise brand development using the topics of personal narrative, business development, product development, marketing competency/ orientation, and technology use in production and marketing. Additional emergent themes of Microenterprise Social Responsibility, the role of life-work balance of makers parenthood which further ideas of career management in the creative industries are also revealed in the course of this research (see also Summerton 1990; Burroughs 2002; Neilson & Rossiter 2008; McDowell & Christopherson 2009; Banks & Hesmondhalgh 2009). Methodologically, this thesis is hybrid but crucially uses the equipment of story and narrative analysis to offer both insights into practice for the academy and a method that practitioners can use to further marketing development and their brand identity.

Through the careful gathering and presentation of various stories – of biography, making and marketing, this thesis presents a current view of craft as created, communicated and exchanged by those working in the field in Scotland today. These case stories act as both informative examples that demonstrate how individual producers create value in their work. The findings are consistent with - but also develop - a maker typology offered by Fillis (1999; 2010) and Burns et al. (2012) thus contributing a methodological and conceptual approach and framework to understand the marketing and branding behaviours of Scottish craft microenterprises (McAuley 1999; Creative and Cultural Skills 2009) but which may also be applied to other types of microenterprise.

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Chapter 1: Introduction

1.1 CONTEXT

"The enigma of marketing is that it is one of man's oldest activities and yet it is regarded as the most recent of business disciplines" Baker (1976 p. iv). The concept of branding as an integral part of marketing research is also ancient in its use and understanding, yet it is often undervalued within the study of microenterprise in contemporary marketing studies (Hirschman 2010), and particularly within craft, one of society's most established forms of production – whether for utility or decoration (Flad & Hruby 2007; Betjemann 2008). Producing and understanding narratives in various forms is another form of ancient identity formation, communication and exchange that allows images of self and others to be constructed and disseminated for the purposes of decoding value; and is established in literary studies, the arts and humanities generally and, increasingly, in the social sciences and management studies as a mode of understanding phenomena and as a format for informing practice and academe (Brown 1999; Rhodes & Brown 2005a; MacLean et al. 2011) 'Marketing and literature' has been established as a subfield of marketing research whether for managerial information and application or the production of theory and scholarship as Brown (1999) characterises the marketing academics, Levitt and Holbrook, as writers in the literary sense. In other words, the "categorization of researcher types: obedient, managerially orientated dogs versus free-spirited, unashamedly unbusinesslike cats" (Brown 1999, p.9). This research and its subjects fit into the latter category. Furthermore, due to location and identity aspects, we may continue with another metaphor of binary opposites, the Celtic vs. the Anglo Saxon marketer where the Celt is raw, passionate, unplanned and daring, the Anglo Saxon is stepwise, ordered and organized (Brown 2006; Hackley 2006; McAuley et al. 2006; Fillis 2007a). A further theoretical paradigm is that of the postmodern metaphor of the patchwork quilt topography, particularly apt given that many small and medium sized enterprises

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(SMEs) are structurally organised in this way and that patchworking is a popular craft category but, somewhat ironically confined by convention of tradition and practitioner control. Microenterprises do not follow the corporate structure of vertical integration as described in the modernist conception of production, and the postmodern view has been widely considered at the marketing/ small business and entrepreneurship interface (Addis 2005; Venkatesh & Meamber 2006; 2007).

This study is located in an understanding of craft production marketing in the socio-historical tradition of Western Europe since the Industrial Revolution and establishes the relevance of the sector within the wider contemporary creative industries microenterprise sector. By offering extended definitions of key terms and explaining the ideology of the origins and commercial development of handmade items and the multi-layered interpretations of that which is considered art, that which is considered craft, and the tension between the two terms, ideologies and their implications for the construction of value narratives in the personal brand identities of craft producers are also elaborated. This section introduces the craft sector and an understanding of the craft microenterprise in the present day from its foundations in the pre-industrial and industrial past, to its presence in post-industrial Scotland. It establishes that craft microenterprise branding, and SME branding in general, has received little attention in academic literature, even though activity in the sector contributes to the economic, social and cultural fabric of contemporary society and has further potential to be developed and supported (Wong & Merrilees 2005; Abimbola 2007; Spence & Essoussi 2010; Hirschman 2010).

1.2. PROBLEMS AND RELEVANCE

The study of SMEs has been established as an important sector in the United Kingdom and has attracted much attention within economic development circles and academia (Bolton Report 1973). United Kingdom government statistics show that craft businesses

have been found through various surveys to be at the smaller end of the SME spectrum with fewer than 9 employees or participants in the business (McAuley 1999; Fillis 2002d). Indeed, the soloist or one-person business which also may be defined under the SME and microenterprise rubric accounts for the vast majority of businesses within this sector (Knott 1994; McAuley & Fillis 2004; Burns et al. 2012; Fraser 2013). Such craft microenterprises have been established as worthy of academic and policy consideration and investigation for reasons of economic development (Yair & Schwarz 2011), cultural development (Björkegren 1996), and even internationalisation behaviour (Fillis 1999) thus emulating innovative high-technology research-led businesses which are highly regarded at the entrepreneurship/ marketing interface (McAuley 1999; McAuley & Fillis 2005b). However, firm resource limitations and barriers to growth are given prominence in this research (see particularly Fillis 2000a) with such obstacles being essential in the typologies of business owner depending on their outlook and resultant experience and behaviour in the marketplace. Much evidence is presented for the creative, entrepreneurial and lifestyle orientations of craft business owners and their influence within the wider creative sector (Banks 2010; Yair & Schwarz 2011) Given the potential that the study of such creative craft businesses may contribute to the economy and cultural life, not to mention the scope for development of microenterprise marketing and branding behaviour, it is perhaps surprising that further research has not already been conducted, even though recommendations have been made and particular biographical and narrative techniques recommended (Fillis 2003b; Fillis 2006; Fillis & Rentschler 2008).

This section has introduced the importance of the sector and the research gap in broad terms. This is developed in subsequent sections to build a fuller image of the category of production, the nature of human agency and how this study understands key questions posed. Proposals are suggested where contributions to knowledge could be made and how this will be achieved.

1.3. DEFINITIONS, UNDERSTANDING AND CATEGORIES OF ART AND CRAFT

This thesis is concerned with the production and transmission of individual creative producers' value narrative through marketing, and not with art school (Morris 1889; Danto 1964; Neapolitan 1983) or sociological debates on the categorisation/ classification of art and craft and what constitutes value and quality, which have been well established and discussed elsewhere (Becker 1978; Silver 1979; Becker 1979). Although consideration of these debates and issues of quality and value within such exchange systems will contribute to an understanding of intellectual tradition, this study's main objective is to learn how individual creative producers market their intangible selves and their tangible work in the context of the market from the narrative of their experience. For this reason, although some effort must necessarily be given to nomenclature of occupation and output in order to understand the nuances of established value systems, the main area of this research focuses on microbusinesses that create tangible goods with some form of individual or unique design aesthetics on a relatively small scale and sell them for profit. Hence, although artist, craftsperson, maker may be used, the default terms will be *creative producer*, *practitioner* or *participant* when referring to one of the individuals who has participated in and contributed to this text. These terms then admit the creativity, but do not load it with the meaning that art/ craft terms possess or the process/ work dependency of *maker*, when the participant may not make anything at all or perceive themselves as something else, for example, possessing a category-specific title – potter, jeweller, or perhaps another name such as businessperson or entrepreneur.

The Oxford English Dictionary (OED) provides an authoritative etymological resource for the origin and development of word use and therefore provides an excellent source for comparisons of meaning throughout time and less inflected by disciplinary debate and bias found within the arts academy. At the outset, it should be established that art and craft were "formerly synonymous and had a nearly parallel sense-development" in

the sense of "intellectual power, skill; art" (OED 'Craft' n. II.). Human agency is key and the contrast is clearly made with nature being opposed to the skill of man in the sense of mankind (socio-economic data show craft is a female-dominated occupation; Knott 1994; McAuley & Fillis 2004; Burns et al. 2012). The second element of meaning under the pre-modern and differentiated understanding of art-craft as a term is the notion of "creative or imaginative skill" (OED art n. 1), rather than just technical ability and/ or craftsmanship (workmanship).

To focus on the manual aspect - the hand and handskills are vitally important when considering craft as distinct from art in modern and contemporary discourse – then the associated terms of *handicraft* (earliest citation c. 1275) and its precursor *handcraft* (earliest citation approx. 975), which specifically refer to "manual skill, skilled work with the hands" and "manual skill, power, or work" (OED, handicraft, n., handcraft, n.).

Muthesius (1998) charts the development of the crafts in Germany throughout the nineteenth century as compared to that in Great Britain (GB is used by Muthesisus rather than the UK) noting the links between manual skill, art, and the greater contribution or societal value placed upon such occupations/ conceptions of production in Germany throughout that period, and possibly today. Muthesius charts the development of the terminology Handwerk and Kunsthandwerk that became associated with terms such as *arts and crafts* and *studio crafts*, which occupied a liminal space between manual production and art. Beside the comparative statuses and development of meaning, these forms of production were contrasted with *Industrieproducktion* (Industrial production) thus defining them by their opposite and clearly showing the value placed upon, and the prestige of, manual skill.

Beyond the general meanings of terms such as *art, craft* and *handicrafts* is the concept of the *arts and crafts* defined as: "decorative design and handicrafts; spec. work done by or under the auspices of the Arts and Craft Movement, or similar later work" (OED,

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arts and crafts, n.). As is documented in the OED and elsewhere, the Arts and Craft Movement was founded in London in 1888 as the Arts and Crafts Exhibition with William Morris and John Ruskin its leading lights (Naylor 1980). The incorporation of the movement provided a powerful public identity and led to critical approval, in London, signifying something particular and valuable as a tradition and style but also an ideology. The idea was decorative and typified by craftsmanship but unequal or at least of-their-time employment/ contract practices still did not give rise to the power of the individual craftsman; instead it was the designer, the architect, the brand, whether design or market orientated, that held the name – e.g. Morris, Lutyens or Ruskin. The notion of artist and his/ her relation with craft within this period would undergo certain crucial changes that had implications for labelling individuals, groups and traditions which continued throughout the twentieth century where the label *artist* would take on increased prestige and status (Naylor 1980).

The *decorative arts* or *applied arts* are other ways the denizens of the art, academic, market and critical worlds choose to categorise and undermine craft as an autonomous, creative, imaginative and meaningful cultural practice that has distinct and important characteristics that should be valued as much as more obviously valuable forms. Yet could this accessibility be another characteristic that sets craft apart from mass-produced goods and "the world's most valuable objects" (paintings) (Schroeder 2005, p. 1293) that are the preserve of institutions and super-rich collectors. Schroeder continues that the 'art market is all about money, value, and investment, and artists - at least most of the well-known examples - are tremendously occupied with successfully selling their images' (Schroeder 2005, p. 1293). The idea of 'artist as brand' is thus established and therefore implies ways of thinking about production and consumption thereof in ways once thought distasteful (Rodner et al. 2011). Further studies have examined the construction of the career formation and brand building of artists (Preece, 2012). It therefore follows that the marketing and branding activity of craft

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practitioners and their intersection with the art world is an appropriate subsector of the creative industries for investigation, but one which has thus far been reserved for contemporary or visual artists, many of whom do produce work that is handmade or that shares characteristics of the definitions given for handmade or crafted products. In simple economic terms, works of contemporary art may be beyond the reach of many consumers and may not have the value of practical utility which is implied or accepted in various craft categories. Whether it is that consumers may enjoy the unique, auratic consumption experience of the craft object above the mass-produced for minimal for no extra cost (and sometimes considerably less cost) than branded manufactured goods of the same category (e.g. ceramics, furniture and jewellery) the difference between these two poles is the skilled craft maker, their identity and their personal brand.

This study acknowledges the troubled status and meaning that craft has had as a category within arts discourse during the nineteenth and twentieth centuries and accepts that it can both be separate to art, the same as art, and complementary to art – i.e. a necessary and valuable aspect of artistic production. Some forms of visual art may not require the skill of the hand or of physical realisation, but many do. Banks (2010), for example, discusses the marginalisation of the craft element in relation to the work of the artist Damien Hirst and notes that the skill and labour of craft is used and abused – the nameless skilled artisans of Hirst's Science Ltd. are paid below the British average salary and are promptly dismissed once Hirst's auction sales that circumvent the regular channel intermediaries (galleries and collectors) have occurred thus netting the person-named art brand (Hirst) to realise the most profit for his himself. Such behaviour is reminiscent of the studio tradition of the big brands of the old masters, Warhol's factory and the production of other forms of narcissist capitalism, evident throughout and beyond the Industrial Revolution that alienated workers. This study's aim is to understand how and if current artists/ craftspeople who do not work in this highly visible and powerful way can and do use branding and marketing to achieve

independence of production and identity as craft producers. Kettley (2007; 2010) furthers the idea of the 'fluidity' of craft's status and materiality from the perspective of questions of authenticity and how its status as an order of object production may be considered highly mobile, given maker identity and the impact of technology in the making process and subsequent distribution.

Chapter Two discusses in greater detail research that has directly dealt with the meaning and exchange of craft in a social and marketing context; for now, Fillis (2010) neatly defines craft in the sense of the contemporary market:

> Craft is taken to mean an object which must have a high-degree of hand-made input, but not necessarily having been produced or designed using traditional materials, produced as a one-off or small batch, the design of which may or may not be culturally embedded in the country of production and which is sold for profit. (Fillis 2000 as cited by Fillis 2010)

Although specific and appropriate, this offers much scope for understanding the idea of craft. The key aspects are physicality (an object); the manual input; a range of materials; small-scale production; the potential of cultural specificity; and selling for profit. Craft can also be a verb to produce, and be an individual or group ideology for a way of being. It is also a term which is has been appropriated in other spheres of society – in art therapy, community work, re-popularised in a new form of homemaking (TV programmes featuring baking, crafting and amateur making), which can empower and return the human subject to a former time and provide empowerment in a world of immaterial labour, daily abstraction and hyperreality where the real is questioned. Questions of the provenance of manufactured goods and foods have encouraged some market segments to seek the authenticity of their own production away from those objects and commodities produced on a mass scale around the globe. Campbell (2005) gives an excellent introduction to these themes in an article titled 'The craft consumer: Culture, craft and consumption in a postmodern society'. He makes the delineation between true craft consumption – being "made and consumed by the same person"

(Campbell 2005, citing Harrod 1945 p. 27) for that individuals own consumption. Important motifs of personal control, creativity and authenticity are brought into play in defining what craft is. Campbell, again citing Harrod (Ibid.), admits that the characteristics of craft are equally valid to art and the boundary is difficult to identify:

> The craft worker is someone who chooses the design for the product, selects the materials needed and generally personally makes (or at least directly supervises the making of) the object in question. Thus, one may say that the craft producer is one who invests his or her personality or self in the object produced. And it is of course, on these grounds that this form of work activity has been traditionally been regarded as expressive of the more humane, creative and authentic aspects of human nature. (Campbell 2005 p. 27)

While Campbell's conception of craftwork is a valuable contribution to the understanding of craft and its relationship with human agency and the power of machines, its main contribution is to the typology or characterisation of the consumer. As he puts it, alongside the 'dupe', the 'rational hero' and the 'postmodern identity seeker' there is the craft consumer who, while appropriating manufactured raw materials for their own form of specialised production and self consumption, does not engage in the practice for profit or for others. Far from being irrelevant in the craft-production-for-profit discourse, this thesis offers the potential for understanding wider consumer interest and participation in the handmade and personal authored object, in addition to suggesting insights into this phenomenon, may be responsible for a wider craft discourse that can aid consumer education of the category brand for the professional craft producer. The professional-amateur continuum is interesting in its implications for social trends but also for consumer appreciation of professionally crafted goods.

1.4. OVERALL AIMS AND RESEARCH QUESTIONS

The two aims of this thesis are:

1. To make an original contribution to knowledge about the personal branding and microenterprise behaviour of creative producers, specifically Scottish craft producers, through exploratory qualitative research;

2. To provide information and knowledge that may also be of use beyond the marketing academy - to related academic disciplines and policy, but particularly for practice. A summary of this thesis will be given to each participant and made available elsewhere.

The main research question (RQ) of this thesis is:

1. How do individual creative owner managers engaged in the production of handmade products in Scotland create and narrate value in their work?

To address this main question the following questions have been posed, in order to elaborate the area of study and to provide platforms for inductive investigation:

2. What are craft practitioners' understandings and experiences of marketing and how do they see themselves developing their livelihood and personal brand narrative?

3. How does technology and technological innovation both in production and in business/ marketing operations, affect producers' practice?

4. What is the producers' experience of assistance agencies and research (academic and professional) in the course of their work?

5. What emergent themes have become significant in recent times in the sector and how might we further investigate them?

1.4.1 Further Elaboration of Research Questions

RQ1 is the over-arching question that could be investigated in a variety of ways. However, in this thesis it is posed both to offer a broad base on which to hang further questions but also to seek an answer in contemporary creative microenterprise practice: how do individuals make and talk about their work? Value creation and its exchange is arguably the foundation of contemporary marketing theory and practice (Bagozzi 1975). It relies upon an understanding and investigation of personal branding within this specific creative industry sector using the idea of biography and personal narrative and a form of value creation, reflection and re-creation/ communication. Phrased another way, it is concerned with what participants say about themselves, their work and how they position both within a generic industry category and how they assert their identity as a maker through the work they do and the objects they produce. Narration is an elemental concept in literary studies, and also in sociology and anthropology, but it is arguably, elemental in any research approach that produces text and 'tells a story'. This is the basis of this study and is explored with the subsequent research questions.

RQ2 allows the research participants to specifically elaborate their understanding and use of marketing. It is expected that this can offer insight into the level of participants' market engagement. Do craft practitioners engage willingly and actively with the market or reject it? Can this form an effective anti-marketing strategy and do they engage in effectuation strategy (the entrepreneurial creation of markets) in what they do? The limitation of the one-person business is well-documented in previous craft marketing studies (Fillis 1999; McAuley & Fillis 2005b) and in the general entrepreneurial marketing literature (Fraser 2013).

RQ3 aims to examine the narratives of technology in current craft production practice and craft marketing practice. Since prehistory, the role of technology within craft practice – of material, tools, skills and status has been of concern to societies and

students of such societies (Charlton et al. 1991; Epstein 1998). These studies examine, as with contemporary studies in entrepreneurship and innovation, the role of technology and human skill in producing goods and services efficiently. In the craft sector, an element of purism and traditionalism exists with regard to production methods (Greenhalgh 1997). In a world of increasing mass customisation (Woolley 2010; Anderson 2012) the craft object faces the spectre of competition not only from mass production, but also mass specialisation. The difference therefore must flow from the presence and role of the individual designer maker. Their adoption and use of technology in conjunction with hand skill is therefore of great interest. Furthermore, the adoption and use of potential marketing and communication technologies is also of great interest, something that has been identified in the literature (McAuley & Fillis 2004) but has only recently been examined and, even then, not in great detail (Burns et al. 2012; Yair 2011a).

RQ4 is intended to explore the experience and value of various 'interventions' those working in the sector may have had with, broadly speaking, sources of information and assistance. These could be many and various, but part of this question examines those public and third-sector bodies that have specific remit to assist craft producers and/ or small businesses. One element of this is the various pieces of research and information aimed at, or relevant to, creative businesses. In the past few decades, and the past decade in particular, research in both academic and practice sectors has been growing and it will be valuable to examine the extent of how it is understood by current practitioners. A further dimension of this question is to explore how independent or dependant practitioners are upon others in the wider craft/ creative industries community and the extent to which they look elsewhere for evidence and information on which to develop their work.

Finally, RQ5 is an open-ended question that seeks to identify new themes for investigation both within this and to identify and sketch out recommendations for future research in both the craft sector and other creative sectors and more generally with regard to the particular topic of personal brand narration and brand narratives within marketing studies.

1.4.2. Research Principles

This study aims to understand the contemporary personal branding practice of Scottish craft producers by collecting and interpreting the biographical narratives of those currently working in the sector, and locating these, within a wider body of multidisciplinary scholarship and research with a commitment to the following research principles:

1. To engage directly with those working in the field to give them voice through measured qualitative enquiry that is without agenda other than academic inquiry, and independence that is fair and ethical to those participating with a view to contributing to knowledge in the field;

2. To contribute to the specific field of creative microbusiness personal branding and to produce implications for application in wider contexts;

3. To adopt a methodology which is based on robust established conventions, yet which is adapted appropriately for the nature of the topic and participants and so progress methodological approaches for similar research in future research.

Adherence to these principles will ensure that the contribution that this investigation can make is both academically and ethically sound and may also generate interest and benefits to a wider group of stakeholders beyond the academic community interested in the arts marketing-entrepreneurship interface.

1.4.3. Recurrent Themes to be Elaborated

In addition to the research questions established above, a number of recurrent themes identified in the literature are elaborated throughout the thesis, in an effort to contextualise individual creative producer marketing and branding behaviour within a complex operating environment, not just in Scotland but elsewhere, since craft production and consumption is a global occupation with a long history and place within society and material culture. While this contextual element cannot be truly exhaustive, even in the confines of a doctoral thesis, it will aim to be as comprehensive as possible, admit limitations and make recommendations for future research both in documentary, archival and empirical research. Cultural production in general is a highly complex and contested field (Bordieu 1993); moreover, the specific needs for management and organisation within art-related businesses are demanding (Björkegren 1996), with many of the conventional corporate enterprise approaches shown to be inadequate (Fillis & McAuley 2005). It is therefore essential to explore some of the more abstruse topics in SME marketing/ entrepreneurship in order to build theory.

1.4.3.1 Branding in the Craft Sector

A definition of branding in the craft sector is a helpful starting point which at once announces key problems, in addition to defining characteristics:

> Branding in the craft sector, for example, is totally different to the majority of other businesses, since the craft is either produced as a one-off customised product or in small batches (McAuley and Fillis 2002). Brand is visualized at either the generic industry level or at the individual maker level. Image, reputation and identity issues therefore occur not only at the industry level but also at the individual producer/business level. Images of the crafts as a 'sleepy hollow' (McAuley 1999) and lack of appreciation of the hours needed to conceptualize, design and manufacture the product (Fillis, 2000) continue to impact upon the reputation and image of the sector. In the crafts industry, identity, image and reputation are driven by the creative artistic strengths of the owner/ manager rather than by focused strategic management. (Fillis 2003a p. 246)

The key focus for this research considers the idea of brand at the "generic industry level" and particularly at the "individual maker level" where "image, reputation and identity are driven by the creative artistic strengths of the owner/ manager" (Ibid.). Craft genres, as will be seen, emanate mostly from materials used (glass, wood, ceramics); hand skills (blowing, carving and throwing); and specific objects and uses (paperweights, chair making, mugs), rather than the particular concepts, traditions, styles and schools found in the fine or visual arts. Complications with the material/ skill/ application thesis exist for example, with metal/ metalworking. Producing handmade architectural ironmongery is somewhat different to precious metal jewellery design. Much crossover also exists between craft and fine/ visual arts, with the former often supplying the manual skill of realising the abstract concepts and physical goods of the latter, but without the benefit of name-association that those with powerful personal brands possess (Banks 2010). The work of assistance bodies, such as the Crafts Council of England, has attempted to bridge the gap by using terminology and frameworks for elevating the status of craft production to the level of art. Therefore, the idea of status and the democracy of production is an aspect worthy of investigation when considering value creation and narration structures in the contemporary craft sector. As a consequence of the main research question and sub-questions, it is proposed to give additional context and understanding by developing the following themes:

i) The Historical Context of Craft – the Origins of Contemporary Practice.

The history of craft production and the sense of modern-day inheritance has been established as a major debate in the sector (Greenhalgh 1997; Sennett 2008; Valentine 2010). The way in which the makers of today interpret this history and inheritance and how such established traditions present in the makers of today is theme that will contribute to an understanding of the value creation process from the perspective of

marketing inquiry. One wonders whether today's makers accept the inheritance of the past and dutifully promulgate these pre-technical modes of production or whether they prefer to evolve and develop their practice and the tradition of their practice in light of a technological, cultural and marketing environment of the present and the increasingly fluid and technologised twenty-first century.

ii) The Art-Craft Tension and the Business-Art Tension

Several writers in the late twentieth century have considered the meanings, boundaries and crossover between art and craft (Danto 1964; Becker 1978; Silver 1979; Neapolitan 1983; Brett 1989). More recently, hierarchies and differences have been established for political and social reasons – for governmental and non-governmental purposes of accountability (DCMS 2013), national representation and the quality/ nature of crafted goods used as souvenirs for tourists (Littrell et al. 1993; Peach 2007). Beyond the art/ craft tension – a question of status (Greenhalgh 1997) and categorisation – there is the art/ business tension which has also garnered interest among the wider creative industries literature (Banks 2010), craft marketing literature (Fillis 2009b) and post-industrial labour economics literature (Sayce et al. 2007). It is widely held that there is a problem with the status of craft and even though much excellent and high-quality goods are produced under this title they are sullied by the association with amateurism, the church fête and, most recently, home-improvement/ lifestyle TV programme formats. While this accessibility may benefit the idea of craft, it marginalises the contribution that professional craft makes to a variety of goods, in a number of categories. The multiplicity of craft application also causes a problem for its status and consumer appreciation. 'Craft' is applied to a wide range of goods from giftware to graphic arts, furniture, apparel and, latterly, to food and drink (Tregear 2003). In order to combat such interpretations and applications, the Arts Council of England commissioning consultants (Morris Hargreaves McIntyre 2006) and others (Becker 1978; Policy Studies Institute 1989; 1995) have proposed their own categories of craft

and have arranged these in a hierarchical fashion, thus contributing and problematising levels, qualities and statuses of maker, material and markets.

iii) Materiality, multiplicity and the meaning of craft

Much of the value of the creative industries, to use the DCMS (Department of Media, Culture and Sport) umbrella term, relies upon 'immaterial labour' within the much-vaunted 'knowledge economy' (Howkins 2005) in that, while the outputs may have physical form and appearance (books, DVDs, design, architecture), the intrinsic value of such products emanates from their intellectual component – the goods are produced and consumed intellectually, since the products are aesthetic and the consumer does not have possession of the intellectual goods but may enjoy the copy they buy or the experience of the spectacle or performance they consume. Performance arts, public art galleries and creative outputs possess such characteristics too, notwithstanding those that engage the audience to co-create even these. With craft, the consumer takes all and possesses a physical product made, it may be hoped, by an individual in a small studio or individual production setting. The object may or may not have a use-value, but it does have physical form and can be possessed and exchanged tangibly, as a gift or an inheritance. This tangibility and exchangeability makes that which is hand-crafted valuable and different to other cultural products. It is not transient, perishable, or as prone to subjective interpretation as a literary text or a performance may be. The question over its physical form may, however, become does it have to be handmade and does it even have to exist? Is there a form of immaterial craft or the immaterial in craftwork? Aside from this existential question is perhaps the that the chief threat to craft, however, in more obvious and resides with industrial production which can use design ideas to delight potential consumers, but offer the finished product at a fraction of the price or offer the added value of a product, corporate or service brand, as is the case with luxury apparel and accessories. The Italian luxury brand Gucci is a good

example of such a powerful brand that still reduces itself to falsely claiming to having supplied saddles to the Medici family in its promotions (Beverland 2005b). Such a brand uses the value that craftsmanship may imbue upon a product but replaces the maker with the corporate brand rather than the individual who designed and made that object. Is skill alone enough, however? In order to truly assert authorial possession and identity upon an object, then the author may also be required to contribute to original design input, not 'just' virtuoso skill (Becker 1978).

Materiality and the tangible realisation of ideas is perhaps an accepted convention for any craft product. However, movement toward the intangible element of craft – design, tradition and the art-level craft suggestive of the intangibility of brand value beyond the physical is a theme of increasing relevance and value in the wider creative industries arena but of most obvious interest in the craft sector.

iv) Narrative Creation – cultural, historical, romantic: the storytelling of collective/ individual identities

Objects become more than simply a physical object when engaged in social life (Belk 1988; 1989) and, therefore, objects from a specific place and time made by hand and often for the purposes of gifts or domestic use have the potential for symbolic significance greater than everyday and manufactured products, even though everyday products may also take on extra meaning and symbolism for their possessors.

The ability to describe what producers today are doing in a business and marketing context allows us to contribute to knowledge in theory and practice through actual behaviour. Deeper qualitative assessment of business practice and marketing operations puts flesh on the bones of the large-scale statistical surveys that have been carried out in the sector and also allows insights to be included in policy debates and any future research agenda that may contribute to a better understanding of the sector and therefore greater likelihood of offering support for social and economic development

purposes. In a stylistic sense, it also allows us to tell the story of the maker and provide a convincing narrative on contemporary practice.

The main aim of this thesis is to understand the narrative of craft as a phenomena in itself from early times to the present day and to collect, present and understand the narratives of individual makers through the stories they tell about themselves, their work and their engagement with marketing and markets.

1.5. Practical Relevance

Although various reports and practitioner-orientated publications are freely available to those working in the field (e.g. Bruce & Filmer 1983; Knott 1994; DCMS 1998; DCMS 2001; McAuley & Fillis 2002; McAuley & Fillis 2004; Burns et al. 2012), such work is principally based on large-scale socio-economic quantitative data which, while useful, does not always offer practical or theoretical insights for the practitioner working in the field for personal use. It might allow practitioners to situate themselves within the wider field, but this does not necessarily provide information that will aid them in developing their work in the sense of product and market development or in the broader business/ entrepreneurship sense. This study is designed to deepen the links between theory and practice by closely examining practice in light of a variety of published work drawn from different disciplines.

As has been shown in various socio-economic studies, those working in the arts and crafts predominantly university-educated and have also benefited from varied work and personal experiences. It therefore may be reasonably assumed that they would be predisposed to having an interest in academic work which has a practical focus in a broad area (marketing) that has direct application to the sustenance of their livelihood.

Although this is an academic study, given the contemporary and practical nature of the phenomena studied and the need for impact beyond academia, it is hoped that the

information and results of this study will be of use within the craft microenterprise and comparable microenterprises for the development of marketing in general and branding in particular. In accordance with this aim it is necessary to make wide use of literature within the creative industries policy studies arena.

By collecting and analysing contemporary narratives of those working in the field with a variety of orientations within accepted producer typologies it should be possible to confirm or disconfirm such typologies based on established characteristics; it should even possible to portray new types, hybridised types and therefore suggest to the participants how their personal brand may fit in with the taxonomy of producer types based on experience, training, behaviour and marketing orientation. Furthermore, practitioners reading the stories in the context of other research may be able to identify with the text – something described as the telepathy of the text in literary studies (Derrida 2007) – and thus inform their approach to developing their own branding behaviour and marketing practice. The author intends to produce a brief synopsis of this thesis in the form of a short report in order to be more accessible to practitioners. The full text, however, will be available for those wishing to read it in its entirety, soft copies being supplied to all participants and printed copies being offered to those who request them. There is also scope to disseminate findings and approaches to self-assessment in other forms such as a books, pamphlets and web resources that may be made available through university knowledge exchange/ transfer schemes or in partnerships with intermediaries such as trade bodies/ guilds and assistance organisations or even commercial publishers.

1.6. Theoretical Relevance

Branding is an established marketing exchange concept which has been adopted and extended in various senses. Hirschman (2010) notes the scarcity of academic research within the SME sector in the context of genetic/ genealogical branding, in itself a niche

area of investigation. In the most recent extension of the scope and relevance of branding, the idea of a personal brand that may be conceived of, studied and explored has become of increasing interest to practitioners and academics (McNally & Speak 2003; Wee & Brooks 2010; Gill 2010). Theory abounds in branding research based on various models, most frequently from the consumer's perspective; their engagement and relationship with brands. One such approach, that of the brand narrative, is understood as the way in which consumer's narrate their relationship with a particular brand or brands in the course of their consumption practice.

Further application of the techniques of literary studies and narratology to investigate marketing, and particularly brand, development, makes it possible to offer a contribution to the theory of this area in the form of characterising individual personal brands within the creative sector.

1.7. Policy Relevance

Here, *policy* is used in a wide sense to refer to those local, regional and national governments and organisations that are interested in supporting enterprise in general and the creative enterprise in particular. In the course of collecting and analysing the data that constitutes this thesis, outputs emerge that should be of use to those responsible for sectoral support in Scotland and comparisons with similar territories will be made. The significant amount of qualitative data about the biographies, experiences and future aims of those working in the craft sector in Scotland makes it possible to build a vivid picture of the main successes and challenges facing the sector and can help to inform policy makers and assistance bodies of how they might best use their resources to assist the sector. The main areas of this research relating to key policy areas are as follows:

- Biographical elements allow policy makers to better understand the origins and development of creative enterprises; to shed light on how they are currently supported through educational and other institutions and agencies; and illustrate what constitutes creative enterprise characteristics.

- Participants' experiences, adoption and use of technology in the course of their work will enable policy makers to understand how to facilitate training, funding and create an infrastructure for the future direction and facilitation of microenterprise development (Daniel et al. 2002).

- The way in which biography and associated narratives can inform how assistance organisations engage with their populations of individual creative producers.

- How assistance organisations and the deployment of research is viewed by practitioners.

- Emergent themes in craft practice can be elaborated and new ones identified for future research.

While this thesis has the potential to provide information and recommendations for policy, successfully implementing such proposals raises a number of challenges from a number of factors including political will, funding structures and the organisational challenges corporatised assistance bodies may face. The literature makes clear that, in their entirety, the creative industries are diverse and fragmented, but none so much as those which operate within the category of craft, where data are scarce and definitions and understandings are multiple (Policy Studies Institute 1995; Yair et al. 2001; DCMS 2001; Yair & Schwarz 2011; DCMS 2013).

1.8. STRUCTURE OF THIS THESIS

This thesis investigates the personal branding of microenterprise owner/ managers within Scotland during the present time. While the sector is broadly described as the craft sector, it is demonstrated that this is a highly fluid term. Practice, even within the conventional conception of what craft has traditionally been held to mean, has become ever more complex and contested within the context of both information communication technologies and new forms of production technology, which call into question the role and status of the skilled artist/ craftsperson. The literature review, drawn from a cross-disciplinary perspective shows development in the definition, status and character of craft production, business and marketing. The key issues identified in previous research are: *firm character, limitations and trajectory; typologies of individual and the varied categories of output (material, object, uses, consumers)* (Fillis 1999). There is a growing and diverse body of literature that examines the microenterprise in general, but more work is required to effectively bring together knowledge and approaches to inform academia and generate recommendations for policy makers and those working in the field. One method of doing this is through comprehensive literature review to give a broader contemporary image of the type, nature, content and use of this research for generating understanding for marketing purposes and thought. It has been established that craft microenterprises can be effectively engaged in multichannel and international marketing activity (McAuley 1999, McAuley & Fillis 2002), but that external market influence and other socio-economic issues constantly challenge the individual creative microenterprise. Marketing has been considered to be a key difficulty and/ or interest in the most recent major socio-economic survey of makers in the United Kingdom and Northern Ireland (Burns et al. 2012), even though a great amount of assistance and technical SME marketing practice knowledge is freely available (Yair & Schwarz 2011). It is therefore proposed that this study's empirical aspect examines makers' value creation through

brand building, which may become a distinct point of differentiation and creative competitive advantage for microenterprise branding. While branding is one of the most studied aspects of corporate marketing and consumer behaviour (Hirschman 2010), on the SME side, scholarly research remains in its infancy (Bresciani & Eppler 2010; Merrilees 2007). There is also a growing body of literature looking at personal branding and brand stories, specifically with reference to visual artists (Schroeder 2005; O'Reilly 2005; Fillis 2002b; Fillis 2003b; Preece 2012).

Chapter Two establishes the context of this study through examination of the notion of craft before, during and after the Industrial Revolution to the present day, by discussing definitions, meanings and the origins of craft labour and production, often in the shadow of structures of highly organised mass production. Some of the themes identified here, such as the importance of materials, the importance of the craftsman (but marginalisation of him/her); and key themes in the literature relevant to conceptualising craft production and maker behaviour; are drawn from across the humanities and social sciences.

It is the researcher's belief that through a combination of an interdisciplinary literature review and exploratory empirical research into the biographical narratives of those working within the craft sector in Scotland today, a modest but meaningful contribution may be made to knowledge in this area with reference to a specific locality and type of creative producer. This can then be used to build future research strategies to inform theory and, importantly, practice. Since microenterprise, particularly within the creative sector, receives limited attention (Fraser 2013), this gives impetus to the research.

Chapter Three examines literature concerning craft production and marketing during the last 30 years, but focusing mainly on the last 10-15 years. This review consists of socio-economic data, design history and art school critical work, in addition to research from the discipline of marketing on the marketing of craft. There is also a substantial

body of literature that has grown up around the government assistance bodies and third sector, some of which is academic/ practitioner hybrid in authorship. The key ideas, themes and conceptualisations of craft, its people, its status, futures and links with markets and the wider context of the creative industries is dealt with in detail once the various sources have been identified and discussed.

Following on from Chapter Two, Chapter Three advances ideas of branding and brand development of the creative microenterprise by reviewing relevant literature that deals with branding, personal brands, creative entrepreneurship and the notion of brand narratives and biographical narratives in the service of creating value and differentiation in brands for the microenterprise. The various aspects of personal identity, behaviour and practice that can constitute brand narrative internally to an enterprise are identified and discussed to offer a framework of understanding for creative personal brands in the craft sector. Ideas of place/ nation branding and the idea of Celtic branding as both an orientation and attitude, in addition to being a location-specific phenomenon, are introduced. Chapter Three completes the context and review section of this thesis and aims to provide a robust and structured foundation to the empirical part of this study.

Chapter Four presents the research methodology and design adopted for the original empirical research element of this thesis. This is both informed by the approaches adopted by previous researchers of the craft sector and developed further by considering the needs of the participants the researcher was able to recruit and the capacity of the researcher in view of resource limitations. Analysis of the information contained within the literature review is also used throughout this thesis as a resource and aspect of the methodology in itself. A system of literature tagging is used and shown in Appendix 1. The strengths and limitations of the adopted research methodology and design are identified and discussed. These include the choice of exclusive use of qualitative methods including documentary analysis, resource

limitations, researcher fit and other issues within the sector, such as research fatigue experienced by the relatively small population of potential participants available in Scotland. Finally, an integrated research design, structure and programme is presented that is tailored to address the specific needs of the topic which has been developed over the course of Chapters Two, Three and Four.

Chapter Six presents the findings of the empirical research in light of the literature review section and in accordance with the research methodology elaborated in Chapter Four. This is done firstly by means of a description of the qualitative data and a case story of each participant, being careful to keep their real identities confidential while bringing their stories alive for comparison and analysis. These case reports are compiled from information gleaned from the in-depth interviews and other publically available on participants. The participants were also invited to read and comment upon these stories in order that they might co-create the versions of the story presented here and, thus, give authenticity to the narratives produced. Chapter Five also offers an extended interpretive analysis using a phenomenological approach that uses grounded theory and biographical narrative interpretative method. These analyses are made within the context of key studies from Chapters Two to Four.

Chapter Six is the concluding chapter which draws together the findings, analysis and contribution to knowledge that this thesis presents. Limitations of the research and recommendations for future study are also identified and discussed, based on the findings of this research.

Chapter Two: Craft - Its Producers, their Identity and Authenticity

2.1. INTRODUCTION

This chapter introduces and explores the various concepts, categories and definitions of craft, as they have evolved: from early civilisation, developed through the Industrial Revolution, twentieth century deindustrialisation of the west, to their current position in the present day. Understanding the role of the skilled maker in society is important for establishing the context of current craft production, its status and its potential in the meaning and role its producers may play in current marketing practice. This thesis ultimately explores narratives articulated by current craft producers and one vital constituent of this narrative, particularly when considering notions of the authentic, is rooted in its historical construction. The role of tradition, training, specialisation, skill and status have been variously examined in the literature of several disciplinary contexts and substantially within their communities of practice. In order to understand current makers' personal and group narratives, it is essential to comprehend the constituency of the current category of goods and practice within their social context.

2.2. CONCEPTS AND DEFINITIONS

From the outset, it is necessary to establish the key term or collection of terms for the subjects of this thesis: diverse individuals and small groups that constitute creative microenterprises by using manual skill. As has been established in the literature and will be elaborated in this study's findings, there are a host of definitions surrounding the naming of 'actors in the field' for those human subjects that make objects for others in exchange for money. Although the subject of the exchange process is complex, it has been well documented that the careers and income streams of these individuals are often supplemented or complemented by other forms of work and income (Chell & Baines 2000; Schwarz & Yair 2010a; Urwin 2011; Fraser 2013). The unique characteristic of craft work is that it is the work of individuals or small groups of people

working for themselves, often as sole traders. The microenterprise title is therefore apt. Other terms could be used such as 'business', 'firm' or 'company', but these are unlikely to be appropriate in most cases as evidence of organisational structure, status or orientation, as this chapter demonstrates in its characterisation of product category, career styles and work practices.

2.2.1. Categories of Craft

While is may be tempting to reject rigid categories of craft based on perceived status, producer training/ education, material and product type, it is necessary to be aware of the categories that are already in place. One expected outcome of this thesis is to offer a way of understanding the fluidity and boundaryless nature of craft in contemporary production practice, by perhaps simplifying and identifying the key elements of what may constitute any craft microenterprise (Hunt et al. 2010a; McAuley & Fillis 2005b). Having established that craft and art have diverged in meaning despite having similar origins, and having defined some of what sets them apart hermeneutically, it should be accepted that there may be elements of craft in art and vice versa, in addition the two can exist on their own or there may be points of parity that can be conceptualised beyond these boundaries. In essence, what are the indicators and processes of successful producer and their attendant product brand within this broad concept of value?

2.2.2. Sub-categories and the Status of Craft – Skill and Product Category.

Contemporary definitions of craft, including the more elevated Contemporary Craft or Contemporary Fine Craft, should be addressed. McAuley & Fillis' (2002 and elsewhere) definition of craft is broad – objects with a *high-degree* of handmade input; using traditional or non-traditional materials or designs; there need be no cultural or national specificity and they make no categorical or hierarchical levels on the objects;

but they must be sold for profit. Arguments could arise over what is profit in a social or a financial context, and what is the return on time and money invested. However, this essential definition is carried through this thesis with some minor adjustments, where craft becomes immaterial and spans the boundaries of art, education and design.

2.2.4. The Hierarchies of Art and Craft

Muthesius (1998) establishes the development of understanding the craft/ art continuum in the German context during the late nineteenth and twentieth century. More recently in the UK context, Morris Hargreaves McIntyre (2010) segments craft into three categories using product quality and producer status: *craft*; *contemporary craft* and *cutting-edge contemporary craft*, in an effort to delineate between three types of craft production in the current era. 'Craft' alone, in other words, is the generic term for anything from handmade tea cosies to Harris Tweed giftware that are accessible to a wider consumer market and prices under £50 (Ibid.) *Craft* possesses s range of qualities but competes directly with designed or designer manufactured goods. *Contemporary craft* is the next level; art-school trained makers producing work of quality that fits in with a traditional or critically-approved aesthetic. Contemporary craft should perhaps be considerd nearer the contemporary fine art end of the spectrum of craft production which only makes oblique reference to the materials, techniques and values of craft as it has been understood during its transformations during the late nineteenth to the late twentieth century. 'Cutting edge' is an apt metaphor for work involving sharp tools for the highest level of product made by the most notable makers of the moment, known by name, with critical and collector approval. This categorisation is an attempt to segment both products and producers by research consultants for the Crafts Council of England, and is a wholly marketing-orientated attempt to establish levels of status and quality that will assist makers and their customers appreciate the value of what is available to market (Morris Hargreaves McIntyre 2006b; Morris Hargreaves McIntyre 2010).

2.2.4. The Vocabulary of Craft: Etymological and Definitional Background.

This study concerns the production of handmade work by creative producers working in microenterprise formations. The essential elements holding together this thesis are the use of hand skills in the production of items for sale by individuals or small groups of individuals in Scotland in the present day. Defining the types of producer, their work and the categories they fall within is a complex process and subject to fluidity and change, both from an internal maker perspective, and equally as important, from an external, market perspective. The act of naming and exchange of names, and therefore identity value within the social world, is the crux of this thesis: how do individuals market their identity and their work today?

Historical reviews and understandings are necessary to frame the context and concept of craft and establish a basis of how it may be understood as a human occupation, material reality and ideological concept (Weiner 1985; Peregrine 1991; Epstein 1998; Inomata 2001). One way to track this is through etymology. This language/ meaning approach is popular throughout disciplines, as will be seen, and offer a basis for understanding the objects and processes of craft production and consumption. Art and craft are not necessarily the same, but for the purposes of this study they are individual creative occupations/ orientations that result in tangible products that are exchanged and valued in larger systems or exchangescapes. Therefore, other than in the way research participants categorise their name, identity, product/ type and quality/ status, this study does not seek to overtly place value judgements on its participants other than to understand marketing and branding processes and effects operating within the contemporary community of practce.

2.2.5. Towards a Definition of Craft for this Thesis

This thesis adopts the broad definition of professional craft as identified by McAuley & Fillis (2004; 2005) and does not subscribe to the more hierarchical 'contemporary/

cutting edge' definitions as given by Morris Hargreaves MacIntyre, and adopted by the Crafts Council of England (Morris Hargreaves MacIntyre 2006).

2.3. CONTEXT OF THIS THESIS

2.3.1. Embedding Craft in the Historical Origins of Manual Skilled abour for the Production of Cultural goods.

It is important to accept that contemporary material culture represents wider social meaning, as archaeologists, anthropologists and ancient historians understand cultures and groups of people from what remains of their culture through remnants of the objects made and used which possesses utility or symbolic value. Prior to, and often during and after, the Industrial Revolution, the notion of hand skill and manual labour were an essential element to all tangible goods production, even in the dark Satanic mills. However, the voice and identity of those 'Hands' was not powerful or apparent as is often narrated in literature such as Dickens' *Hard Times* and in Costin's work on craft and social identity, where producers are implicitly treated as "nameless drones working under the command of the elite patrons or administrators" (Costin 1998 p. 4). Costin states that studies of craft production – at least in the archaeology of anthropology field are consumer-focused in the contexts, conditions and social relationships of production' (Ibid.) meaning, one supposes, that it is not about those who make, rather those who *make use of* crafted items when looking at craft production in the context of this approach. In the field of marketing, the behaviour and intent of consumers is often privileged to that of an organisational or producer-centric view of marketing phenomena given that consumers are both necessary to organisational success and are seen variously as rational, irrational and postmodern (Campbell 2005), producing narratives that reflect this in their engagement with academic marketing researchers (Stern et al. 1998; Brown 1999; Megehee & Woodside 2010; Schembri et al. 2010). With art/ craft consumption studies being fragmented and not fully addressed

in any one particular academic discipline and the producer side of the topic not fully understood, it is important to develop research on both the consumer and the producer side and develop meaningful work that addresses questions across disciplines. However, as a discipline, marketing can offer salient resources in order to understand production and consumptions issues on this subject.

Greenhalgh (1997) conceptualised his history of craft by citing three examples of publications that use of the title 'craftsman' in a socio-historical etymology of the term, to understand its use and meaning since the eighteenth century through publication type and content. This roundabout but interesting way of examining the change from a non-creative-production-of-objects understanding of the term craft in printed publication history, through the wide – and the narrow – understanding of what craft is and how it is exchanged is used to demonstrate the journey or story of craft through the idea of the craftsman as a publication's masthead. The very consideration of publications' use of the term 'craft', with its male gender slant, is interesting in the dissemination of the idea of craft, its public persona and as an individual or highly individualistic form of expressiveness. The first example is a strongly political satirical journal, edited and largely written by Caleb D'Anvers, which is, in fact, the pseudonym of the political satirist Nicholas Amhurst (Erben 2013). In this case, the term craft is used in the sense of being skilful in the dark arts of politics (OED n. II 2.). While there is a hint at skill, it is not with specific reference to making things by hand, rather it refers to intellectual skill – wit, intellectual alacrity and manoeuvrability.

The second known publication to use *The Craftsman* title according to Greenhalgh, was published, some considerable time later, by Gustave Stickley in 1901 in New York. This was a publication with a wide range of subject matter, which emanated largely from the Arts of Crafts movement of William Morris and devotees of John Ruskin's aesthetic and ideological stance. In continued until 1917 when publication ceased. The

first two issues of Stickley's publication, according to Greenhalgh, were dedicated to Morris and Ruskin respectively, continuing their political and economic positions, and "styled itself as a broad-based visual arts magazine" (Ibid. p. 23 1997). Naylor (1971/1980) adds to this historical narrative of the Arts and Crafts movement as exemplified by publications and their brand ambassadors by discussing the interface of craft work and the machine using the meeting of English architect John Robert Ashbee and Frank Lloyd Wright. Ashbee, a follower of the Morris school of socialist idealism and the autonomy of the working man, was concerned with Wright's support of the machine in what were discussions leading to his Chicago lecture *The Art and Craft of the Machine*, was also published in *Brush and Pencil* the journal of the Chicagoan Architectural Club (Wright 1901). As Naylor observes, Wright was "bridging the gap between the nineteenth and twentieth century, and insisting that 'genius must dominate the work of the contrivance it has created' [and was] paving the way for the doctrinal dilemmas of the Modern Movement" (Naylor 1980 p. 138). Other writers such as Sandra Alfody (2007) have been concerned with the status and place of craft within the context of Modernity. To be sure, whilst the modern period polarised the art/ craft definition and debate, it now exists as an image which current craft needs to divest, or at least renegotiate within the current exchangescape. Whilst there is an argument for fluidity and non-categorisation in craft, producer and consumer alike require certain 'pegs' to place themselves and their work on. What these historical precursors indicate is that individuals, periods and traditions provide an important context within which to situate other activities. Personal branding in the sense of styles and traditions (in addition to personal behaviour and traits) already exist in the art/ craft/ design milieu, but it has been left to more recent marketing scholars to announce the links between branding activity and the person rather than corporate, service or product brands (Shepherd 2005; Lair et al. 2005; Hearn 2008; Gill 2010; Schroeder 2005; Schroeder 2006), and more specifically with reference to the artist. Conversely, applying the

personality metaphor has also been adopted in more conventional management scholarship and therefore interplay of the idea of the person as the brand is established. While Fillis (2003a) writes about the *reputation* and *identity* of arts and crafts organisations, although not specifically focussing on the individual one-person business or microenterprise the potential for research in this direction to form a conception of craft microenterprise branding is still needed.

Later in the twentieth century, Greenhalgh states there were six journals using *The Craftsman* as their title. The most notable of these is that of Paul and Angie Boyer which he claims originated in 1981, its most notable feature being its narrow ideological and practical stance. Tracing the Boyers through a web search – something not available in the same way to Greenhalgh researching in 1997 – we find their *Craftsman* became defunct in 2007, or rather it was redesigned, repositioned and rebranded as *craft&design,* maintaining the printed form, but adding a web channel with a focus on the distribution and promotion of other craft outlets. In 1997 *The Craftsman* existed in print form, almost solely with the purpose of promoting craft fairs and craft retailing to craft producers but this was a particular kind of craft for a particular audience, less exclusive and art-like than that described elsewhere. As Greenhalgh notes, it was a particular constituency of craft that was being protected and promoted – the traditional and vernacular:

> Our traditional crafts are being forgotten in favour of something requiring less skill and creativity. There is, certainly, room for everything in the marketplace, but surely that is what our traditional crafts should not be seen as – a marketplace. (Greenhalgh 1997 citing *The Craftsman* 1995, p. 5)

For Greenhalgh, giving a history of the meaning of craft through the use and understanding of the title 'the craftsman' demonstrated through a selection of three publications since the 18th century provides its changing public image, ending with a negative one. The most recent, of his examples, he says shows that the Boyers ('Paul

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and Angie – even their names are folksy'), the author/ craftspeople/ publishing ideologues of craft in the 1990s, give a narrow and specific view of craft:

> Craft implies a particular type of person, environment, genre, technique and market. Pottery, weaving, basket-making, metalsmithing, stick-making; their craftsman makes things by hand using pre-industrial technologies and sells them to make a living. He is an eco friendly small businessman. (Greenhalgh 1997 p. 24)

Here the craft producer is characterised as a particular type of Luddite; a small business manager without much interest in entrepreneurship and technology, without even, perhaps, a broader aesthetic and outlook. It is not a great story and the kind of drab joyless and unexciting view that has perhaps marked the term and brand narrative of craft in the latter part of the twentieth century, where is not valued and exchanged as something innovative or desirable in the minds of many consumers. Yet this is perhaps at odds with the Boyer's own story of how things happened. It started, for them, in 1983 (Boyer & Boyer 2013a) after they had worked in the design and advertising industry in London's West End, when they noticed a gap in the craft market – there was no forum or place for makers to find out about craft fairs or the business of selling their work. The Boyers kept up with the times and assert that they "reflect and represent the contemporary design-led UK craft industry" (Ibid.). As a trade magazine, they have proven to be an entrepreneurial publishing business that has kept up with the times; they set up a database of suppliers and businesses in 1987 and were online with a web-site in 1998 (Ibid.) A keen sense of the changes in modes of production and consumption practice is also evident:

> When we started the magazine the whole industry was based on craft fairs and craft shops. We had 4,500 shows listed in 1984. In those days most exhibitors didn't work full time at their craft. You could have a top end potter next to a bank manager selling wooden toys. Almost every village in Britain had a craft shop or two. Then came the 90's property boom and the villages lost their shops. The part timers didn't have to supplement their incomes anymore and people had more disposable income. Consumers wanted to have things that no one else had so galleries started to emerge. Most galleries now want to sell top

end contemporary crafts and young makers have come along to fill that space. (Boyer & Boyer 2013a)

A review of these publications and the opinions of craft historians is an enlightening one, in the sense of showing the development of the meaning of craft as a concept and an economic activity. Although there are many other important marketing channels and social aspects, Greenhalgh's examination of publications named *The Craftsman* reveals considerable development in makers, markets and marketing over a relatively short period of time. It helps understand what craft is, what it means, and how it is produced and exchanged. Greenhalgh's position is, necessarily, as any academic piece, is a highly selective history of meaning. Later Greenhalgh (2010) makes the point himself:

> History, of course, is not the same as the past. The past is what happened, whereas history is what we say about the past; the two are often very different. It is up to the crafts to explore its past and construct the history that it wants and needs. (Greenhalgh 2010 p. 101)

Of course this characterisation of craft is like a characterisation of capital. Neither has agency of its own as much as theorists tend to believe. Craft is the product of human agency and action within a system of exchange and value creation – it is up to the producers, intermediaries and consumers of craft to construct the narrative of the past, present and future. Given the diverse and fragmented nature of these key actors, the task is difficult, but exploring their work in order to understand their markets' mechanisms and futures is important and valuable.

2.3.2. Types of Production: Historical framing – Pre-industrial/ industrial/ Post-industrial.

While the focus of this thesis is not historical or one of labour economy, it is useful to understand historical trends in production that have developed over time to the present day in view of developments in labour organisation and practice. This is because such trends may help us understand the creation of individual and collective identities through place and production contribute to the building of microbusiness personal

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brands in a very different society to that which the notion of craft was established. In other words, how individuals build up external interest (from stakeholders) in their work to create a market for their goods by developing their internal narratives in the face of external narratives such as competition, culture, politics and society.

2.3.3. Embedding Craft in a Regional Context - Scotland

While some form of geographic or group identity is usually delineated for any type of study, particularly in the social sciences, the choice of Scotland is important for a few reasons. The first and most obvious is access and convenience for the empirical aspect of this study for the author as researcher located in Scotland. The second is that Scotland possesses a discrete national, historical and cultural identity which has been developed and mythologised in recent decades and centuries through commercial structures (McCrone et al. 1995). In recognition of the separate socio-legal status of Scotland, separate administrative bodies exist in Scotland and the most recent soci-economic report on craft treats Scotland as a separate entity (Burns et al. 2012).

Scotland provides a convenient geographic and cultural boundary for this study. Further attractions of this focus are found in the specific cultural, social and political elements that stateless (at present) nationhood provide for the idea of Nation brandig (Dinnie 2008). To be sure, a narrower focus could be adopted, and is shown in the sampling section of the methodology, geographic location bias is evident. A UK-wide perspective could have been adopted, following Fillis (1999). However, as the title of this thesis implies, the location of the author and his informants is an important element of the research undertaken. The secondary branding effect (or production implication) of location – place branding, is an interesting and important element of this study. Do participants actively use their location and national identity or place of origin in their work? Or, is the opposite the case – is location not relevant to their work or are

participants reluctant to effectively co-identify and co-brand themselves and their work with *where* they work?

Major public and government reports and other publications, including several academic articles, use Scotland as a specific area for study given its status as a discrete entity and that social and political institutions promulgate such a focus. For this reason, it is also appropriate that this study adopts Scotland as a boundary for research in a geographic sense but matters of individual and group identity will also rely on and be informed by the socio-cultural dimension of the Scotland. Specific statistical and cultural evidence exists that place Scotland as a discrete entity (Peach 2007; Future Focus 2009; Burns et al. 2012).

2.4. COUNTRY OF ORIGIN EFFECT AND NATION BRANDING

The concept of nation branding is growing in importance but also a delicate area when we consider the material culture implications in the marketing of tangible creative goods that are deeply personal and unique to their producer as is the case with the current research (Lewis & Stubbs 1999; Dinnie 2002; Holt 2003; 2004). Regardless of current debates on independence from the United Kingdom, Scotland has existed as a distinct nation for a long time with a particular social and material culture that loans itself well to the study of place or nation branding (Dinnie 2002) Much of the tourism literature – another cognate marketing discipline – contributes the link between place and products and how the notion of authenticity is exchanged by producers and consumers (Littrell et al. 1993). Very specific work in the *Journal of Design History* also links business support, national identity and the promotion of crafts for the purposes of tourism thus establishing a link between these three apparently disparate ideas (Peach 2007).

For the purposes of this research, Scotland has been chosen for convenience, interest and relevance to understanding the role of place, and ultimately of nation branding, in the product/ person brand. It could be argued that this is a natural boundary to adopt given the complexity of inter-union national identity and the focus of public and other research within these boundaries.

2.4.1. Celticism and Celtic Marketing

The idea of Celticism (Dietler 1994; 2005) and diasporic markets contributes an important element to the study of nation branding and international marketing. Add the non-linear, expressive, unplanned idea of Celtic marketing against its opposite, Anglo-Saxon model of rationality (McAuley et al. 2006). Is it too simplistic to say that just because a craft enterprise exists in a Celtic land that it operates in a non-linear fashion – does the landscape inform and inspire the immigrant enterprise? Is it just enough that the elements of Celtic marketing are present in the way in which enterprises operate and not just in their aestheticism (Fillis 2013)?

2.5. THE CREATIVE INDUSTRIES DISCOURSE

Whatever we imagine craft was, is or will be, it is part of what is known as the *creative industries* discourse, certainly within British definitions. Hesmondhalgh (2002), Flew (2005) and Roodhouse (2006) give introductions to this discourse from a cultural policy point of view and discuss the implications for the UK situation as well as that in other countries such as Germany, Spain, Singapore and Australia, where similar government initiatives have been implemented. While the concept of the creative industries is not new – as a documented social discourse it has been around at least since the Enlightenment - it is something which has gained social and political capital across various nations through the objective of 'mapping' and asserting the cultural, creative and most importantly, economic value, of certain hitherto un-mapped and recognised/

coordinated industries that comprise the creative industries. Unfortunately for craft, the favourite industries of civil servants, research consultants and politicians are those which can easily exploit intellectual property, most effectively through mechanical or electronic reproduction and which fall easily into corporatised modes of organisation and production. Those that can be distributed using mass distribution techniques such as publishing, computer games, films and television are particularly celebrated (Roodhouse 2006; Flew 2005; Hesmondhalgh & Pratt 2005; Garnham 2005; Hesdmondhalgh 2002).

Craft and art, while valuable indirectly for the nation brand through heritage and tourism connections and wider cultural capital, are highly labour intensive actviities otherwise they cannot be authentically produced craft or art. Or can they? Is there a way in which craft can become more like art and more like the reproducible creative industries without losing what status and points of differentiation it has? When craft becomes more available it becomes 'design', which may be made using industrial processes not by its designer and not in its country of origin, which is another key base of brand value in the creative industries as Tony Blair and his 'cool Britannia' promotion propagated (Flew 2005).

To use the oft-cited definitions of the British government's DCMS, crafts fall into one of its 13 categories, but its original mapping documents (DCMS 1998; and 2001) admit little is known about the sector and its economic and social contribution is unknown. These documents state the labour intensity required and the small-scale (microbusiness) status of most businesses. The British Office of National Statistics (ONS) does not have data of sufficient accuracy to identify the overall economic value of the craft sector to the country but estimates are nonetheless made, and the Chelsea Arts Fair[1] is

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[1] The Chelsea Arts Fair is an annual art fair held in London for emerging artists and does not specifically contain craft or applied art. See www.chelseaartfair.org for further information.

used as an indicator of value, even though this represents just one small aspect of a much larger and diverse sector.

Some reports have rightly used both art and craft in establishing individual subjectivity by selecting the label *artist/ craftsperson* (Policy Studies Institute 1989), recognising that either or both may be preferred by those working in the field. The same source identifies that crafts as a sector are "defined, and funded, both as forms of artistic expression and as small businesses." (Ibid. p. 40) which recognises the dual functions and orientations of craft production in the post-industrial Britain of the 1980s.

The alternative labels of *creative worker* or simply *creative* or even *creative entrepreneur* are too broad. In the case of the latter there is an element of paradox or tautology, given that creativity is an essential element of entrepreneurship and the original Old French origins of 'entrepreneur/ entreprenour' involved the putting together of entertainment (creative industry constituent) for profit. There is however, a definite element of entrepreneurship theory and practice involved in this study and in the associated literature, however the automatic assumption that a creative microenterprise is entrepreneurial is an assumption beyond the aim of providing profit and a livelihood in making goods for sale; it assumes that producers do it in an entrepreneurial fashion which assumes specific behaviours and orientations within the scope of entrepreneurship literature.

This thesis adopts the terms *individual creative producer* or *individual creative practitioner* which are slightly more developed terms adopted by the author which are intentionally broad, at the same time indicating both creativity and uniqueness, in addition to some form of tangible output, avoiding the terms described above, often the subject of much debate in art schools. *Producer* may carry implications of the film sector, as the organisers, negotiators, managers and marketers of films that provide often immaterial labour not always resulting in tangible outputs, or *apparently* tangible

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outputs to the those personnel considered more traditionally creative and *productive* (Yair 2011c; Yair & Schwarz 2011).

Whatever the level or output of the individual artist/craftsperson, they are often referred to as *making work*, indicating the two key elements of production and labour. Indeed, *maker* is thought to be a 'safe' term to apply widely throughout the broad spectrum of *craft*, though perhaps not, in the artworld, where *artist* is the preferred name of one working in this sphere. Complications arise if those with higher levels of social or professional capital may reject *maker* as being too simplistic or not adequate to describe what they hold as a higher value or is perhaps just different to what it is they do. There is an underlying asumption that craft, whilst skilled, does not possess the levels of originality, creativity or aesthetic, or perhaps the externally approved value that art possesses. Within the creative sector where physical objects are the output, the titles 'maker', 'designer', 'artist' and 'craftsman/ craftsperson' are generic terms. However, further specificity and complexity arises when producers prefer to use their specific product/ craft category, such as potter, jeweller or combinations such as 'designer jeweller'.

Naming is an essential element in the identity-formation process (Bain 2005; Hearn 2008; Lair et al. 2005) and therefore in the branding process of the individual as is discussed in Chapter Three where the theory of personal branding in the process of creative microenterprise brand development is elaborated. When this is considered in the context of the categories and hierarchies of tangible creative production indelibly linked to the individual, a powerful case for examining the way in which such individuals present and exchange their work and their selves become apparent. The act of naming and categorising the self is a process which tells of deeper aims and aspirations and communicates to the market the value that is created from that individual's specific narrative, either their mediated biography and the sum of their

experience, or another narrative which implies association or the creation of some kind of myth of constructed narrative of value, such as place, tradition or other ideology. When thinking in terms of brand value and the 'story' of brands, creative producers may partake in constructing a convincing story regardless if that story is true or authentic. This study's key perspective is that differential value stems from an authentic story, created specifically by or for the microenterprise. What constitutes these stories or narratives will offer greater understanding of the role and processes of the behaviour and effects of these producers within the wider context of the creative industries, the market and society.

Craft alone is a difficult term to comprehend given that it has been problematised by different understandings, in different eras, by different societies, as has already been discussed. In the present era, within the west, it is mainly understood as a broad spectrum, from the wider sense of tangible products having being hand- or home-made by hobbyists and enthusiastic amateurs, to the sense of 'cutting-edge contemporary craft' (Morris Hargreaves McIntyre 2010) as being something of high value, rare and exchanged in the circles of those with the knowledge, taste and wealth to enjoy that which is made by the most skilled makers currently working. 'High' craft remains powerful within the hierarchies of visual art.

Not only is the term *craft* used to describe a variety of qualities, statuses or modes of production, unlike the categorisation of fine art or visual practices which were traditionally thought of as the plastic arts (essentially painting and sculpture), but have also taken new forms including photography, installation, video art and other media. Within craft there are many categories based on material and the finished goods produced, which often refer to use or decorative value. The wear-ability of jewellery or textiles; the vessels of ceramics or the furniture made of wood. The provenance of materials also forms an important secondary- or co-branding effect for the producer's

work – is it drawn from a particular source, is it ethically or sustainably sourced. Precious metal, wood and clay being particular examples. The table below (Figure 1) shows one recent conception of craft categories based on materials used rather than brand orientation, market or personal brand category (e.g. potter, artist, jeweller, designer):

Materials used (percentage at least 1.9%)	Percentage
Ceramics	25.7
Textiles (including knitting and embroidery, but excluding weaving)	22.9
Jewellery	20.0
Other metal (excluding jewellery and silver)	12.1
Wood (excluding furniture)	10.7
Glass	10.3
Silver	7.1
Furniture	5.9
Paper (excluding graphic craft)	4.0
Mixed media	3.7
Stone	2.7
Graphic craft (including calligraphy, sign writing, and bookbinding)	2.5
Synthetic materials (including plastics)	2.2
Leather	2.0
Weaving	1.9

Figure 1: Materials used by Scottish makers 2011. Source: BOP Consulting Burns et al. 2012 p. 24.

Conor's thesis (2010) refers to the craft of scriptwriting in the discourse of narrative construction in the film industry. Important ideas about the craft of writing are introduced. The idea that writing is a craft requiring intellectual and manual skill is an important theme that ties in with the narratives of personal brand development and the making of work for consumption. However, craft as a learned skill rather than an innate creativity or artistry, is also suggested. This is one of the key differences between art and craft in some interpretations – craft is a utility trade that can be developed by almost anyone while art requires greater knowledge and ability, out of reach of the majority (Becker 1978).

2.6. CRAFT LITERATURE – A MULTI- AND INTER-DISCIPLINARY APPROACH

While it is noted that this is a thesis written within the management discipline of marketing, marketing is itself an interdisciplinary area of academic concern, contributed to by various other disciplines including but not limited to; geography, economics, sociology and social theory, psychology and the arts and humanities encompassing history, fine art and design. The author's intent is to review relevant literature from across disciplinary boundaries and from sources beyond academia as a basis for the empirical part of this thesis. It is therefore intended that a trans- or interdisciplinary approach, which borrows relevant information across the disciplines noted above, is used. To this end, an interdisciplinary approach is adopted which is fully elaborated in the methodology chapter.

The key areas of literature considered are from art and design (practice, theory and history), cultural studies, sociology, marketing, entrepreneurship and policy or professional research. Additional research from anthropology, labour history/ economics and psychology also give useful perspectives to create the wider scene with which to contextualise the narrative of craft production.

Starting with more recent work from art and design, Louise Valentine provides an excellent overview of recent academic writing, not only in the arts and art history/ theory, but also in cultural and social theory, citing the importance of examples of critical craft writings published in 2007-2008, such as Glenn Adamson's *Thinking Through Craft* (2007); Howard Risatti's *A Theory of Craft: Function and Aesthetic Expression* (2007); and Richard Sennett's *The Craftsman* (2008). The common thread between these publications is the discussion of definitions of craft, its practitioners and its relationship with the institutions of value and exchange. Often, these are academic institutions or public art galleries and the rarefied channels of exchange and distribution such as wealthy gallerists, dealers and collectors, who aim to extract the most value at the highest level, thus implying a system of value creation unobtainable without sponsorship from art institutions and other intermediaries. Does craft then become art if it is more valuable and exchanged in this way? To be sure, the relationship of craft to art within the contemporary cultural exchangescape is debated endlessly often without, much reference to the life and work of actors in the field, the individuals who strive to produce the work which the critics and third-sector administrators endlessly discuss. The issues of channels of distribution in craft are many and varied depending on the individual, their work and external factors. Marketing channels feature frequently in the literature as will be seen in the next chapter. Resource limitations and lack of marketing/ selling/ competency or will plus the entrepreneurship of retailers and other intermediaries provide a strong case of the power of such intermediaries. This is at odds with the producer's protectiveness/ preciousness over their manual labour, skill and creativity. If they are an idealist, this is because of the self and skill they invest; if an entrepreneur, for the revenue potentially lost. Either way, control over output and sale is the main concern.

What Valentine concludes from some of the most notable and recent debates is that craft is an autonomous discipline (separate from art and design); it is constantly variable

in meaning, purpose, aesthetic and economy; passive disciplinarity causes an imbalance in establishing value or facilitating value of the maker and their "agility and ability"; craft knowledge needs to be nurtured to promote craft as an economy and within craft practice the three key ingredients are material, technology and concept (Valentine 2010). Valentine's vision for future craft is assessing what is craft practice? How is it similar and different from its nineteenth and twentieth century predecessors? She calls for "phenomenological, heuristic and hermeneutic perspectives … in order to achieve a balance between the history, theory and practice of craft" (Valentine 2010 p. 87)

Valentine, therefore, inadvertently recommends the adoption marketing approach from a theoretical/ critical perspective, in addition to a practice-based one. As a discipline which embraces many others that aim to understand the processes and outputs of value creation and exchange, a marketing approach can provide the understanding that Valentine calls for. As demonstrated in this chapter and the next, a marketing approach can offer a phenomenological, heuristic and hermeneutic approach to contribute to knowledge in craft practice and the market.

2.7. SUBJECTIVITY OF CRAFT – THE MAKER AT THE CENTRE.

The above discussion on the meaning and etymology of the word craft has established that art and craft are occupations of human thought and labour, apart from perhaps when considered in the definitional sense of magic which is a less usual understanding of the term, but not one which should be excluded from product design and implementation in the sense of symbolic values. At any rate, it is appropriate to consider the relationship between producer, object and consumer and the way in which the producer forms his/her identity and work in the sense of a 'whole' within the social and symbolic contexts of exchange.

The experience, training and external/ internal contributions to the producer's life (biography) are therefore essential to help us understand how representations of value are made to markets and how we may shed light on how this process works. Fillis (2003b; 2006) calls for and details qualitative methods that can contribute to knowledge and understanding of entrepreneurs' behaviour which can then inform future research and practice.

2.8. AUTHENTICITY: THE REPRODUCIBILITY OF ART IN AN AGE OF MECHANICAL REPRODUCTION AND ELECTRONIC DISSEMINATION.

Walter Benjamin's seminal essay *The Work of Art in the Age of Mechanical Reproduction* (1936) – sometimes translated as 'technical reproducibility' - announces concerns for the status, place, value and the future of artistic creation within the context of modes of mass production and distribution. This idea has been adopted by various academics (Garnham 2005; Oakley 2011; Csaba & Ger 2000) and popular writers (Anderson 2012) researching the creative industries, given the increasing ability of technology to distribute creative material and the increasing interest in its implications (Epstein 1998); the use of digital technology within craft practice (Treadaway 2007; Woolley 2010) and how those working in the field have or may respond to and adopt such technology in a category of production where the presence of the hand has been intrinsically privileged (Yair 2011; Yair 2011e; Yair 2012). Craft, on the other hand, essentially resists this reproducibility unless one has an incredibly radical interpretation of what craft is. It is certainly not design work, which is then mass-produced by machinery. There must remain the prescence of the maker within the work. Every other creative industry as defined by DCMS can, at some level, be mechanically or electronically reproduced. In fact, in many cases this is the essential element of their character and the reason they are privileged in policy discourse, given that a method of wide distribution is essential to gaining economic power and popular consumption. The craft object necessarily relies on the authorship and making (or supervision) of its

maker in the production process. Anything else becomes industrial design that is intended for mass production and consumption under Fordist or Taylorist principles of production (Campbell 2005).

Benjamin and his students, most notably Leslie (1998), are important to the current thesis in two other important ways – the intersection of individual creative (craft or art) production and the notion of narrative and storytelling. In "The Author as Producer" (Benjamin 1970), published posthumously in the *New Left Review*, Benjamin considers the political elements and activism of the creative producer – broadly using the term 'author' to refer to a variety of writers and artists and their outputs in social form. The issue of the use of technology – specifically the press – is also considered in the production of social and artistic narratives. The idea of narrativity and the idea of the craftsman is played out in Benjamin's essay "The Storyteller", subtitled "Reflections on the Works of Nikolai Leskov" (Benjamin 1936) which Leslie (1998) proclaims is his "assertion of storytelling's interlacement with craft" (Ibid. p. 5). The role of the artist/ craftsperson as storyteller of their narrative within a larger narrative of craft production is the essence of the authors' respective studies, and therefore gives precedent to the study of marketing activity of current craft producers and their use of narrative techniques in the course of their work. In a crowded exchangescape where industrial production structures not to mention traditional pre-industrial production and distribution structures are in flux, the potential of craft producers to humanise production through story becomes a compelling possibility. In other words, manual skill meets the immaterial artistic ability in an era of digital culture (and whatever the current period may be characterised as), where consumer and cultural trends are constantly challenged by technology and globalised supply chains. Within this context, the individual producer relies upon understanding their own individual story and projecting it in a way which allows them to build value into that which they produce. The threat of corporate intellectual property infringement and mass production

techniques that have previously created competition and may abuse the soloist creative producer, have given way to the truly postmodern problem of widespread abuses by individuals who can easily copy ideas and designs, and possibly even reproduce those designs locally using mechanical means from the desktop. Instant prototyping, desktop manufacturing, or what Anderson (2012) calls "the new industrial revolution" is heralded as the next great revolution in production and citizen empowerment. His techno-utopic future is based on the notion that technology may enable microenterprises and individual entrepreneurs to gain competitive advantage. However, this slightly sensationalist approach is more to tantalise wage slaves into believing that they may have a less ordered more romantic existence which the idea of going it alone, creating and growing a business in their spare time has been promoted by various gurus since Schumpeter. That said, the role of technology in craft production has been, as noted elsewhere, a concern in the Arts and Crafts, or rather, accepted as a potentially goo thing in skilled hands. More recently, work from the arts disciplines examines the value and values in craft (see, for example, Kettley (2007); Woolley (2010) and Yair (2011a; 2001h) has explored the role of technology in production as a source of great potential within skilled hands. The major sector reports starting with McAuley & Fillis (2004), also note the interest of makers in 'using email' and other digital innovations available to individuals for use in communication and business administration, but do not foresee the potential of technology in production or the "new industrial revolution". A decade later, the next major UK report, Burns et al. (2012) describes the "long march" of technology through the creative industries as a whole, and acknowledges that craft is no different, but describes this as an emergent topic within the craft sector which requires further attention. The present study, therefore, aims to offer exploratory insights into current practice and in doing so generate knowledge and theory with a view to also providing recommendations for practice and policy.

2.9. Creating Authenticity

Authenticity is widely held to be a socially-constructed norm which relies upon human perception of what may be considered 'original' and faithful to its origins of place and/ or producer (Hede & Watne 2013). It is therefore expedient to examine producers working in Scotland and to investigate their understanding and experience of participating in the production of authenticated goods, if this is indeed what they are doing. The idea and practice of the authentic – in both objects and narratives – is a key theme that this thesis wishes to examine, with a view to showing how the authentic might be produced within the craft sector. What is authenticity and what is its role in the craft sector? What makes an object authentic in a production/ consumption aspect and what makes a producer's narrative authentic? On one hand, this is about judging the quality, provenance or fealty of an individual's story or personal testimony. On the other, there is the potential for a whole *created* and *constructed* narrative that either the producer or stakeholders invent and co-create.

In the arts and humanities as well as the social sciences, the concept of the authentic experience, particularly in creative production has been of interest (and concern) since Benjamin's seminal essay on the subject (Benjamin 1936/ 1992). Simply put, the link between the original producer of a cultural text and that text (a song, a painting, a pot) was considered to be the source of 'aura' and therefore its authenticity. Dilution of this 'auratic' experience came about through mechanical reproduction, in Benjamin's example, the gramophone record and the live recital of music. This idea has been extended in various iterations of the concept of the authentic within cultural production and associated academic inquiry throughout the twentieth century, generally in the case of experiential consumption, and specifically in tourism (MacCannell 1973). The links between tourism, souvenirs and crafts are particularly strongly established (Littrell et al. 1993; Shiner 1994; Peach 2007) and therefore important to a study where the

geographical boundary has a strong historico-cultural identity and is a centre for tourism.

2.10. TECHNOLOGY AND ITS ROLE IN CRAFT PRODUCTION

As established within the parameters of the archaeology of anthropology, craft production was: a) the only form of material object production; and b) primarily concerned with the use and improvement of technology – tools, techniques, materials and uses. These are all within the realm of product-centred marketing processes which understands the social and individual need for physical objects by humans, who then satisfy their own need through experimentation, development and trial within a tangible and symbolic exchange economy, whether this is for use personally, within the family or for exchange in wider circles (Spielmann 2002; Inomata 2001; Peregrine 1991; Charlton et al. 1991). The development of technology and techniques, some of which are manual, some mechanised, has always been a theme of any form of object production (Costin 1998). Resisters to industrial forms of organisation, from the Arts and Crafts movement of the fin de siècle through to the craft purists of the later twentieth century are perhaps responsible for the revisionist view and rejection of technological progress (Naylor 1980; Flad & Hruby 2007; Scrase 2003; Sinopoli 1988). There is, however, the view that, prior to the industrial revolution technology was considered a valuable feature of craft, both in its vernacular form and in its role within fine visual arts, using technology in various forms as a resource of creativity to push the boundaries of accepted designs, materials and techniques. In exploring the authenticity of objects, the question arises of whether that object must conform just to the accepted conventions of design, material and social approval (the art school, the community, the nation), or whether the individual can overcome these constraints to produce genuinely new work that can be received as authentic. In other words, is authenticity located solely with the creation by a named author – the creative producer – or is external

approval required – by critics, consumers, patrons, institutions of legitimacy such as the academy and public galleries?

In the contemporary context, technology, both mechanical and electronic, offers the artist/craftsperson new forms of advantage, both in production and communication of their work and for their work. Seeing others' work, communicating with other producers around the globe, sourcing ideas and materials is now possible in a way which was not possible even ten years ago. Craft producers, in theory, have sophisticated new tools, have adopted new materials (or used existing materials in different ways) and have been able to work with materials they previously could not have done. Computer aided design has been established for some time but more recently, computer aided manufacture has entered the craft milieu (Csaba & Ger 2000; Woolley 2010; Anderson 2012). Does this have a place in current craft practice and if so how?

Information communication technology (ICT) provides access to learning and techniques only available following years of apprenticeship or training at established institutions of learning, almost instantly. Individuals are able to communicate with others effectively, without the barriers of space and language. They can see and show work virtually and compare their work to that of others. They can put their work up for sale online and find customers around the globe and reduce the need for intermediaries that once controlled, or at least heavily influenced, the distribution of, value in their sector. However, this is perhaps somewhat idealistic and the claim that ICT can revolutionise the microbusiness from obscure local entity to global player is optimistic. Nevertheless, it does generate two important subsidiary questions:

What is the position of technology in production and what is the producer's relationship with it?

How has communication technology been adopted and utilised by makers in the process of making and marketing their work?

2.11. CREATIVE SME APPROACH – UNDER RESEARCHED, INTERESTING AND TRANSFERRABLE

The essence of this study is to consider the enterprise of the artist/craftsperson and how they negotiate value systems in order to produce work and engage with markets. The tension between the need to create and be creative, with a need to survive and have a livelihood is vital. Academics and policy researchers have considered the socio-economic status of the crafts and their producers and have categorised and theorised their structure, status and the motivation of the individuals and small firms engaged in that work. The work of Bruce & Filmer (1983), Knott (1994); Fillis (2000; 2001; 2003d), McAuley & Fillis (2002; 2004) and Burns et al. (2012) provide longitudinal data of producers' demographics and attitudes to making work for market. They conceptualise producers both as creative individuals and as small businesses within wider cultural importance of heritage, tourism and national identity.

In typologies developed by Fillis (2000; 2001; 2010) and Burns et al. (2012), types of producer are proposed based on the individual's experience (including education and career trajectory) and motivation (lifestyle or business)(see Figure 2 p. 73). These are broken down by criteria those groups of individuals share in order to understand the mode of operation employed by individual producers. This necessarily implies the possibility or negotiation of entrepreneurship which is a particular orientation to working which involves risk taking, being alert to opportunity and adopting new methods and technology to address markets in a profitable and often high-risk high growth strategies. Although adopting a marketing perspective, the marketing/ entrepreneurship interface and the equipment of small business marketing will be essential to explore the way in which value is currently created, communicated and

exchanged in Scotland's creative microenterprise sector (Carson & Coviello 1996; McGowan & Durkin 2002 and Fillis 2002a).

2.12. THE CREATIVE INDIVIDUAL IDENTITY AND PERSONAL BRANDING

The emergent idea of applying branding principles to the individual rather than a product, service or corporate brand, has been establishing for sometime (Shepherd 2005; Lair et al. 2005 and Hearn 2008). It is proposed that the personal brand is the essential element with which the artist/craftsperson imbues their product and that there is reciprocity between what they make and who they are. It is this essential and unique value proposition that constitutes producers' most essential characteristic which can become a brand for individual creative produces and the microenterprises they form.

2.13. THE USE-VALUE OF RESEARCH – IS IT USED?

While this thesis aims to build theory from examining current phenomena based on existing research drawn from across disciplinary boundaries, it also intends to offer useful information to those working in the sector and those working for the sector, with a transparent non-agenda laden approach that reports on knowledge, critically analyses a range of data from a range of sources and presents implications not only for future research but also for practice.

As will be seen in the next chapter, considerable research has been undertaken and publications released – particularly in the policy domain and third-sector public institutions that exist to promote the cultural and economic aspects of the creative industries. From being a sector that has willingly engaged in research, it has been established that research fatigue has set in and been recorded by those researching the field (Future Focus 2009 p. 42). This presents both an obstacle to the current research, but also offers potential for a worthwhile contribution if this can be made. The issue of research fatigue not only presents practical and method-theoretical issues to deal with,

but also questions the value of, and priorities for research. As this researcher takes a pro-participant approach, both for reasons of ethics and for a contribution to practice, the question of what participants want from research and what they think of it is an important aspect.

While theoretical knowledge and academic contribution are the main focus of this study, and being drawn from, in part, from empirical evidence and, being a marketing thesis, it has the possibility of an applied function. Understanding the subjects of the creative sector should involve an assessment of their understanding of their sector and the research work that is conducted on it. Flowing from this is an analysis of those subjects' use and value of such research. The reasoning behind this aspect of reflexive meta-research is to both try and close the theory/ practice gap, and to inform future research directions. One of the outcomes of the most recent major report was that survey participants and participants in the research wanted to know more about and be able to do more marketing (Burns et al. 2012 p. 46). However, even though marketing methods and channels were explored in the work of Burns et al., there was little suggestion of what those participants might want or need in the way of practical marketing knowledge, assistance and operations. This study aims to try and understand this by asking about and discussing marketing approaches producers use and offering suggestions as to what might be possible under enterprise and public funding constraints, thus invoking an element of action research (Susman & Evered 1978; Avison et al. 1999) popularised in applied management topics and also of use in the creative sector (Ball 2003; Hearn et al. 2009).

2.14. NARRATIVES

Narratives are another key theme of this thesis and the ideas of narrativity are crucial both from the perspective of Lyotard's petit recit and grand recit[2] (Lyotard 1984). The microbusiness or SMEs can be understood in the current era as the perfect example of a small narrative within a wider socio-economic context, in comparison with large corporations which many associate with sophisticated and innovative marketing practice. Yet narratives are also found in examination of the stories the producers build through biography, experience and production (Erben 1993). The act (or not) of communication and exchange is consequently a key area of study and, alongside the conceptual, is understood in the sense of empirical observations of marketing operations and therefore practice, which has implications for both theory and practice. Much recent literature has established the sophistication of the craft microenterprise as being able to compete on the world stage early in their careers (McAuley & Fillis 2005b). However, these are just a few examples – many barriers to internationalisation and business development do exist (Fillis 2002) and it is for the empirical part of this study to see if ten years of on-going ICT development has changed the experience of producers.

Pre-industrial production was characterised by the skill of the individual and of those individuals working in teams under supervision. Not just in the making of what we now term consumer goods (both essentials and luxuries), but also in food production, construction and art – think of medieval art production in the studio tradition. A studio/ workshop tradition that still exists from contemporary art (Banks 2010) to cheese making (Tregear 2003; Blundell & Tregear 2006). From the old masters to the contemporary art of the present day we should acknowledge that skilled handicraft not

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[2] For Lyotard, the grand or big narratives (grand recit) were the totalising teleologies of societies – e.g. Capitalism, Marxism and Christianity. These gave way to the localised 'petit recit' or small narratives that offer a less centralized vertically integrated system. In this case, incremental developments in craft production and postmodern consumption may form one such little story within many other alternatives in the face of untrammeled global markets of exchange.

possessed by the auteur has been provided by unnamed often unknown craft technicians, helpers, subcontractors and others, who have not shared explicitly or publicly in the success of the owners and controllers of those personal brands that contribute the skilled labour.

If we consider the onset of industrial forms of labour organisation and the deskilling of the workforce – or at least the de-handskilling of the workforce – then a new phase of the role of the craftsman appears to emerge. The craftsman's social role was put in jeopardy and led to great social upheaval, for example, the Luddites' sabotage of mechanised looms in the nineteenth Century (Epstein 1998). The motif of the rejection of technology and preference for the handmade is a thematic concern for this thesis. The premise of this thesis is that craft producers can build successful individual brands and businesses in the west by promoting place and quality, and by utilising technology to do so both from a production and a marketing narrative point of view.

The two greatest competitive concerns for western craft producers are cheap imports from areas with cheaper labour markets and branded mass-produced or mass-customised goods which offer quality and price advantages over the handmade, often weakly branded, alternatives (Fillis 2000). What about current so-called 'industrial' labour? This is often handcrafted in places where labour is skilled and cheap but organised on a great scale (Csaba 2000).

Scotland is an interesting example of a territory with a pre-/ early- industrial craft heritage for icons of identity (weaving, quaichs[3], swords and suchlike), an industrial revolution boom in manufacturing, weaving, ship building, engineering and distilling through to a post industrial collapse of most of these industries and a current era – whatever era one accepts it is – which has a mix of services, manufacturing, research and hi-tech, not to mention a noteworthy business in tourism and the heritage industry

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[3] Drinking vessel for whisky, often for ceremonial or decorative use.

with its diasporas, notably in North America (Peach 2007). The geography of Scotland's central belt (the area which accounts for most urbanisation and population) has always made a good business selling the myth of the Highlands, first through iconic cloth designs which, originally handmade, were easily mass produced and marketed as authentic tokens and totems of the place and its people. The seminal work of sociology on this is McCone et al.'s *Scotland the Brand- the Making of Scottish Heritage* which deals with both the intangible as well as the literally manufactured material culture of the imagined concept of Scotland which is globally promoted or, at least, globally received. Part of this should be authentic crafts goods but all too often cheaply made replicas are those which tourists and 'cardiac Celts'[4] (Dietler 2005) like to consume in order to exercise and emblematise their identity. This thesis does not focus its attention on those who would actively promulgate this industry of Celticism, rather it examines craft producers in Scotland, some of whom may make goods of culturo-historical significance, real or imagined. National or local identity is considered as an aspect of the individual producer's identity and therefore part of their brand building activity.

2.15. CHAPTER SUMMARY

This chapter has established and discussed key questions and themes in order to understand the creative microenterprise sector, where hand skills are employed in the making of tangible objects. The basis of this study has been set by outlining the history and meaning of handmade production and the inherent contradictions present when trying to unravel the terminology, narrative discourse and social meanings and context of this mode of production in present day Scotland.

The etymology of art and craft demonstrates that the two have semantic and denotative roots and that both ultimately refer to skilled and creative labour of individuals or small

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[4] A person living elsewhere than Scotland or the lands perceived as Celtic who (in their hearts) believes they are Celtic.

groups of individuals who produce goods for the consumption of others but at the same time for their own satisfaction and contribution to identity and status. There is no doubt that competition exists between producers within the social realm and this creative competition leads to the establishment of categories and hierarchies within creative production, particularly in the case where goods are subject to marketisation by intermediaries whose aim is to produce differentiation through the identity, provenance and essential authenticity of their origin.

Chapter 3: Craft Marketing Research

3.1. INTRODUCTION

Chapter Two introduced the role of the human hand in material production and demonstrated its foundations across academic disciplines and within various practice environments since the late nineteenth century. Throughout the twentieth century the status and role of craft has developed and been caught between nostalgic revisionism and progress, in both technological and changing social trends and markets. Interest in cultural and artistic production existed in various aspects of social life throughout the twentieth century, with notable literature written throughout the latter half in sociology (Becker 1978) the arts (Danto 1964) and, more recently, marketing (Fillis 2009) and policy studies (Banks & Hesmondhalgh 2009).

3.2. PURPOSE

This chapter identifies and evaluates literature directly relevant to the study of the business and marketing of craft from academic, practitioner and professional sources during the last 30 years. Themes, issues and information from these studies and the future research they call for are discussed. By identifying and charting the development of this literature, it will be possible to offer a better understanding of the sector based on published work. This leads to suggestions for specific areas to examine in the empirical element of this thesis and consequent theoretical elaboration. The aim is to critically engage with its content in order to bring together key themes and build evidential support for this thesis's contribution to knowledge.

Since 1997 and the inception of the UK's Department of Culture, Media and Sport (DCMS) with the then New Labour government, great emphasis has been placed on the creative industries in politics and public life, and within academia. This diverse 'knowledge economy' has been heralded as providing the occupations and growth

sectors of the future for post-industrial economies and have been supported under successive governments with creative industries (CI) discourse having being established across the agendas of political parties and academic disciplines (Flew 2005; Hesmondhalgh 2002; Garnham 2005; Roodhouse, 2006; Galloway & Dunlop 2007). One of these industries, oddly, perhaps, given the lust for mass production/ dissemination, is the craft industry, typified by skilled manual labour, creativity and authenticity, but often thought to be low output and low growth because of the reliance on hand skills, traditions and usually small-scale employment and self-employment and thus marginalised in mainstream government policy for economic development (DCMS 2001; DCMS 2013). The maker/ designer, however, could be the quintessential entrepreneur of the knowledge economy, being free and often operating individually or within close, specialised networks (Anderson 2012). The potential for myth and romance, social/ national specificity, traditions and innovations, adoptions of technology within production and the marketing communications of this sector is vast, limited only by owner/manager resourcing and perhaps support of markets and policy makers. These aspects therefore suggest the potential for micro or personal branding within developing economies of exchange, as suggested in other CI categories, most notably visual art (Lair et al. 2005; Hearn, 2008; Kerrigan et al. 2011).

This study aims to understand how craft producers develop themselves and their work into effective brands and businesses in twenty-first century Scotland, whether this is an active or passive process; and what constitutes and characterises the marketing and branding behaviour in this sector. While the researcher believes that no similar project exists on this topic, certainly not in the geographic confines of Scotland, a growing body of literature does exist within which such a study may uniquely be situated. It is therefore hoped that this approach can make an appropriate contribution to creative microenterprise branding in general, and Scottish craft enterprise in particular.

This chapter is divided into sections that address the questions and aims established in Chapter Two by breaking down the literature into themes. Some of these themes, however, do overlap.

3.3. CRAFT-SPECIFIC LITERATURE IN CHRONOLOGICAL ORDER

Before examining the literature in a more comparative and critical way by theme, meaning and implication, it is useful to give an overview of the literature, from the past 30 years, that deals directly with craft as an occupation and business activity. A chronological overview by publication type, provenance and disciplinary context makes further examination of the literature more clear. The three main types are doctoral theses, practitioner or institutional publications in the form of reports and other outputs; and finally, academic literature from any discipline concerned with the production, exchange and consumption of craft products.

3.3.1. Categories of Craft – Definitions and Defiance

Although Chapter Two introduced craft as a concept, and introduced some key definitions and approaches, this section deals specifically with writing on crafts as work and enterprise, taking into account how those authors define and characterise craft and their producers. The diversity of craft practice, including the complexity of its origins, methods, materials and categories, not to mention societal status and its status and hybridity as a form of creative production, cause problems not only for the academics, but also particularly for those working in the sector trying to market complex creative goods with limited resources. Although such debates had been widely rehearsed (see particularly Dormer 1997; Greenhalgh 1997; Fillis 2009) it is still important to reassess the current experience of those working in this area to take a reading of contemporary thought in the context of this study.

3.3.2. The Characteristics of Craft Producers

To further understand the subject of this thesis, it is necessary to understand who we are talking about when we refer to the people or the businesses of the craft sector. Given that the vast majority are micro businesses employing few or no others, the sector has been overwhelmingly characterised as mainly being constituted legally as sole traders (Fillis & McAuley 2000; 2005; Burns et al. 2012). Such a business form is one that is eminently individualistic possessing its own particular behavioural characteristics and needs but is also of importance in the wider economy and culture (Fraser, 2013).

3.3.3. Mapping/ Triangulating Extant Data and Publications – The Major Studies.

In recent years, three major reports have been published in the UK, conducted by academics or professional researchers for public bodies. These are Knott's *Craft in the 1990s* (1994), McAuley & Fillis's *Making it in the 21st Century* (2004); and, most recently, Burns et al.'s *Craft in an Age of Change* (Burns et al. 2012). Table 1, p. 91, toward the end of the section, shows these in chronological order together with additional publications that are directly relevant to the business of craft production in the current era for discussion in this section.

3.4. ACADEMIC LITERATURE ON CRAFT

3.4.1. Craft markets, business and entrepreneur identity and behaviour

While the study of craft and craftwork has received attention from academics in various disciplines, the specific study of the business of craft has been undertaken by only a few. Indeed, Ian Fillis and Andrew McAuley, account for much of the work within craft marketing and the business/ entrepreneurship of craft, both for academic audiences and for policy purposes. More recently, research consultants and academics in the arts and humanities have considered the business and marketing of craft. Karen Yair has been an important figure in such research, and has been involved in various projects for

crafts organisations and also published in academic outlets (see for example: Yair et al 2001; Schwarz 2010a; Yair and Schwarz 2011; Burns et al. 2012).

Fillis (2004) finds that existing internationalisation theory does not apply well to the smaller craft firm in the United Kingdom and Ireland. However, such firms do display considerable entrepreneurial flair and are successful in Europe and the US. Four owner/manager orientations are uncovered: the entrepreneur; the idealist; the 'lifestyler' and the latecomer. The marketing/ entrepreneurship interface paradigm provides additional understanding of smaller firm internationalization. This is based on Fillis' doctoral thesis (Fillis 1999) which suggests a typology of craft entrepreneurs and has since been adapted by Burns et al. (2012) and BOP Consulting (2010). Fillis' typology is used here to inform the empirical research design of this thesis together with work by McAuley which used data from the 2004 study noted above, which compares those findings of the previous most recent major study by Knott (1994) to give provide longitudinal perspective and note trends in the sector. Careers and lifestyles of the makers are addressed using the themes of initial training, patterns of late entry to the sector and individuals' lifestyles and quality of life associated with working in the crafts (McAuley & Fillis 2005a). The biographical research method that Fillis (2003c) calls for will be employed in this current research in accordance with McAuley & Fillis's approach (McAuley & Fillis 2005a).

Other salient themes in craft-specific literature emanate from Torres (2002) who describes the *uniqueness* of craft enterprises as making products *and* fulfilling artistic vision. Torres identifies practitioner resource limitations and holds that networks and strategic alliances can provide much-needed marketing support, by presenting the case of a group of potters that formed a marketing network. Torres generates guidelines for conflict resolution and the fostering of cooperation and in addition to deepening theory, this thesis aims to orientate towards practice. Moving beyond the idea of craft

production, Campbell (2005) offers a sociological sketch of the craft consumer and although this article is predominantly concerned with consumer appropriation, customisation and personalisation of manufactured goods, and the process of decommodification of mass-produced goods, it does provide excellent conceptual insight by introducing the origin of craft versus industrial production, beginning with Marx and Veblen and concluding that this position is still relevant:

> The artist craftsman (or craftswoman) is still set against a division of labour that involves the separation of design and manufacture – a dichotomy that carries with it the implied, if not explicit, contrast between inalienable, humane, authentic and creative work, on the one hand, and purely mechanical, unfulfilling and alienating labour, on the other. (Campbell 2005 p. 25)

Such a position is important when considering the power and agency of the craft producer's individual identity and status, but necessarily brings into question the potential of competition in a marketplace where consumers have little knowledge, appreciation or potentially, the ability to acquire that which attracts (or should) the premium of the individually-crafted product.

Yair et al. (1999), 'Design through making: crafts knowledge as facilitator to collaborative new product development', is based on Yair's doctoral thesis and shows potential collaborations between craft makers and industrial manufacturing companies (Yair 1999). In this paper, Yair documents and discusses such collaboration as an example of best practice and identifies a new role for craft makers to act as "bridges within companies" (Ibid. p. 495), thus making the case for links between craft and industrial production introduced in the German tradition by Muthesius (1998). Yair et al. (2001) proceeds to use a case study of a UK pewter manufacturer using crafts-based designers to create new organisational knowledge in the pursuit of successful commercial outcomes. Yair et al. (2001) consider that rather than merely aesthetic resources, there are cognitive, social and technical skills that can be brought to bear on the manufacturing business featured. The idea of hybrid or transferrable skills and

labour between industry categories is further elaborated by Yair in collaboration with Mary Schwarz. Their 2011 *Cultural Trends* article is based upon the authors' research commissioned by the Crafts Council in 2010, which is an important piece of research that examines the types of varied projects undertaken and roles played by contemporary craft makers, with a focus on portfolio working patterns. Trends identified include role diversification and increasing prevalence in creative industry supply chains; "increasingly providing services as well as products and working to supply other businesses as well as consumers" (Yair & Schwarz 2011 p. 309). Analysis of the distinctive contribution to other aspects of the creative industries is also provided. Finally, when it comes to a contribution to marketing knowledge in craft industries, Tregear (2003) and Blundel & Tregear (2006) offer insights into the craft production of cheese making. Both are very useful in the transfer of methodology, approach and content to this study in addition to demonstrating the open remit that craft as an activity may be understood to have and therefore investigated without undue specificity of category. Tregear's (2003) empirical qualitative study of 20 northern English craft food producers and their marketing orientations. This article is referenced by Future Focus (2009), but the particular category of crafted foodstuffs is not taken into account. Blundel and Tregear, to however, give academic evidence for the increasing use of craft in food. Food is often referred to as 'artisanal', 'handmade' and various other labels to differentiate it from competing mass-produced goods even when the provenance and authenticity of the 'crafted' foodstuff may be more than dubious. This also includes the craft brewing sector where, in the USA, 'micro' brewery is taken to mean one producing fewer than a million barrels a year (Clemons et al. 2006). Craft food production is a category that extends traditional conceptions of the more widely-understood craft sector brand narrative and the present study is limited to this study given the need to focus and the resource limitations of a doctoral researcher.

3.4.2. The Contribution of Tourism Literature

The study of tourism is embedded within the marketing discipline and considers practice, the economic importance, and cultural aspects of tourism, in addition to theoretical aspects and the notion of place marketing and branding. Nation branding, which emanates from studies on country-of-origin effect (Trueman et al. 2012; Dinnie 2004a) as a resource for marketers wishing to brand their products and services, links in with studies between marketing and tourism. Within this realm, the importance of craft is discussed the ideas of authenticity, craft, marketing and place branding are brought together in articles such as 'What makes a craft souvenir authentic?' (Littrell et al. 1993). The notion of the souvenir makes the crucial link between artefact, place, producer and consumer. The interest in how material culture, history and the tourist's consumption experience has also been established in the literature on Scottish craft (Scotinform Ltd 2007). Littrell et al. (1993) present an empirical study based on an inductive theory generation from tourists' understanding of authenticity based on tourism style, age and gender. It aims to broaden understanding of souvenir consumption by offering an empirical and conceptual examination of authenticity in craft souvenirs, and is well cited elsewhere on the subject of product authenticity, particularly in the case of products aimed at tourists. Since Scotland has a buoyant tourism sector which accounts for 3% of national income (GVA) and 9% of employment (Yeoman et al. 2009 p. 389) and possesses a defined nation brand (Dinnie 2008) even though it is a stateless nation, its specific cultural, historical and political aspects provide an attractive location for the examination of heritage production/ consumption (McCrone et al. 1995; McCrone 2001;) and an added dimension to how we may understand the branding work of its creative producers as they engage – or reject – with the mother brand of the nation. The additional theme of Celtic marketing offers both an element of an assumed group/ individual identity marker, as well as theme which has been explored more generally in te marketing theory and arts marketing literature as an alternative to the logical linear Anglo Saxon marketing

regime (Aherne 2000; Dietler 2005; Brown 2006), with specific reference to the craft sector in Scotland (McAuley 2006; Fillis 2007a; Fillis 2013).

MacCannell's (1973) seminal tourism article on authenticity and the staging of authenticity in tourist attractions is referred to in various sub-sectors of management studies and is linked to the idea of commodification of places and the use of myth and interpreted histories for promoting tourism. Later, Evans-Pritchard (1987) looks at the influences on traditional Southwest Indian crafts production in New Mexico (USA) and considers the direct selling channel of blanket stalls as an example of the bringing together of individual and group identity, handcrafted goods and direct selling. Cohen (1988), in an oft-cited piece analyses the meaning of authenticity in a tourism context, holding that it is a negotiable rather than a primitive phenomenon, that changes over time. The concept of 'emergent authenticity', where relatively new practices can assume become authentic without the usual antecedents (personality, time, context) is useful and applicable to craft business branding (Cohen 1988) and has been exploited in other industries claiming such emergent authenticity, for example the craft beer industry (Clemons et al. 2006). Shiner interrogates art, artist, taste and craft with references to the production, supply and exchange of the tourist art/ artefacts (Shiner 1994). Yu & Littrell (2003) model and empirically test tourist shopping behaviours using survey data from a sample of 182 craft retailers in Midwestern USA. Consumers' experiences, behaviours and purchase intentions are studied and implications for retailers are made mostly on the basis of the process, rather than product-orientated beliefs and preferences among the sample studied i.e. there must exist an augmented, authentic product that is linked to symbolic and experiential roots, not just a simple tangible product lacking in connectedness with other meaning and interpretation. Lau (2010) refers to MacCannell's (1973) thesis of two types of authenticity: relationship and object. He then examines Cohen's development of these (1988) with the aim of extending it beyond the "socio-cultural-historical horizon". Finally, Reisinger &

Steiner (2006) survey tourism literature in order to bring consensus to what the idea or concept of authenticity is about: "Is it a property of toured objects and events or a state of mind, or a mode of being towards tourism? Is it objective or experiential, universal or personal in the eye of the beholder or defined by hosts or marketers?" (Ibid. p. 65). Perhaps these questions offer little conclusion, but they do contribute to the notion that the idea of the authentic is open to interpretation and change; and is also a product of marketing activity and consumer response which connects place, product and person with specific reference to handcrafted goods.

3.4.3. Doctoral Theses Featuring Craft

Searches of the doctoral theses' indices for the UK and North America yield few works on craft business, marketing and branding. There are plenty of oblique references to such terms and the use of the term craft to imply skilled production, particularly in literary studies (e.g. Conor 2010), but few doctoral theses are dedicated to the study of craft as an enterprise and specifically, to the marketing of craft products. The theses identified below appear to be the only ones of note, with only 14 directly-relevant theses across the English-speaking world. Some Master's theses have been identified in other literature reviews, such as Future Focus (2009) and within the researcher's own searches, but these are difficult access, and may be of limited relevance to this study.

The key British theses that have directly approached the sector of craft production are Summerton (1990); Dormer (1992); Wood (1996); Fillis (1999) and Yair (2001). With the exception of Fillis (1999) none of these academics have directly considered the marketing/ entrepreneurship orientations of craft producers. Yair does examine the interaction of craft microenterprises with industrial producers and therefore the link between individual small craft enterprises and more established industrial production organisation and behaviour that may be relevant in the wider application of craft skills and organisation, with reference to Hillman-Chartrand's dichotomy of 'industrial' and

'handicrafts' (Hillman-Chartrand 1983). In this way Yair establishes the links between the individual craft producer and other organisational forms as Banks (2010) does with the role of the craftsperson within the visual arts. However, while Yair (2001) seeks to affirm the value and status of the craftsperson within the industrial context, just as Banks (2010) reveals the craftsperson's anonymity and subordinacy. These sources, therefore, establish the role of craft across contrasting arenas of production but complicate its status and individual identity in the sense of being a discrete brand.

Summerton's thesis *Designer Crafts Practice in Context* (1990) looks at the wider socio-cultural location of the practice and does, at points, contemplate the identity of individual producers. Summerton also briefly considers the idea of microbusiness, through reference to an obscure 'how to' trade book from 1989 and the invocation of Charles Handy's *The Age of Unreason* (1991) through the use of the 'boundaryless' career term. To be sure, the notion of a 'portfolio career', as coined by Handy, is a recurring feature of individual work within the creative sector, not just in craft. Summerton approaches the practice of 'designer crafts' as a specific and different form of artistic production compared with gallery-based visual arts practice and invokes the idea of microbusiness while critiquing the structures in place to aid those working in the field of designer crafts. This thesis can ultimately offer a range of perspectives on the "mediators, enablers and educators" (Summerton 1990 p. 91) involved in crafts production and some interesting perspectives on the initiatives of the late 1980s to aid the business side of creative enterprise with specific reference to crafts. It is a useful source when considering the aspect of assistance structures in the education, research and business support sectors which relate closely to this study's review of its participants' experience of such structures and the people involved in sectorial support and promotion.

The noted critic and craft writer, Peter Dormer, completed a doctoral thesis at the Royal College of Art in 1992, just four years before he died in 1996 and his seminal edited volume *The Culture of Craft* was (posthumously) published (Dormer 1997). His doctoral thesis, written within the art school environment, is, in part, practical – he learnt the skills of calligraphy and pottery – but is mainly about the link between conceptual thinking and "mechanical" skill. He dismisses the status of "craft in art argument", to focus on this thinking/ doing element of craft practice and considers the work of Wittgenstein in this regard. These ideas are certainly useful to an understanding of the theory of production from a conceptual design and maker/ product development perspective, and also refer to themes within the marketing academy when considering the impact of philosophy in understanding marketing and consumption practice. Craft is held to have its own identity as a fluid creative process from thought to realisation, rather than merely a mechanical function for the production of other categories of art (Banks 2010) or being autonomous works of art in the Western conception, rather than some other quality of cultural form and/ or utility (Shiner 1994).

Fillis's (1999) doctoral thesis examines the internationalisation process of smaller craft firms in the United Kingdom and the Republic of Ireland. This study adopts a mixed-methods approach and is firmly within the marketing discipline, although it does necessarily refer to material from cognate disciplines. Of the doctoral theses that the researcher could find, this is the only one that deals with the subject of the marketing of craft in a direct and sustained fashion. Its participants are drawn from a wide geographic area across the UK and Ireland and are researched using a combination of quantitative and qualitative approaches. Its topic of internationalisation is specific and ambitious given subsequent macro data on the industry category which shows that markets for the craft sector are mainly confined to the domestic arena (Knott 1994, McAuley & Fillis 2002; 2004, Burns et al. 2012). Indeed, Fillis considers barriers to internationalisation, as well as the various marketing channels and the attitudes of

makers in respect of their work and marketing practice in general. Fillis formulates a typology of craft business owner/ manager characteristics (Fillis 1999 p. 317) which breaks down producers into four types: the lifestyler, the entrepreneur, the idealist and the late developer (Figure 2, belo) and these are typified with attendant behavioural characteristics and orientations:

THE LIFESTYLER	THE ENTREPRENEUR
- Expansion of business not important - Unwilling to take many risks - Importance of quality of life - May or may not export; generally reactive - Unwilling to follow business and marketing philosophy and develop related skills	- Risk taker (in terms of carrying out business and with the craft product itself) - May or may not export – proactive - Most likely to embrace business and marketing philosophy in the longer term - Realisation of the importance of customer relationships/ networking
THE IDEALIST	THE LATE DEVELOPER
- Risk taker (with craft product) - Unwilling to accept business and marketing philosophy - Dominance of 'art for art's sake' beliefs - May or may not export - Realisation of the importance of establishing and building relationships and generating reputation - Views self as artist rather than craftsperson	- Tends to come from a non-creative background - Less motivated to expand business; less likely to export - Unlikely to accept 'new' ideas - Believes in valuing own experience of business and life - Able to bring 'outside skills' to the business - May find problems with accessing existing networks.

Figure 2: Craft Business Owner/Manager Characteristics Typology (Fillis 1999 p. 317)

Fillis's study demonstrates that any type of owner/ manager is not necessarily marked by the will to internationalise, but perhaps, most importantly for the purposes of this

study, elaborates an owner/manager typology based on characteristics which may contribute to the construction of a brand through behavioural attributes and competencies and which therefore provide a powerful structure to explore and perhaps extend in view of personal branding techniques and experience.

3.4.4. Craft In An Age Of Change

The most recent major UK research report on craft was undertaken by Burns, Gibbon, Rosenburg and Yair under the rubric of BOP Consulting (Burns et al. 2012). Qualitative and quantitative methods were employed in line with, but slightly divergent from, previous major studies by McAuley & Fillis (2004) and Knott (1994). Many comparisons and references were made to the earlier research. The quantitative data were collected in 2011 and the report was published in February 2012 with a separate Scotland-specific synopsis report published at the same time. What is notable about this report is that, for the first time, it was commissioned jointly by those public institutions of the four 'home nations' responsible for the support of craft and creative enterprise, namely: Creative Scotland, Crafts Council of England, Craft Northern Ireland, and Arts Council Wales (an NGO supported by the Welsh Assembly), thereby indicating a more 'joined-up' and comparative approach, while maintaining the separate national or regional identities which are important for this aspect of nation brand 'mother' brand (Dinnie 2002; 2008). Previous reports were commissioned separately, and although possessing similar aims and sometimes written by the same authorial team (cf. McAuley & Fillis 2002; 2004; Fillis & McAuley 2003), did not consider the same criteria using the same methodological approach at the same time for artists/ craftspeople across the UK. Another notable aspect of this commissioning is perhaps the difference in its commissioning bodies. Specifically, in the case of Craft Scotland, the involvement bofut the upper-tier funder, Creative Scotland, being the named commissioner thus hinting at layers of hierarchy (and perhaps divisions) within that area of sectorial assistance, which may be worth further examination.

The report's findings were largely in line with previous reports but included some findings that added to the evolution of knowledge on makers in the sector. Statistics indicated a slight decline in income, but this was because specific figures rather than banded income selection was adopted in the methodology. One does wonder why these more accurate figures could not be converted into bands and the averages recalculated for the purposes of comparison. The impact of the 2008 recession and unprecedented macroeconomic situation was also implicated as a reason why these figures were reduced. Alternative reasoning may suggest a desire to reinforce the need for support of the sector, or for a change in support policy, but this aim is not explicitly given.

The methodology was not wholly transparent, for example in the full report the specific sampling method and statistical method were only shown to a limited extent without great depth. However, some useful descriptive statistics were provided profiling the sample of 361 participants from Scotland. Statistically, it was found that only minor differences existed between the behaviour and experience of the four British nations. It is therefore perhaps acceptable for this study to only concentrate on those businesses operating or emanating from Scotland since recent research examining larger data sets found little difference in the key indicators derived from this survey material. Thus outputs of a study exclusively dealing with Scotland could have implications for other parts of the UK, with the added benefit that rich data specific to Scotland such as landscape, politics and society may be examined in greater detail. It also allows for greater examination of specific issues relating to those businesses operating in Scotland, aside from meeting the limitations the lone researcher must face.

Burns et al. (2012) found that Scottish makers were slightly more adopting of electronic channels; worked slightly longer; and paid more attention to the business and marketing - or at least spent less time making, than those makers in the other regions surveyed for the report. To return to the original point, that only minor differences existed between

national regions of the UK, is interesting and also the inclusion of makers that describe their work as indigenous, the Creative Scotland definition being; "those [crafts] that have their origins in the cultures of Scotland" (Ibid. p. 200). Given that the present study is concerned with producers in Scotland and what elements of individual identity go to make producer/ product identity and value, this is an important point worthy of deeper consideration. On the construction of Scottish identity, both McCrone et al. (1995) and Bechhofer et al. (2001) found that it was not fixed and was highly subjective dependent on individual experience, and it had various meanings to individuals and for them in a group context. On the subject of making craft, the idea that a person's individual identity and their relationship with the wider group or nation brand is therefore suitable for exploration in this study and expected to be an essential, yet subjective and controversial, topic.

The demographic data from the BOP study is helpful in understanding the sector's demographic and self-applied ethnic categories to some extent, and could have been potentially more useful, but is limited by the terms that offered to participants to select. i.e. no Scottish/ Welsh/ Irish option, just 'white – other'. As a specialist and often immigrant form of entrepreneurship, it would be useful for the creative industries to discover the national origins of its creative producers and examine them further as has been done elsewhere (Kloosterman & Rather 2001).

Perhaps the most interesting findings of Burns et al. (2012) report in the context of the present study were the result of qualitative themes or new forms in the socio-economic context in which makers find themselves. A developed version of a maker profile - originally proposed by Fillis (1999; 2010) - is offered. The authors stress that the definitions are specific to this report "other writers may use these terms differently in other contexts" (Burns et al. 2012b p. 4). The process of both categorising and profiling makers is indicative of attempts to build generalisable theory about their work

and how they work and create value in their work. The on-going complication of the names given and vocabulary used to describe the identities of makers and attempts of grouping and segmenting craft makers, materials and product categories has various implications for those trying to understand how value is created in this sector. Firstly, this confusion or disagreement and endless debate on what creative producers do based on various criteria and nomenclature could imply change and fluidity in the phenomena in its contemporary context. External environments change - social and economic contexts - and therefore the marketplace changes. Makers working within this sector respond to, or contribute to, changing trends. The influence of technology changes the way in which communication occurs, production is effected and markets engaged. People leave the sector and new people join it. Making and selling becomes a hobby and enterprise - notably microenterprise – has captured the popular imagination and offers new opportunities to those caring for children, unable to work/ find work in traditional contexts. The influence of educational systems, formal and informal, makes its mark over time. Debates within art schools and management schools report on trends, but also contribute to them, through the development of theory and practice and training over time.

One of the main elements of branding is the naming and categorising of products and producers (Aaker & Fournier 1995; Wong & Merrilees 2005). The core brand points of craft emanate from the origin or identity of the maker. Understanding the maker has been and will continue to be an important approach (Fillis 2003a; Valentine 2010). However, there is much disagreement, reformulation and uncertainty as to what constitutes a personal brand framework (Hearn 2008), even though brand personality is an established construct within marketing (Aaker 1997) and CEOs of corporations have been examined as being brands in themselves, borrowing from and contributing to, the corporate brand (Bendisch et al. 2013). This thesis could potentially contribute to notions of categorising and theorising of maker naming, categorising and identity

formation, based on existing typologies and the testimony of its participants. Furthermore, this output could also be a useful contribution to practice if an easy-to-use toolkit of brand development is made available for practitioners.

One motivation of writers and researchers is to offer new insights on existing phenomena by using new terms, modifying existing ones, suggesting new structures of ways of thinking - paradigms, flow charts and two-by-two boxes. To return to that structure proposed by Burns et al. (2012b), they consider "contemporary craft making" based on career "order/ temporality" for want of a better word/s - is craft a first career? - against the qualifications held - first or second degree, 'other'; or no formal qualification. This is a simple but reasonably useful way of thinking about the activity and approach of makers. It hints at priority, life stage and educational or training *legitimacy*, which contributes to, and understanding of, the value that can be assumed in the personal brand. It is also worth noting the choice of 'contemporary craft' and the elevation/ preference of this and what it means within the gamut of the creative craft microenterprise naming conflicts.

The first maker category, *craft careerists*, possess a higher education and a commitment to craft as a first career, starting their businesses shortly after completing their degrees (Burns et al. 2012). This assumes that those graduates were not employed in a making role, but that they are automatically entrepreneurial and will only choose the route of self-employment. *Artisans* do not possess qualifications in craft at higher education level, but choose craft as a first career - are they, nonetheless, sometimes degree educated? *Career changers*, as the name suggests, start out following one career but change, often mid-life, to craft and may be the same as Fillis's *late developer* (Fillis (1999/ 2010). They may be educated to degree level, but not in craft. *Returners* are those who obtained a degree or degrees in craft, but then pursued another career before

coming back to craft. All four profiles, and their proportions as found in the survey, are shown in Figure 2, below, with career choice against qualifications:

	Craft qualifications	
	First or second degree	**Other or no qualification**
Contemporary craft-making as a first career Yes	'Craft careerists' (38.8%)	'Artisans' (12.2%)
No	'Returners' (17.5%)	'Career changers' (31.6%)

Figure 2: Craft Maker Typology from Burns et al. 2012b p. 24

In conducting the empirical element of this research it will be interesting to see if these profiles can be used to understand the participants interviewed. Can Fillis' earlier work be also utilised or new data collection present a different or new paradigm? To be sure, the narrative biographical method presented does allow for this approach to be used, but it will be interesting to find out, through the use of an inductive, grounded theory approach if new forms are apparent in the field today.

The other themes that can be drawn from the work of BOP Consulting for the UK public craft institutions are what they describe as "broader themes". These are as follows:

1. How are internet and digital technologies shaping craft practice?

2. How does the digital vs. local debate play out in the sector?

3. To what extent are issues of sustainability affecting practice in the sector?

4. How have recent economic changes affected the sector?

   (Burns et al. 2012 p.8)

The issues raised in themes one to three, although not referenced within the shortened Scotland-specific report, have been identified in previous reports by McAuley & Fillis (2002; 2004). Since 2006 the researched has been immersed in the debates and issues within the craft sector, thanks to his reading and involvement in conferences relating to the creative industries in general and craft in particular. The breadth of work within craft across the disciplines is immense. Recognising the complexity, diversity and attendant sensitivity of the undertaking, the most recent of the major UK reports states:

> *Craft in an Age of Change* is a research report, and does not seek to make direct policy or strategy recommendations. Nevertheless, the research has flagged up a number of questions and issues for the future which are worth discussing in a little more depth (Burns et al. 2012b p. 7).

One can only assume that politico-professional pressure and the status of this work as commissioned with a private consulting group has given rise to this understanding of what research is. If the authors do not wish to critically engage perhaps a better description would be a "data report". This thesis is primarily an academic document which aims to critically engage with phenomena and build theory from empirical research that is contextualised by thorough consideration of published material. Trying to understand individuals' involvement and experience within the realm of policy strategies is an important aspect of this thesis since good academic work can and should be able to contribute to the practice of the field which it studies.

While the report of Burns et al. (2012) has its limitations in terms of its methodological transparency, scope and focus, it also provides some useful and recent data which can

inform the present study. Its sample in Scotland was 361 phone surveys (Burns 2012), which accounts for just over 10 per cent of the estimated 3500 craft businesses in Scotland in June/ July 2011 (Burns 2012). However, one should be wary when both criticising and accepting such quantitative approaches as generalisable results and concrete conclusions. While these data are of value, caution should be applied given the limits of the data to provide insights and to support claims made. Beyond the quantitative data, attempts are made at producing further conclusions based on story narratives, forming allegories that may be taken as generally true and applicable. The commissioners of the reports have an interest not merely in the positive presentation of the sector, but also their role in its support and promulgation.   They jointly commissioned a report that creates legitimacy for their organisations to exist based on tropes or recurring narratives that favours the dominant contemporary craft narratives promulgated by the mediators and enablers (Summerton 1990) and major craft business intermediaries such as galleries and collectors on the high art/ premium collectible end of what is a broad market spectrum.

3.4.5. Research Fatigue

Although also relevant to the methodology chapter, it is important to note the issues of research fatigue, identified here as a potential issue that may also provide a contribution of this study to knowledge. Common to all over-consulted populations, where they are surveyed so much they lose the will to participate or else engage in a partial or disruptive, way research fatigue has been noted in the craft sector (Future Focus 2009). This is echoed by conversations with those in the field and the result is difficulty in recruiting or retaining participants' engagement and response. This issue was not as prevalent in the 1990s and early 2000s according to researchers working at this time. Significant changes in the understanding of craft, its diversity and the external and technological environment have contributed to this problem. Increases in interest from various spheres, public, independent and academic researchers, and the ease with which

participants can be contacted may have had an effect. It could also be surmised that potential participants do not see the value to their own work of participation, are perhaps wary of the uses and purposes of the research, or have simply become jaded with repeated consultation, the outputs of which are not obviously interesting or useful to their practice. It is therefore important to take a bottom-up approach to consulting participants and to develop methods that can effectively disseminate findings and establish a reciprocal communication flow.

Author(s)	Year	Title	Notes
Burns et al.	2012	*Craft in an Age of Change*	Professional research report commissioned by several UK bodies. Also published as a summary report.
McAuley & Fillis	2004	*Making it in the 21st Century*	Academic research report commissioned by Crafts Council/ Arts Council of England and Arts Council of Wales
Knott	1994	*Crafts in the 1990s. A Socio-Economic Study of Craftspeople in England, Scotland and Wales*	Crafts council study of the 1990s referenced by Burns et al. 2012 and McAuley & Fillis 2004.
Bruce & Filmer	1983	*Working in the Crafts*	Crafts Council study on the nature of working practice.

Table 1: The Major UK Reports Commissioned by Public Institutions since 1983

Any literature review of UK craft activity from a socio-economic point of view should refer to the studies by Knott, McAuley and Fillis (2004) and Burns et al. (2012) (Knott 1994; McAuley & Fillis 2004; and Burns et al. 2012). These reports were

commissioned approximately decades apart by various art/ craft bodies and consortia in order to understand what craft producers did and what they potentially might do and although differing in scope can be seen as mapping documents to understand the sector over time. However, alone they quickly become statistical snapshots of a former time. The most recent of these by BOP Consulting/ Burns et al. (2012) has limited methodological quality, given its sample size and transparency of method, which was based on a telephone interviews drawn from databases and the consultants' own recruitment with a total sample of 361 respondents in Scotland which accounts for a shade over 10% of what they believed was the entire population of crafts businesses within Scotland at the time, based on estimates given by the commissioning body (Burns et al. 2012 p. 203). The main research instrument (telephone script questionnaire) was not published although one may infer this through they way in which the results are presented. Other techniques such as focus groups and secondary research, in the form of reference to previous reports were also used. Statistical analysis was performed but little methodology beyond descriptive frequencies and comparisons between nations were provided. Although this study provides a wealth of recent socio-economic data, it perhaps does not delve deeply into the main issues it throws up (technology, marketing, sustainability), but reports that these are emergent and of concern to makers and those working in assisting organisations. Its frequentist approach, commissioned by the various public and third-sector organisations throughout the UK, is subject to the preferences of the experts and arts administrators of the 'home' nations and, additionally, affected by the research consultants' need to follow a commissioned brief. It does not, as a result, provide a focus to assist the practice community or contribute to a body of independent research – by its nature it cannot. This is where the present study, although perhaps more tipped in the direction of the individual creative producer, without financial or other assistance, gives an impartial and independent academic view. Nonetheless, such literature may be a

valuable resource if used in conjunction with a variety of other reports and sources of information that can be pieced together to form a better impression of the craft sector in the UK, but particularly in Scotland, where, for a sector overlooked by government statisticians (DCMS 1998; DCMS 2001), it has received considerable attention from public institutions, academics and professional researchers, particularly since the year 2000.

McAuley and Fillis (2002) produced the first Scotland-specific study to evaluate Scottish crafts as a business sector in 2001. It was commissioned by the Scottish Arts Council, Scottish Enterprise and Scottish Enterprise Glasgow and examines the nature of the sector, considers examples of best practice in the support of the sector, and makes recommendations of what further business support might be needed in terms of training, marketing, promotions and communications. Case studies are used, in addition to surveys of crafts businesses. This report is a slimmer published version of the full report (McAuley & Fillis 2002). Recommendations are made for the effective support of future crafts businesses; no new body is required since several exist, but better communication is required between them. Various marketing activities and competence building strategies are recommended and it will be interesting to chart how far these recommendations have been taken in other parts of this thesis, including the element of original research. Two other notable reports commissioned on the Scottish craft sector with a marketing orientation are: *Crafts Audiences in Scotland* (Scotinform Ltd. 2007) and *Developing Audiences for Scottish Craft* (Future Focus 2009). The former was commissioned by Scottish Arts Council to understand motivations and attitudes of an audience (market) for craft in Scotland and to "define, segment and understand potential audiences for craft" (Scotinform Ltd. 2007 p. 1). Its methods were twofold. Phase one: depth interviews with key stakeholders and desk research on secondary data. Phase two: mixed methods research at three craft events in the central belt of Scotland and eight additional focus groups at four locations across Scotland. Key findings

featured a participant profile; interest in specific crafts; craft events; retail outlets; media profile of crafts; education and crafts; craft participation/ barriers to craft participation; attendance at classes/ clubs/ groups; encouraging/increasing enjoyment/ participation; a National Craft Centre; a National Craft Event; and Communication. The later report (Future Focus 2009) is a useful document that provides a reasonably comprehensive, though superficially analysed literature review in bullet points. Consultation with key stakeholders is made through qualitative research with the general public to represent their 'voice' and thus an attempt is made at consumer research for the use of those working in craft disciplines. Emerging issues are discussed, together with growth potential; repositioning of makers' wholesale preference to retail and buyers' needs and recommendations for practice are made. Issues with collective action and diversity of organizations with strategic interests are also elaborated. In other words, there is some confusion in the organisations responsible for promoting craft and craft businesses are in need of assistance with channel management and marketing practices.

General reports of note include the Scottish Government's *Creative Industries, Creative Workers and the Creative Economy: A Review of Selected Recent Literature* (Carr 2009) which offers a review of some of the associated Creative Industries (CI) literature. It identifies the creative industries as one of the Scottish Government's key growth sectors for the purpose of sustainable economic growth. It uses DCMS sources and national statistics, but admits the limited use-value of these statistics for the purposes of really being able to understand the sector. The author notes the diverse and loose nature of the CI sector as a whole and considers Richard Florida's definition of the creative class; self-employment; challenges, research possibilities and policy implications. It is reliant on the current fashionable policy literature urban/ place branding/ creative clusters ideology promulgated by civil servants, administrators and politicians of every persuasion (Dunlop & Galloway 2007). Another recent report;

Classifying and Measuring the Creative Industries by Creative Skillset (Creative Skillset 2013 is a (UK) National Skills Academy/ DCMS/ NESTA collaboration. It considers Standard Industry (SIC) Codes and Standard Occupation Codes (SOC) to capture data. Crafts currently have no specific or not to mention subsectoral SIC or SOC codes. DCMS publications based on Office of National Statistics figures state that the majority of businesses are too small to be picked up in business surveys, presumably even if they were they would have no associated SIC. New proposals recommend various classifications that would aid data capture and therefore greater understanding, but the researcher of crafts has little information or assistance from the current system, which also results in disadvantaging the sector and those working in it for developing their identity and status.

The final two reports to be considered are representative of the work of Dr Karen Yair who is the Crafts Council of England's research associate. Yair completed a doctoral thesis under Mike Press and Ann Tomes at Sheffield Hallam University in 2000 and has published articles with her supervisors and colleagues involved with craft research. The main thrust of further publications examine the craft elements of industrial design and the impact of collaborations between craft makers and manufacturing companies (Yair 1999; 2001). 'Craft and Enterprise' (Yair 2012a) is a recent Crafts Council 'research briefing' that is very brief and concise and makes reference to longer reports, but presents interested readers (presumably primarily practitioners) with summary information on research output relevant to their work. *How makers and craft organizations are using social media effectively* (Yair 2012) is a two-case study of makers who use social networking effectively to demonstrate best practice and provide others with examples to which they may relate. It will be interesting to see if such work has been well received by those in the sector.

3.4.6. Profiling the Makers

When 88% of those in the craft sector are sole traders (Burns et al. 2012), profiling those artists/ craftspeople and considering the specific characteristics of the individual business at the small end of the microbusiness scale is a crucial enterprise in any understanding of the sector. It also implies that the individual is synonymous with the business and therefore, given this close relationship between the skill and the activity of the producer, any marketing and branding activity will be heavily imbued with the individual's personality and personal beliefs.

Knott (1994), McAuley and Fillis (2004), and Burns et al. (2012) have all sought to understand the individual maker's activity and beliefs and have then attempted to try and generalise these using their data to give both a characterisation of the individual, and also an understanding of how the sector works from and for the producer's point of view.

3.5. TECHNOLOGY ADOPTION OR THE ROLE OF TECHNOLOGY

One of the great influencers, enablers and dangers for the handmade artefact is the involvement of technology. As demonstrated in Chapter One with the work undertaken by cultural anthropologists (Weiner 1985; Peregrine 1991 and Flad 2007), the rise of technology was seen as a positive contribution to the work of the hand. The hand made the tools that made the objects; sophistication in tool making was an extension of the handmade, not competition to it. Of course, this changed in the industrial era and the main argument for Morris and Ruskin, the ideological aspect at any rate, was empowerment and the shedding of anonymity, the humanising aspect of what the practice of craftsmanship could do for the individual worker. However, as we also saw in this era, Frank Lloyd Wright was also a great advocate of what the machine could accomplish in skilled hands and he did not see the great antagonism between the hand and the machine (Wright 1901). The line between craft production and manufacturing is a contested one and one which will exist wherever further technological advances

inevitably occur. Where the craft term has been appropriated in industries associated with mass production since World War Two, such as in brewing, the definition of craft production is generous – according to the American Association of Brewers, craft brewers are defined as those with annual productions of fewer than one million barrels, although most have production of fewer than 15, 000 (Clemons et al. 2006 p. 169). In terms of production numbers, craft in this example, is defined less in scale of production and more in approach and ethos. Craft then, can becomes more a concept or a tool of branding than a way of making or a mode of handmade production, but sometimes on a greater scale.

Computer-aided production technology is now accessible to SMEs, even microenterprises, and has been heralded as then next great revolution in production and consumption (Anderson 2007; 2012). Yet this potential future also raises issues of what can still be considered craft – where is the line between the craft business skilfully using hand techniques, producing low volumes in small batches and small-scale manufacturing? Computer-aided manufacturing offers SMEs the ability to design and make objects of great individuality on a small scale but with the design-led approach of small-scale manufacturing. This could easily be upscaled to mass production given the on-going technologisation and globalisation of manufacturing. Craftspeople in the developed economies therefore become the industrial designers of a postmodern age selling intellectual property for production elsewhere, and may perhaps contract out their own identity and personal brand in doing so.

Aside from the technology of making, is the technology of marketing – this is a vast topic and may be understood at many stages of the enterprise process. The essentials of the handmade are skill and the individuality of the maker, which are present in the object they create. In developing these objects, the maker generally has a wealth of personal experience and/ or training at a high level in order to produce the textiles,

furniture, glass – whatever subcategory it may be. Much of the need of specialist training can be circumvented through online information in the form of blogs, websites, forums and, particularly, internet videos that show the making process and can be endlessly repeated. Competitor analysis and product development research may be carried out easily and iteratively – but what is the producer's experience and engagement with such technology? While information on potential markets, market trends and marketing techniques, on potential suppliers, and communication with a variety of stakeholders from hobbyists, to academics, allies and networks of alliance can be formed, are they formed and used? The potential of technology to assist production and marketing exists now, more than ever before, since the widespread adoption of ICT in the western world during the last ten years.

This brave new world is not without its barriers and the pragmatics of SME resource limitation; but there is evidence that SME creative producers are harnessing the immaterial tools of the virtual world. Previous studies have considered the adoption and use of technology in the marketing process. As early as 2004, McAuley & Fillis (2004) started to gather statistics on email and website use and adoption in the marketing behaviour of craft business owner/managers, which, at the time was in its infancy. Today, we have the potential ecstasy of communication provided by social media, which itself is only just beginning to be understood by academics and practitioners in mainstream large organisation marketing operations.

3.5.1. CHANNELS – HOW TO GET TO MARKET

Marketing channel management and strategy refers to the method and manner in which producers get their product or service to its end user, often through intermediaries such as distributors, wholesalers and retailers (Rosenbloom 1978). There is a lack of general SME channel literature and channel marketing appears to be the domain of multi-national organisation (MNC) and large organisations (LO), where mass economies of

scale are in place for mass markets over great areas for largely undifferentiated products and services that require channel intermediaries or are worth exploiting directly.

The socio-economic studies of McAuley and Fillis (2002; 2004) and of Burns et al. (2012) considered marketing channel adoption in some detail, and extent as being important to understanding behaviour, success and best practice of craft firms. Craftspeople relied upon intermediaries, predominantly retailers and wholesalers, in getting their products to market. More hybridised channel strategies, including the use of special events and open studios schemes, as well as direct channels such as electronic channels were also presented. Morris Hargreaves MacIntyre (2006) also recommended more attention to routes to market and for makers to be more actively engaged in managing their channel strategies and building relationships and greater value into this aspect of their work. This aspect of marketing practice is therefore elemental to an examination of the participants that features in the empirical part of this study and will require careful consideration in order to understand how networks for communication, marketing and sale of work exist within other networks of cultural and professional exchange and interaction.

3.6. THE FUTURE STATUS OF CRAFT IN UK GOVERNMENT POLICY AND MARKETING SUPPORT FOR CRAFT

A strong craft sector relies upon government support, if not for direct help, then for general visibility, ancillary support, place marketing and general initiatives intended to assist small businesses (Torres 2002). As such, craft is officially supported at a UK-level through Department of Culture, Media and Sport (DCMS) and on regional level by respective arts bodies and their satellites. In Scotland, these are Creative Scotland and Craft Scotland, which is a more recent spin-out organisation that has been designed for audience development for craft. Such terminology hints at public art consumption and awareness rather than the more visceral, category-specific, small business

assistance that may involve collective marketing operations and public relations for developing business models, as well as cultural and social development among society.

3.7. A RECENT HISTORY OF CRAFT IN POLICY LITERATURE

3.7.1. DCMS – Divesting Craft from the Creative Industries

The most recent – and notable - development from DCMS is a consultation about the categories of creative work/ industry, and the removal of craft from the original list of thirteen '1998' categories (DCMS 2013). This consultation paper refers to further research papers led by Creative Skillset in partnership with DCMS and NESTA (Spilsbury & Godard 2012) (*Classifying and Measuring the Creative Industries*) and a NESTA publication (Bakhshi et al. 2013) (*A Dynamic Mapping of the UK's Creative Industries*) and states its proposals are based on the classifications contained within these reports and the idea of *creative intensity*. Simply put, this is a calculation of the number of individuals, termed 'creative workers', within an industry sector to classify that sector as 'creative'. These sectors are then grouped by Standard Industrial Classifications (SIC) and then into Creative Industry groups (DCMS 2013). Indeed, the use and apparent inflexibility of the UK's Office of National Statistics' (ONS) Standard Occupational Codes (SOC) and SICs appear to be the main basis on which craft will be disenfranchised within creative industries discourse, for no other reason than it defies classification and is difficult, or using current limits of ONS data classification, impossible to measure. The DCMS consultation document's own admission of the weakness of the Creative Intensity approach states that its reliance on SOCs and SICs and the skewing that can occur when businesses do not have "significant support structures […] or physical presence [or] where new newer business models and methods of working" occur (DCMS 2013 p. 8). In other words, the craft sector, which is widely characterized by its very microbusiness size, could potentially claim greater creative intensity and therefore is excluded on this basis. The following elaborates DCMS's logic for excluding crafts from future CI classification briefly, but succinctly:

100

Most crafts business are too small to identify in business survey data, so while there has been a crafts section in the former classification, we've not been able to provide GVA data. The removal of a number of craft roles from the latest update of to the ONS occupational coding (removal of Goldsmiths, Silversmiths, Precious Stone workers, for example) into the more generic 'Other skilled trades' occupational group has made crafts even harder to identify. We recognize that high-end craft occupations contain a creative element, but the view is that in the main, these roles are more concerned with the manufacturing process, rather than the creative process (DCMS, 2013 pp.14-15).

The researcher was made aware of this planned change by a social media campaign to raise a UK government e-petition against the changes. As the e-petition author states:

The Government should be proud & supportive of our vibrant creative craft industry & celebrate the unique, rich diversity of skills & craftsmanship, not seek to declassify, dismiss & undermine it. Calling an IT Business Analyst a creative but refusing the title to a skilled potter or ceramicist shows the level of understanding that those proposing the change have of what is and isn't creative. (Astley 2013)

Further promotion of this petition drew the researcher's attention to further e-Petitions from makers in Scotland, led by Applied Art Scotland (Applied Art Scotland 2013). While in their early stages, these online petitions and statements from key corporate stakeholders (Crafts Council 2013; Craft Scotland 2013) show the resistance to this dropping of craft from the UK government's DCMS. This challenge on craft's inclusion as a discrete entity in CI classification represents a form of attack on its status and one which those in the sector strongly reject. The question of the role and relevance of policy makers and governmental/ non-governmental organisations in the story of makers is one which this thesis aims to address. Perhaps a sub question is that if the craft sector is not that interested in governmental bodies, it becomes so when the core of its identity – its creativity – is brought into question. Individual makers may or may not have much to do with the agencies of arts and political administration. They may care little for the various documents, research articles, initiatives and other activity mistaken for work, but when their creative essence is rejected because of the difficulty of statistical analysis, resistance occurs.

Structurally, what is a weakness of the sector – its diversity and often extremely personal status – sometimes requires an element of collective action. How should/ could this be enunciated and elaborated, if at all? Trade bodies, governmental/ NGO agencies, online communities can all play their part in bringing together of microenterprises for collective benefit. However, in a system where the reliance is on the individual whose work may be very different in form or function that another within such a diverse category, the strength of individual voices must be examined and understood first.

3.8. BRANDS, NARRATIVES AND AUTHENTICITY – ESTABLISHING THE PERSONAL BRAND

3.8.1. Introduction

Building upon the context of craft established in Chapter Two and the earlier parts of this chapter, the following sections offer relevant theoretical frameworks to provide appropriate concepts to better understand how craft producers create value in their practice through making their story effective and creating a personal brand. Using elements of SME and micro-enterprise marketing and branding literature, with particular reference to personal and professional identity in relation to maker orientation and place, this chapter builds the concepts of narrative formation and storytelling as part of the process of the creation of an authentic personality and experience.

This section announces and develops the concept of the individual creative entrepreneur in the form of the individual craft producer. There is no directly applicable extant literature which considers this exact topic in this specific sector. However, Fillis (2003b) introduces the idea of creative microenterprise branding processes and the use of biography to understand marketing in the arts (Fillis 2003c). Comparative literature that offers beginnings in this topic and the narrative examination thereof may be found

among the cultural industries (Lounsbury & Glynn 2001), marketing (Hearn 2008) and entrepreneurship (Rae 2000). To re-iterate the research questions posed in Chapter One:

RQ1.   How do individual creative owner managers engaged in the production of handmade products in Scotland create and narrate value in their work?

RQ2.   What are craft practitioners' understandings and experiences of marketing and how do they see themselves developing their livelihood and personal brand narrative?

RQ3.   How does technology and technological innovation, both in production and in business/ marketing operations, affect producers' practice?

RQ4.   What is the producers' experience of assistance agencies and research (academic and professional) in the course of their work?

RQ5.   What emergent themes have become significant in recent times in the sector and how might we further investigate them?

Addressing these questions in order to build an understanding of what the contemporary maker experiences in the course of building a brand in their work and themselves necessitates the use of simultaneous story collection and creation. By using narratives and narrativity as a resource, the marketing researcher can gain an understanding of value in brand building, especially by examining the role of authenticity in a building the personal brand (Grayson 1997). Co-branding with a nation or other place/ group of origin has been long established in marketing literature and aspects of personal identity formation as an artist (Bain 2005), or as a Celt (Dietler 1994), or as a Scot (McCrone et al 1994; Dinnie 2002) where individual and collective identities are considered in terms of national and professional status within a group, has been established in the heritage and creative industries.

3.9. CONCEPTUALISING BRANDING

3.9.1. Introduction

Branding is a practice with origins in ancient civilisations to indicate ownership over possessions; the term originates from the Norse word *brandr* meaning to burn, often as a mark of the owner's possession of property. This meaning has been retained in English and is applied to the marking of livestock with the owner's mark. The significance of human mastery over natural phenomena, particularly in the case of fire, is noted by Freud, referring to man's mastery of nature in the urinating on fire footnote in *Civilisation and Its Discontents.* The link between power, property, fire and the control over both (Freud 1989) provides the basis for this key concept in marketing scholarship and practice. The importance and interest generated by the idea of origin, identity and possession is a key theoretical and philosophical concern within marketing that allows an understanding of meaning and value within the social context of making and exchanging goods, and symbolic value (Arnould & Wallendorf 1994; Schmitt, Simonson & Marcus, 1995; Cornelissen 2003).

3.9.2. Origins of Branding

Branding, as a commercial practice, has been widely adopted throughout the modern period, whereby brands are developed, to differentiate their market offering from that of other producers in order to provide the perception of value in the minds of consumers and therefore command consumer preference and future growth and/or sustainability. However, it has also been postulated that branding may have been practised in the personal context in pre-modern times by the specialisation of craft production in early pre-modern settlements. Collectives would work on the same craft and trade surpluses with others in settlements where there was a different craft specialisation (Spielmann 2002). Ancient exchange formations such as those linking people with product and product with place, considered the artefacts produced in such social systems as "pieces

of people" (Spielmann 2002 p. 199 citing Costin 2005). Of course, post-industrial, postmodern society, which has progressed through the Industrial Revolution and the twentieth century technologisation of mass production, presents a different socio-economic environment within which to situate handmade or individually made products, which possess cultural value beyond their simple use value. Indeed, it may be more important to produce, perform and possess such manual skills and qualities to represent the maker and their skill within the product (Bradley 2000).

To begin with definitions from mainstream marketing texts, Baines et al. (2011; citing DeChernatony & Reilly 1998; and McWilliam & de Chernatony 1989) assert that brands are notoriously difficult to define and that branding is an extremely complex activity. Beyond the classic marketing association definitions, such definitions also break down brands into the physical or tangible (*intrinsic*) attributes of the product, as signified through its name, visual identification and/ or product design features. McWilliam and de Chernatony (1989) note that 12 different definitions of brand have been established and that the topic is obscured with terminological frailties which require clarification. However, in their simplest form, brands can be understood as:

> A name, a term, symbol or design, or a combination of them that is intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors. (American Marketing Association (AMA) 1960; as cited by McWilliam & Chernatony 1989, p. 30)

Such a definition is widely supported as an introduction to what branding is in the marketing scholarship and is promulgated by various introductory texts (Baines 2011 et al.; Baker 1976; Palmer 2004; Kotler et al. 2008).   One may understand this in its application to the craft context; makers use their own names, place names (geographic or locale/ building) and various generic category names for their occupation (potter, weaver, jeweller, glass artist), which may be related to material, education/ training, tradition and various other orientations and approaches to forming an identity they wish to project to others. Symbols and designs in craft production are widely used in the

sense of a maker's mark, hallmark, or a design which may be unique, or form part of a tradition or categorical canon. The AMA's long-established definition, often shortened to exclude the potential for groups, usefully includes the possibility that sellers may act individually and in group formation. In the craft domain, channel strategy is of key concern to those studying the sector and it has been established that a multi-channel strategy has been adopted by craft producers (McAuley & Fillis 2004), and that inequalities may exist between channel members. Where channel partners, usually retailers, exist and interact with the maker/ producers, complex systems of meaning and negotiation may occur. Current literature does not examine branding in the context of craft nor the conflict of maker/ intermediary identity and brand power to any great extent (Fillis 2003a).

3.9.3. Branding in the Cultural Domain and Arts Marketing

The notion of cultural production has been fully established within the field of marketing and knowledge of aesthetic theory and practice has been used to examine the way in which individuals and organisation negotiate commercial and consumption practices (Venkatesh & Meamber 2006). Furthermore, arts marketing, as a special interest group within the marketing academy, has grown in stature with various researchers working on various aspects of marketing within the context of the arts and cultural sphere (O' Reilly 2010) and has generated its own scholarly journal, *Arts Marketing: an International Journal.* It has become established as niche area in marketing thought and facilitates an interface with arts disciplines that have often questioned the commercialisation aspects of the arts, particularly in conceptualising value and quality of exchange in society.

3.10.4. The Rise of the Personal Brand

Although the evolution of product and service brands through characterisation, and personification (Aaker & Fournier 1995; Aaker 1997) and humanising (Hede & Watne 2013) has been established, the reverse application of applying branding principles to the individual or professional self has been a more recent development in marketing research, if not in practice, since retrospective explorations have established conceptualisations of celebritisation of producers in the arts (Kerrigan et al. 2011) and in corporations in the form of CEO branding (Bendisch et al. 2013). This emergent idea of personal branding has been established for sometime initially in the realm of self-help/ personal development books (McNally & Speak 2003) and then shortly in the academic press, who acknowledge its origins there (Shepherd 2005; Lair et al. 2005 and Hearn 2008). Finally, direct reference, in the form of a close reading of McNally and Speak (2003) is given by Wee and Brooks (2010) in the context of the importance of reflexivity in the process of actors (in the sociological sense), which could be applied in the case of creative producers (Bendisch et al. 2013).

It is possible that the personal or self brand is the essential element that the artist/craftsperson possesses and their products are imbued with this so that there is reciprocity between what they make and who they are. It is this essential and unique value proposition that constitutes their most essential characteristic and marketing tool bringing together both their individual creative identities and the microenterprises in which they operate as the principal designer/ maker.

3.10. METANARRATIVES OF CRAFT – THE STORY OF THE STORY 'GRAND' NARRATIVES.

The following sections will draw together the elements of Chapters One and Two and suggest a theory of narrative, brand and value/s created through themes, motifs and relevant paradigms to explore the research topic and questions. It does not offer a hypothesis to test, but key theoretical ideas and constructs are introduced in order to

provide background for a grounded theory/ phenomenological approach which acknowledges a broadly pragmatic approach for exploring the research questions in a that also admits aspects of postmodern ideology and interpretation to phenomena.

3.11. METHODOLOGY OF NARRATIVE

Understanding the context – the *mise en scene* - in which a small or sub- narrative may exist, in this case, the wider cultural and political/ administrative scene not to mention the more immediate exchangescape of crafted goods (the retailers, academics, writers and other cultural intermediaries, cf. Venkatesh (2006) provides the basis on which to contextualise the individual's experience and activity. In understanding the particularities of the individual, we may better understand how the whole story fits together in a wider system. By locating individuals' personal stories in relation to their work development and developments in the wider craft/ art or cultural production setting, we can build a narrative that explains and gives meaning to behaviours, experiences and activities undertaken in the participants' lives. We can then layer interpretations on these stories, or elements within them, to infer a variety of information and meaning based on the dialogue between researcher and participant, which can be used to form a text that may be received and understood by others.

3.12. NARRATIVES AND THE ROLE OF NARRATIVITY

The prefixed title of this thesis, "Making Stories", is a deliberately ambiguous reference to the stories of making – or producing tangible artefacts, and, equally, the generation of stories or narratives in the process of this producer's work which may or may not have a direct marketing effect or function, but which form part of the makers' experience and practice. This thesis in itself forms a particular and unique narrative account of the history and context of craft and aesthetic production, framed within marketing theory and processes, which then aims to capture information and knowledge

through the stories told by those working in the field. It is inescapably mediated in its nature, since it is reliant on the researcher's ability to bring together narratives of different disciplines to bear upon the experience of current craft microenterprise and make a contribution to knowledge through interpretation. The methodology chapter deals in more detail with the ontology of narrative interpretation and qualitative research in general which has many benefits but also several drawbacks. The following sections of this chapter consider the various facets of narrative as they may be understood and applied in the brand building practices of craft (or other) microenterprises.

3.13. NARRATIVES – BIG AND SMALL

An underlying theme, of this thesis is the contention that in the current time period sophisticated microenterprises using pre-industrial hand skills and modes of production/ organisation are representative of a key idea in postmodernist thought – that of the *grand reci* (big narratives) contrasted with the *petit reci* (small narratives) (Lyotard 1984). In simple, or even simplistic, terms this is the view that social, cultural or political instructions are characterised or understood as narratives, in the sense that they have meaningful substance as structures that have been fragmented from the large, vertically integrated, teleology (having an ultimate goal derived from causal, usually linear action). Christianity, fascism, capitalism, Marxism – among others - have all been conceptualised as these grand, *totalising*, narratives of social life that are also typified by central control and centrism (Jameson 1991). Fordism and Taylorism, mass production and labour organisation of the late industrial or modern period in history have given way to mass customisation and hyperdiffentiation as representative of that period following the modern, the postmodern (Brown 1995; Anderson 2007). While this thesis does not intend to deal in detail or take a consciously postmodernist orientation, such concepts and practice in its fragmented, multidisciplinary approach

and methodology, that blends some techniques and the use of some schools of thought, are consistent with postmodern theory. Nevertheless, the contradiction to postmodern theory is that it is intrinsically resistant to definition and objective and linear representation, particularly as an established research methodology. Its attributes as generated through writing and the concepts generated, particularly in the arts and humanities but also with the discipline of marketing can help understand that which resists or even rejects the concrete, causal, positivist attributes often used in the study of business and marketing practice, particularly in large organisations and corporate branding and marketing. To return to the original point, craft microenterprise presents the perfect 'small narrative' in social, cultural and economic terms for the researcher interested in investigating such social structures and phenomena, particularly in the current era, where one might automatically and logically assume production and consumption patterns are dominated by large scale, sophisticated – often automated – modes of production, distribution and consumption.

Craft microenterprise, with the aid of communication and computer-aided manufacturing technologies, has been popularly heralded as the new form of production, which, of course, is either driven or influenced by consumption (Anderson 2012). The consumption/ production relationship has also been interestingly conceptualised – along with the language and theory of postmodernism, by Campbell (2005); he notes that the rise in production and consumption being enacted by the same people often in concert and community, facilitated by online communications technology. This enables those communities to act individually and in a collective, thus allowing decommodification of their existences and drawing power away from the powerful corporate brands that typify the modern period of mass production and consumption where individual identity may be reasserted and a unique personal, hyperdifferentiated practice may be apparent. This is, however, not widely adopted in consumer society but it has been identified as niche or partial phenomena so although

Campbell (2005) outlines an important new form of consumption, it is a form only prevalent through those with considerable social capital – and often financial capital too. Although this thesis is predominantly concerned with producer identity and the construction of their personal stories of brand building, it undoubtedly must touch upon their consumption experiences and that which they wish to enact through their work. This producer focus is also demanded by the reality that craft microenterprise branding practice is a nascent subject for study within marketing.

3.13.1. Narrative Forms: Character, Plot and the Communication of Ideas

Narrative and story may be used interchangeably, as in the broad sociological sense as described by Polletta et al. (2011). In the authors' review of the popularity and proliferation of interest in and approaches derived from linguistics, narrative theory and other investigative approaches obtained for use in sociology has application in institutional contexts and so their framework for understanding meaning and the communication of meaning and experience may be applied in the context of this study.

For the purposes of this study, *narrative*, as established in the sense of postmodern is seen as a historiological concept, as defined by Bennington and Massumi:

> the term *modern* to designate[s] any science that legitimates itself with reference to a metadiscourse of this kind making an explicit appeal to some grand narrative. (trans. Lyotard 1984 see intro.p. xxiii)

In this sense, the small narrative (petit reci) is a decentred, fragmented form of production:

> 'Narrative is any type of story, tale, communication or fragment thereof, either produced or received, true of fictional and which is typified by forms of telling, written, visual, oral/ aural that is socially comprehensible and engages human interest to know more and find meaning in objects and subjects.' (Ibid.)

This first, author-fabricated attempt at a definition of 'narrative' for the purposes of this study is both broad and specific but will be refined through the method by which the

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phenomena of craft production is interrogated, the stories collected, and will be reframed within this study.

3.14. BRANDS AND BRANDING

3.14.1. Introduction to Branding in Craft

In the sense that brand is often an abstract idea, experienced in symbolic terms (Aaker 1997), it is important to understand its tangible manifestations. Craft offers an ideal combination the physical (tangible products) and the intangible - the symbolic value of its production, exchange and consumption which cuts across cultural forms and modes of production. The difference between the utility of certain categories of craft and the expected decoration (and non-utility) of others but enduring tangibility of the physical manifestations of this type of production, is a notable aspect of the sector. Artist-makers tend to attach meaning and importance to name, personal and categorical classification over the indicators of material and technique.

3.15. PRODUCER IDENTITY AND PERSONAL BRANDING IN THE CRAFT SECTOR

To offer something new to the general area of marketing and the specific area of Scottish craft marketing, this study focuses upon the construction of creative entrepreneur identity and the formation of the personal brand and whether or not producers self-consciously engage in such activity.

Bucher and Strauss (1966) give an early account of professional segmentation and specialisation that take on the character of social movements with a sense of the past and goals for the future. This could be compared with the idea of a craft movement where members meet in person and online for common values and interests as part of a wider movement (Littrell et al. 1991; McAuley 1999; Blundel 2002; Torres 2002). Meamber (2000) uses an interpretive postmodern methodology conducting long cross-

cultural interviews and grounded theory analysis (Strauss and Corbin 1990). This is directly applicable to the research questions of this thesis, not only in its consideration of creative entrepreneurs (in Meamber's case, artists), but also in its methodology, which this study aims to adopt, given the fit to its subject and participants. Ideas of hyperreality, metanarrative incredulity and fragmentation are also included. Narrative biographical method is also employed if not made explicit, and forms part of the methodology as well as the general approach to the research subjects. Kerrigan et al. (2011) examine the artist Andy Warhol and the consumption of celebrity by using investigative narrative, with the position that consumption is the cultural logic of celebrity. This work is pertinent in its examination of personal branding, celebritisation and the marketing exchange of subjectivity. It is also an important work for this thesis as it draws heavily on the work of Fillis (2006; 2007a), the use of biography in research of creativity, and the study of entrepreneurship through individual narrative formation and dissemination.

The idea of personal branding is elaborated in an essay on the phenomenon of self-commodification by Lair et al. (2005), which charts the development of personal branding through its rhetorical tactics in response to increasingly complex communication and employment environments. Of course, this is in the American corporate context of self-help books and associated trends. However, it has considerable implications for one-person or one-maker businesses and forms the focus of this thesis – how do craft makers conceptualise their own identities for the marketing of their work and their identity? Schroeder's article 'The artist and the brand' (Schroeder 2005) offers a seminal insight into artist personal brands and branding, using the cases of high-profile artists. Schroeder employs art history and criticism to illuminate concepts in marketing theory and practice. This approach could be used in both a practical and theoretical way when studying the development of craft producers. Another valuable study concerns understanding artistic identity. Bain (2005) studies a sample of 80

Canadian visual artists in Toronto and finds that; "'professional artist' is an empty signifier […]professional status comes largely from drawing on a repertoire of shared myths and stereotypes to help create an artistic identity and project it to others" (Ibid. p. 25) – the social construction of artist identity. The maker or craft identity, often considered an art occupation, can perhaps be thought of in these terms and, therefore, this is a highly valuable article. Citing Adler (1979), Bain states that; "idealization stems from the nostalgia for small-scale, independent craft production displaced from the capitalist world economy by mechanized factory production of goods" (Bain 2005 p. 29). Using "contours", the same term as Lair et al. (2005), and drawing on examples from across corporate and public life to investigate the personal brand, Hearn (2008) argues that the distinction between the notions of self and capitalist processes of production and consumption have been eroded. This therefore hints at the danger/ paradox or friction that the craft producer may experience when promoting themselves and their work. The aligned concepts of reflexivity as commodity are explored by Wee and Brooks (2010) where reflexivity and personal branding are said to be emergent from cultural production, debating ideas of reflexivity as personal identity within wider social structures. With declining interest/ power of established social structures (church, state, class, gender, occupations and so on), self-reliance and entrepreneurialism are increasingly important and constituent of brand essence in itself – as both a brand characteristic and type. The craft microenterprise is ideal to demonstrate this due varied careers typologies, evidence of enterprising behaviour and cultural valence.

Beyond the primary personal or business branding behaviours, exist the secondary branding effects of place or country-of-origin. This is thought to be important given the importance of the tourism sector in Scotland

and also the interest tourism academics have in craft (MacCannell 1973; Littrell et al. 1993; Reisinger 2006; Peach 2007). Indigenous or vernacular craft is also an important strand of thought within the art/ design/ architecture school tradition and therefore of interest to this study. D'Astrous et al. (2008) studied adult consumers in five countries across three continents to understand the connection between their perceptions of 16 countries with respect to nine categories of cultural products. England features but not Scotland, and perhaps predictably, not one of the nine categories is 'craft'. However, it does provide some insights for researchers of cultural product country of origin (COO) effects in consumers across national boundaries. Further research in this field is therefore needed, but the deductive frequentist approach, while notable in its reach, does not perhaps speak clearly to the aims of the present study. This thesis is concerned with the use of personal, category and COO identity by *producers* in the course of their work; a study of consumers would be for future investigation. Bresciani and Eppler (2010) present case studies of 15 Swiss technology start-ups and their branding practices. While the place and category may not appear a good fit with Scottish craft, the qualitative case study approach and the fact that branding research in SMEs is limited demonstrates need for research in smaller firms. Furthermore, the two-stage start-up branding sequence the authors identify may be relevant to those craft start-ups or it may be possible to analyse this study's results to produce recommendations in a similar mode. Berthon et al. (2008) survey a sample of 283 Australian SMEs using Keller's Brand Report card to give information on SME branding practices, which they state is under represented in research compared with larger organisations. This indicates that there is a dearth of research relating to Scottish craft microenterprises and their branding operations. Schroeder (2009) stresses the importance of the cultural context of brands and argues that beyond more typical concepts such as equity, strategy and value, brand researchers also require tools to understand cultural, ideological and political aspects. Christodoulides (2009) asks if we need a new theory of branding in an e-space,

and if traditional companies can follow the online presence of brands that cede control to consumers and act as 'hosts' rather than 'guardians' of the brand the own as has been established in large organisation corporate branding, but which is increasingly subject to co-creation practices (Lash & Urry 2002). In the case of craft microbusinesses, are they able to engage at either end of this continuum of online branding activity, do they co-create value? This question should be addressed between all the research questions formulated here.

3.16. THE IMPORTANCE OF SCOTLAND: 'COUNTRY' OF ORIGIN, CELTIC MARKETING AND THE ROLE OF PLACE.

This thesis is delimited by its geography, given that Scotland possess its own strong cultural identity independent of the other home nations of the United Kingdom. It may be considered a stateless nation (McCrone et al. 2005), that lacks the institutions of independence and is ultimately part of the larger British state with England as the most powerful constituent, and Scotland forming the Celtic Fringe as identified by Hechter (1980 cited by McCrone et al. 2005). Any history of Scotland will admit the pre-11th century ethnic tribal groupings of the Scots, Picts and Celts who were the peoples that inhabited what is now modern Scotland and other parts of Europe. Whilst this thesis is not a historical study in orientation or focus, understanding of context and the past is necessary to understand the modern exchangescape of craft production and marketing. Myths, in McCrone's interpretation, are "a set of self-evident truths which are not amenable to 'proof'' (McCrone 2001 p. 90). Likening the example of the American Dream to the Scottish myth, McCrone describes this as an identity myth - 'a story, a narrative of considerable power […] an identity myth, saying who they are and who they are not' (Ibid. p. 90). These myths are akin to traditions and make reference to past realities, often selectively, as to what is included and what is excluded from the selection of the teller. Such narrative historic-sociological understandings of identity and group identity contributed to understandings within the context of marketingtheory

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and practice. The specificity of person (producer) and place are defining factors in the story of current craft production.

3.17. COUNTRY OF ORIGIN EFFECT TO NATION BRANDING

Country of Origin Effect (COO) has been an established idea in the marketing and branding of, particularly goods, to domestic and international customers, Al-Sulaiti & Baker (1998) and Dinnie (2004a) provide comprehensive literature reviews of many studies conducted since the 1960s which examine various aspects that the impact of country or place of origin has on consumers' relationship with and purchase intention of goods, based on the effect of those goods' country of origin. This research has evolved into nation- and place branding, which is also known as destination branding, and heavily influenced by research in tourism studies, given the implications for that area of study (Dinnie 2004b).

3.17.1. Scotland - the Brand

McCrone et al.'s *Scotland- the Brand* (1995) brings together sociological constructions and understandings of a Scotland before devolution, but one that had an increasingly strong cultural and historical identity. Dinnie (2002) also offers insight into the various viewpoints of national identity and its implications for marketing strategy, with specific reference to the Scottish example, by examining cultural manifestations through myth, symbolism and other cultural evidence such as music and literature and intangible iconography beyond crude emblems. What is not alluded to here is the tangible manifestations of Scottishness, as Peach (2007) does from an art history perspective focussing on 1970s Scotland and the efforts at forging a handmade identity that then included a marketing philosophy that was keen to be progressive but which was compromised by negative stereotyping, difficult to shake off. Therefore, a key aspect of the empirical part of this investigation to understand how the participants view their

connection with Scotland and how they negotiate that within the course of their work. This first-hand testimony will shed light on the way in which identity narratives are currently being constructed within the Scottish craft sector by key agents operating within it.

3.17.2. The Celts, Celticism and Celtic Marketing

The Celts were only one of the three constituents groups of modern Scotland, yet theirs is the brand name that has attracted brand power in contemporary consciousness, including the marketing academy (Brown 2006). Aside from the details of history the concept of Celticism has been seen been attributed to Dietler (1994), the American anthropologist, and Hirschmann (2010) the American marketing academic, who bring together ideas of a mythical shared history and fellow-feeling, together with modern consumer behaviour concepts. Hirschmann (2010) engages in personal consumption and an element of autoethnography in her pursuit to understand the nature of the authentic symbolic consumption experience of "evolutionary" self-branding giving a yet more powerful application of the concept of branding. To begin with Dietler, usefully charts, using the narrative enquiry method of the anthropologist, the *imagined communities* to which Dinnie (2002) also refers, in trying to ascertain the cultural and national identity formation factors contributing to the view of nation branding and modern Scotland (cf. Anderson 2006). Dietler warns, however, that this trend in apportioning archaeological evidence to the mythological construction of then contemporary ethnicity battles can feed the nationalist discourse of today. Beyond the social problem of negative racist views in the modern world, is the possibility of the negative product stereotyping that Peach (2007) identifies. The danger of negative nation brand image thus may suggest reluctance for producers to adopt an overt relationship with their nation brand for reasons of nationalism or associations with behaviours and symbols of other brand stakeholder that are potentially negative.

Notably, Dietler's 1994 paper examines the origins of the Celts not in the Celtic fringe of Brittany, Wales, Scotland and France but in the south of France where the Celts or outsiders to the Greek and Roman states had similar languages but shared little else in their shared identities, other than being not Greek or Roman. Such a diaspora or scattering of the Celtic myth around seemingly unconnected parts of Europe supports the idea that the myth is built on flimsy foundations and that those producers and consumers that adopt it are not aware of the factual foundations of the history and anthropological discourse, and merely identifying themselves as the 'other', on the fringes of a dominant discourse. This may be seen as producer/ consumer tribalism and alternative identity seeking in terms of marketing discourse.

In recent years, "Celtic Marketing" is a concept that has been added to the Celtic myth. Celtic marketing has been viewed as the antithesis of its counterpart, Anglo-Saxon marketing, which is typified by linear, step-wise, logical profit-seeking behaviour associated with big business, corporate entities and the sober capitalistic modes of marketing practice and theory (Aherne, 2000; McAuley et al. 2006). In contrast, Celtic marketing is creative, free, non-linear, and not reliant on restrictive practices or those forms of organisation that typify Anglo Saxon marketing. This is perhaps a limited and overly simplistic depiction of the Celtic marketing paradigm, but it is one that has been established and forms special issues of the *Journal of Strategic Marketing* (14: March 2006) is devoted to it. Hackley describes his personal preference in the Celtic vs. Anglo Saxon dichotomy:

> I certainly prefer to identify with Celtic (spontaneous, creative, dangerous, mystical) than Anglo-Saxon (methodical, rule-seeking, circumspect, rational) virtues. (Hackley 2006 p. 69)

Hackley's personal narrative here is that of the academic at a conference in Los Angeles and collecting a tattoo in a Celtic design that refers, he believes, to the symbolism of his own personal narrative and family connections to Ireland. Such a

Celtic consumption is an experience in an inauthentic setting. Hackley questions the truth of his own myth here – did it really happen? This personal fictionalisation of marketing texts by academics gives precedent to the capture of personal and ephemeral narratives within the subject area and in the field.

3.18. AUTHENTICITY

3.18.1. What is Authenticity and Why is it Relevant?

Authenticity – being authentic and achieving the authentic has many meanings and applications both within and without the subject area of marketing (Cohen 1988; Littrell et al. 1993; Kelly 2003; Weinberger 2008; Gilpin et al. 2010; Edwards 2010). However, it has received much interest within this sphere, as the aim and objective of marketers is to achieve success and points of differentiation, particularly in those goods that may have the added dimension of cultural or geographic specificity (Beverland et al. 2008). A central theme of this study is to understanding what makes craft authentic and how producers achieve this authenticity in their work – if they do so actively or passively.

While notions of the authentic may refer to the real and authorial fealty which are not suspect or phony the term may also refer to a highly constructed origin or an object's provenance, perhaps a specific place, tradition, quality, technology and practice beyond the producer. Actors external to the production unit – critics, historians, gallerists, academics, retailers, buyers, and other stakeholders in the exchange process may appear to approve such work; they take their part in the legitimisation of the producer and their work effectively creating value beyond the individual's internal value-creation process which may lead to deep challenges when products and their producers are exposed to an open and remorseless market.

3.18.2. The Literature and Themes of Authenticity

A vital part of the personal identity/ brand construction or formation and the potential reception of consumers or stakeholders in any industry or category of goods is the idea of authenticity. However, in the area of creative production, specifically in the area of microenterprise craft production, it is the author's belief that the idea and role of authenticity is particularly important and worthy of investigation. The cultural theorist Walter Benjamin's seminal essay 'The Work of Art in the Age of Mechanical Reproduction' (Benjamin 1936) is the basis of this belief, in that the craft product/ producer is in a unique position to be able to provide authenticity when other categories are dominated by mechanical reproduction. However, the adoption of production and communication technologies by craft producers does raise questions over claims of authenticity and the dilution of the author's aura and presence which reproduction causes. Leslie (1998) considers Benjamin's work on storytelling (narration) and craft through the role of the craftsman as storyteller/ storyteller as craftsman. Authentic experience in an industrial age is narrated through the skill of the hand and the attendant narratives produced and communicated.

In communication management literature, Edwards (2010) provides a review of understandings of authenticity as an individual attribute and; "[draws] on them to understand the problematic of authenticity as an organizational or brand characteristic, marked to generate compliance from audiences" (Edwards 2010 p. 192). Edwards identifies authenticity concepts in self-identity from sociologists such as Giddens, and in organizational contexts citing Bordieu. The conception of ideas about 'indexicality' and 'iconicity' authenticity for tourists and their linking of famous personalities to places provides a useful source of theory (Grayson & Martinec 2004). This i important work contributes understanding of authenticity from a variety of disciplinary perspectives which deals with ideas of *iconicity* (reproduced a 'verisimilitude' to an original) and *indexicality* (factual/ spatial link to another object/ event). Grayson and

Martinec's empirical study of 47 participants from two visitor attractions in England with literary connections (Shakespeare's Birthplace and the Sherlock Holmes Museum – a real author and a fictional character) explores such concepts, linking cultural conceptions of authenticity, cultural products and, notably, place. Categories of authenticity are applied to brands of Belgian Trappist beer by Beverland et al. (2008) in order to draw out the levels and constituency of authenticity in goods that are intended to have a craft feel. Beverland et al. (2008) examine how authenticity can be projected in advertising when marketing/ advertising, is seen to be the antithesis of the authentic. Three forms of authenticity are identified: *pure* authenticity (literal) – total truth and location to history, fact and place; *approximate* authenticity – some traditional aspects but not total fealty to the past; and finally *moral* authenticity - where judgements are formed by consumers – one of iconic authenticity "informants valued an overall impression of small, handcrafted production, made by artisans" (Beverland 2008 p. 11) engaged in the love of the process and not motivated by financial gain and the second is the comparison of those beer brands that are mass produced without this human craft element. Beverland's work on the authenticity of crafted products is found in the case of luxury wines. Beverland notes the lack of work in the area of brand authenticity and used the strategies of 26 wine producers to understand how 'sincerity' in brand histories is achieved: "Public avowal of handcrafted techniques, uniqueness, relationship to place, passion for making wine but disavowal of commercial techniques, rational production methods and modern marketing techniques" (Beverland 2005b p.1003) are seen to characterise the branding efforts of the makers studied. Beverland chose the case study method due to the lack of information on the area, thus suggesting a precedent that a similar approach could be taken in the case of Scottish. However, some direct exploratory work on craft authenticity has been undertaken by Kettley (2010), whose doctoral thesis on the topic of wearable computers debates the notion of the authentic in the crafting of technological clothing. This is a category of craft that is at

once a source of ancient manual production, mass production and is now caught between high technology, fast fashion and the consumer's desire for individuality. Kettley's thesis offers good insight into the debates and definitions from both art school and craft practice points of view in 'Fluidity in Craft and Authenticity' noting the unknowable, shifting nature of what authenticity may mean but does not explicitly connect this with the practice of branding (Kettley 2010).

Other notable accounts of cultural consumption rituals are offered by McCracken (1986) and by Rose and Wood (2005), who position reality TV as a consumer practice of authenticity seeking in a postmodern cultural context. Rose and Wood identify three types of authenticity paradox in reality TV drawn from consumer research, literary criticism, sociology and anthropology. Consumers; "blend fantastic elements of programming with indexical elements connected to their lived experiences to create a form of self-referential hyperauthenticity" (Rose & Wood 2005 p. 284). Finally, a longitudinal Stanford research paper examines the experiential aspects of authenticity of in Chicago restaurants over three decades giving the constructs of 'type authenticity' or faithfulness to genre and 'moral sincerity' which the authors label "moral authenticity" (Carroll and Wheaton 2008). This is consistent with the moral aspects of authenticity held by Beverland (2008) and discussed earlier. Therefore, the idea of levels of the authentic and that the concept has a moral aspect leading to beliefs and trust is a vital element to note in the creation and exchange of hand crafted goods in the present study. The following graphic, Figure 3, below, suggests a representation of the constituency of authenticity as imagined by the author, in view of the literature examined here:

The hand of the maker	Convincing (sincere) narrative
The authentic	
History and provenance	External approval through networks
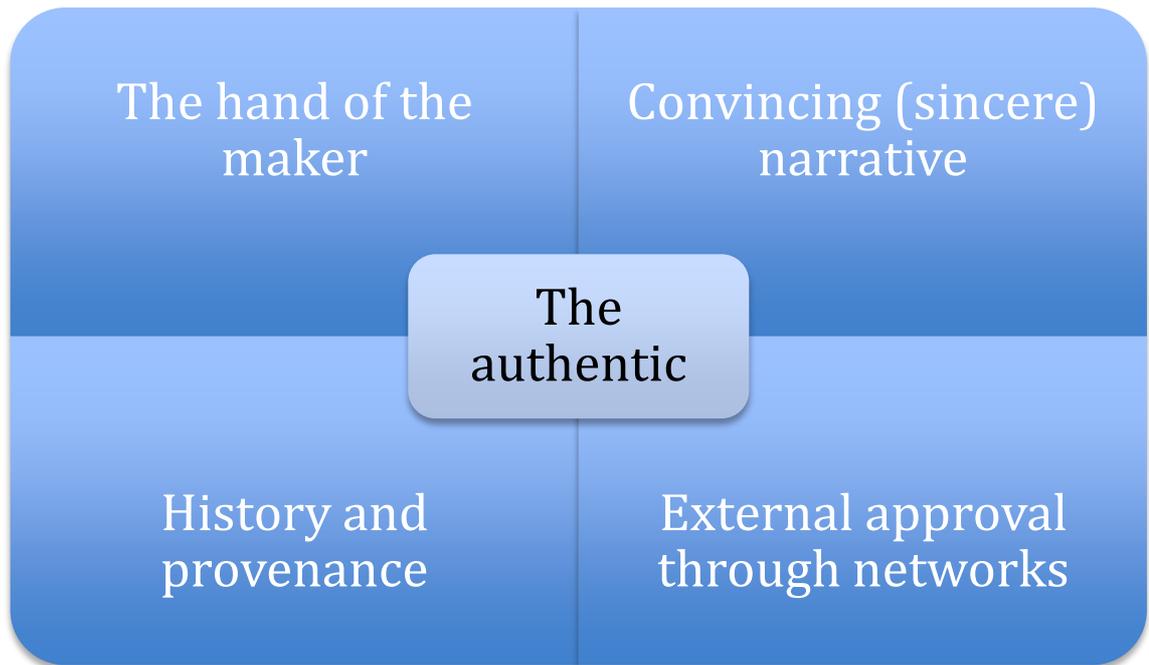
Figure 3: Attributes of craft marketing authenticity – a model. (Source: author)

3.19. CHANNEL THEORY FOR BRANDS IN THE SME SECTOR

Marketing channels are one of the main practice/ theory interfaces that emerges from the examination of the socio-historical-political background and the subjectivity of the producers within this sector. However, business activity of makers in the present era is confined by channel issues – what choices are available (never mind which are chosen), the intermediaries that exist and the relationships that may be formed (Kean et al. 1996; Paige & Littrell 2002).

The channel strategies that producers employ have previously been through the use of retail intermediaries (Knott 1994; McAuley & Fillis 2002), but now more than ever, new communication and commerce technology provides the potential for mixed, hybridised or even direct, modes of satisfying the market. It also provide the potential for new kinds of channel mediation in the forms of non-specialist and specialist intermediaries (Yair 2011a, Yair 2000e). Competition between intermediaries and tensions between intermediaries and producers is undoubtedly apparent and has been

identified by various studies (McAuley & Fillis 2004; Morris Hargreaves McIntyre 2006; Scotinform 2007; Futurefocus 2009). Given the nature of the subjects, and throughout history, there is history of a direct channel structure: think of the journeyman selling his skills around a territory, or an artist or poet seeking and subscribing patronage for himself from a wealthy sponsor (Buck 2004). The studios of the old masters and the potteries of post-war Britain provide another form of craft work organisation and market engagement (Drummond 2006; Leslie 1999); and, in the case of Benjamin, the transmission and exchange of stories, personal and otherwise.

The most recent survey data on craft producer channel adoption, is shown in Figure 4, in Figure 4. It compares the proportion of survey respondents adopting a particular approach and the importance of that channel in their opinion. It shows starkly that online channels are not the most important (for selling), even though widely adopted and that established direct channels of commissions and the established indirect channel of commercial retail remains the most important for achieving sales. However, what is not apparent here is the richer data on the experience and other functions of channel engagement that producers may engage in. Therefore, it will be useful to explore this qualitatively in the empirical part of this study.
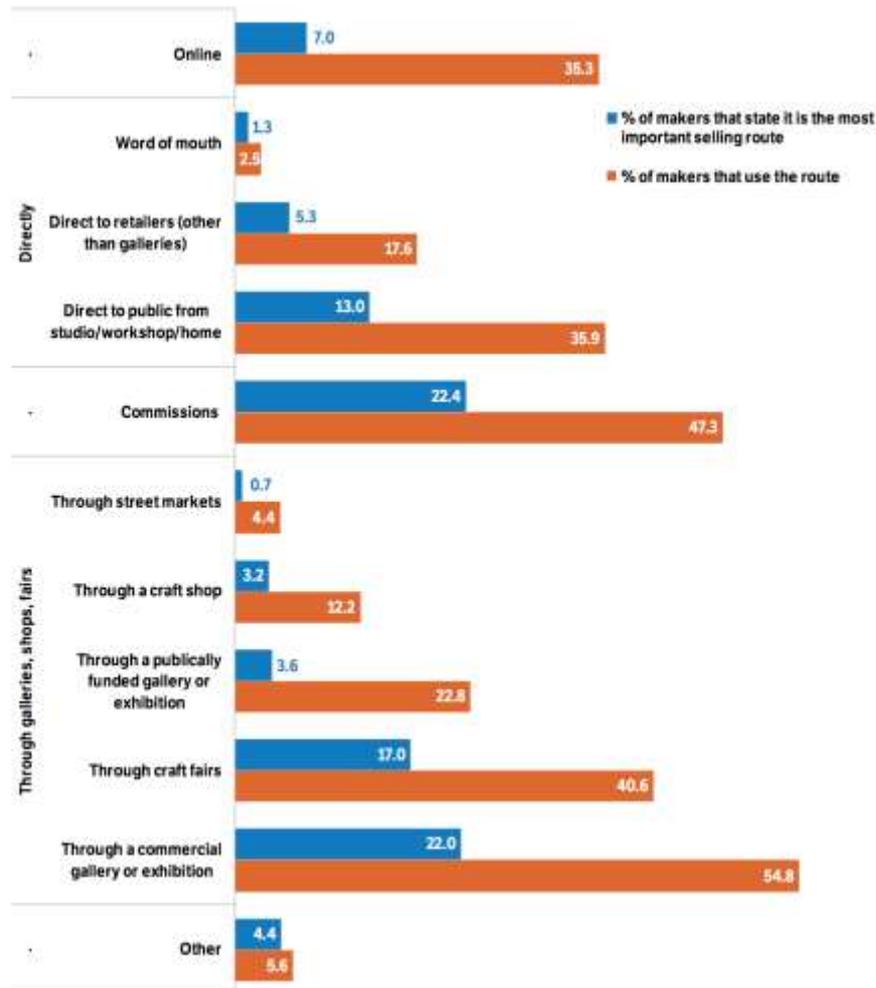
Figure 4: Selling Channels of UK Makers. (Burns et al. 2012 p. 23)

NPD (New Product Development) as a marketing concept linked to personal artistic development (Yair et al. 1999) is an area of investigation particularly relevant to this study, since specific and up-to-date research has not been conducted in this way to understand how product development of the artist/ craftsperson is linked to their personal brand narrative. The ways in which producers develop their work to engage with the market and how this engagement is combined with personal identity and branding procedures is a combination that has not been closely examined before and which can offer valuable insight for academics and practitioners alike.

3.20. CONCLUSION

This chapter has reviewed a variety of craft-specific and non-craft-specific literature relevant to the marketing of craft objects. While no literature review can ever be complete in its scope, it is hoped that these context chapters have offered a variety of resources specific to the production and marketing of craft in order to frame the empirical part of the study.

However, phenomena do not remain the same and most recent searches have revealed important and concerning developments at policy level in the UK – craft is discounted from DCMS's remit because it cannot be effectively counted. From being an original element of the UK government's DCMS Creative Industries trajectory, craft has been much discussed, changed and – sometimes – abused. Through thirty years of modern development as a creative category, a status and a way of doing things, craft is now fighting for governmental recognition in the face of emergent creative industries and a political/ social environment that is obsessed with categorization, value and status. It is exactly within this environment that as versatile and original form or both aesthetic expression and material production not to mention a socio-cultural dimension, that craft producers and other interested parties must understand their role within wider systems of value exchange. One way of doing this is to adopt marketing concepts which are morally authentic to the individual maker, but which represent a valuable prospect to the consumer and the market as a whole.

In doing so, further definitions and understandings of craft production have been presented in the context of the last three decades. Details of practitioner demographics, business styles and owner-manager attitudes and behaviour have been surveyed and theorised by academic researchers (Neapolitan, & Ethridge 1985; Chartrand 1989; Fillis 2003b; Peach 2009) and elsewhere (Knott 1994; DCMS 1998; DCMS 2001; Todd 2010; Schwarz et al. 2010; Yair 2011e). The picture or story that emerges is that the craft sector is diverse in terms of both its outputs and the sophistication of its

exponents' behaviour and activity. Typologies have been presented revealing that certain shared characteristics beyond object type, education, or income emerge may characterise those working in the sector. What doesn not currently exist, even though it has been established (Fillis 2000; Fillis 2003b; Fillis 2006; Fillis 2007b) is a set of storylines that describes a theory of personal brand narratives through biography and sector conextualisation as a mode and expression of microenterprise marketing behaviour.

As the notion of practice and theory of craft is diverse, fluid and sometimes contradictory, so the research that specifically deals with it in an academic and practice (or policy context) is too. This chapter has identified, discussed and critically engaged with as much of the craft-specific literature available on the sector in Scotland, the UK and that which is written in English. The literature demonstrates that much interest in craft exists both from a conceptual-theoretical point of view, to a practice level that incorporates the practice of marketing and exchange. The sector has been imagined in various forms – from a category or element of art, a way of producing items, through more recent socio-economic studies that describe and analyse the size and makeup of the craft sector in the UK and its constituent nations. We can to some extent note changes in the industry from what it makes, who is involved and to what extent, the role of technology plays a part in the need for marketing. But what is marketing and what kind of marketing is required for success?

Building upon this identified need and from a consideration of the literature thus presented, it is proposed that what characterises craft most is its originality (relative rarity) and the connection to its maker. Other key elements are the potential for a use value and the possibility of tradition or at least a harking back to pre-industrial times – the potential of the consumer obtaining something of greater symbolic value to that which is mass produced. To this aim, next chapter acknowledges the history, status and

research on craft marketing and considers the way in which makers can potentially build valuable personal brands around their work and communicate these through stories about themselves and their work thus adding authenticity and value to their work by harnessing positive, quirky and idiosyncratic 'personal brand narratives' in their course of their work.

This chapter has identified the key literature relevant to the marketing of craft from the point-of-view of producers and their role within the sector, the wider creative industries and, to some extent, society as a whole. Since the sector is mainly comprised of one-person businesses; there is an identified need to comprehend how marketing can be understood and there is a shortfall of extensive qualitative investigation into the particular personal history/ biography, marketing operations, technology adoption and experience in the sector to build an image of what typifies value narrative creation by craft-orientated microbusiness.

3.21. CONTEXT SECTION SUMMARY

This chapter forms the end of the first part of the thesis and has introduced literature relevant to understanding the construction of personal brand narratives in order to build a diverse framework to situate the original research element of this study. Together with Chapter One and Two this completes the context part of the study and combined they provide the background to the empirical section, where further knowledge is obtained from those working in the sector, through primary research methods that collect narratives of those currently working in craft in Scotland today.

RESEARCH METHODOLOGY AND DESIGN

Chapter 4: Research Methodology

4.1. INTRODUCTION AND OBJECTIVES

This chapter identifies and discusses the research methods available including examples used in comparative studies, to determine which methods would be appropriate for this study given the nature of the research topic and the resources available. It is structured in two parts. The first considers research philosophies and methodologies in general and in comparative work; and the second outlines the research design for the empirical element of this research based on the initial evaluations of this study.

The objective of this chapter is to elaborate a research methodology and design to adequately examine the narration of personal brands in the Scottish craft microenterprise sector. This is done through the consideration of different techniques and approaches that could be adopted and discussion of the rationale for what is proposed in the empirical element of this study. Once the methodological possibilities and theoretical aspects have been established and presented, the technical aspects of the methodology will be evaluated and the research design specified. The second part of the chapter narrates the research collection and analysis of empirical data. This design will be used and discussed in order to generate the results and findings chapters of this dissertation in view of the literature reviewed in Chapters One to Three inclusive.

At this point it is important to reiterate the main aims of this study (the research questions are dealt with in 4.2.7):

1. To make an original contribution to knowledge in the personal branding and microenterprise behaviour of creative producers, specifically Scottish craft producers, through exploratory qualitative research.

2. To generate information and knowledge that may also be of use beyond the marketing academy; to related academic disciplines and policy, but particularly for practice. A summary of this thesis will be given to each participant and made available elsewhere.

The main purpose of a transparent methodology is to allow the reader to understand how the researcher arrived at their findings and to be able to check and critique, if so desired. In experimental scientific research, it should be possible for that research to be *reproduced* identically if all the factors could be controlled (Bryman & Bell 2003). Social research, which is dynamic, given the nature of human subjectivity, has many variable factors that change over time and cannot be reproduced in this way. Nevertheless, the research methodology must be sufficiently robust in order to convince its audience that the researcher conducted empirical research using rigorous collection and interpretation procedures, at the marketing/ entrepreneurship interface (Carson & Coviello 1996).

4.1.1. The Nature of the Research Subject and Topics

In order to adequately investigate the research subject (creative microenterprise marketing and branding through narrative) within the specific place of Scotland, it is first necessary to describe and define its particular characteristics. These were established in earlier chapters (1.4.3), and are, to reiterate briefly: craft producer branding; historical context (technological progress and design evolution); tensions between craft and art, and, art and business; materiality, multiplicity of meaning; and finally, narrative creation which draws together the preceding strands in such a way that may be understood by audiences beyond the immediate communities of practice within the sector ,which are often fragmented as the statistics on types, or categories, of craft and the total numbers operating demonstrate.

Such themes call for careful consideration of the methodological techniques adopted. The main challenge faced is that although a growing body of research exists on which to draw a methodological basis, the particular themes identified in this study – to the author's knowledge – have not been previously examined and therefore an established methodology does not exist.

4.2. RESEARCH PHILOSOPHY AND THEORETICAL CONSIDERATIONS

4.2.1. Research Philosophy

The researcher has to contemplate the most effective modes of research to address the objectives of the study and, in view of resource limitations, existing research in the field, and the nature of the subject studied. Given the multidisciplinary and therefore multimodal methodologies found, particularly among the disciplinary triad of arts, social science, and business and management studies there exists a range of philosophies and modes of research that could be adopted. All could be applied to this study, but some with suit the purposes of the research better than others. However, in academic and professional research spheres, the comparative value of different methods are contested which makes the decision difficult. Ultimately, a researcher judgement, based on a holistic view of the extant research, the nature of the research subjects and a self-reflexive assessment of the researcher and the resources available requires to be made.

4.2.2. The Quantitative/ Qualitative Divide

As Bryman (1984), and more recently Gummesson (2005) argue, there is not necessarily a divide or, at least a polar opposition between quantitative and qualitative methodologies, but there are significant differences in approach, especially when considered in relation to different research epistemologies, ontologies and paradigms.

Bryman and Bell (2003) usefully provide the following comparison of research strategies:

	Quantitative	Qualitative
Principal orientation to the role of theory in relation to research	**Deductive, testing theory**	**Inductive, generation of theory**
Epistomological orientation	**Natural science model, in particular, positivism**	**Interpretivism**
Ontological orientation Construction	**Objectivism**	

Table 2: Fundamental differences between quantitative and qualitative research strategies (Bryman & Bell 2003 p. 25)

This table neatly encapsulates the main differences in approach, but other comparisons may be reduced to the idea of methods as techniques rather than epistemological positions – simplistic differences being that quantitative approaches employ numerical quantification and measurement or frequentist techniques employing statistical tests on numerical data and generating descriptive or inferential outputs in the pursuit of testing theory. By contrast, qualitative research, particularly in the humanities and social sciences, relies upon textual data from subjects collected, and interpreted using a variety of techniques. This comparison is not to say that the quantitative methods do not impinge on qualitative research work or vice versa. In earlier work, Bryman (1984) examines this apparent dichotomy in terms of technique rather than epistemology, and the interplay between qualitative and quantitative techniques has been well documented (Glaser and Strauss 1967; Sanders 1982; Goulding 1998; Strauss and Corbin 2000; Gummesson 2005).

The two opposing techniques, qualitative and quantitative, highlight the stark difference in methodological approach in the inductive/ deductive dichotomy. Deduction involves

the testing of theory by experimentation, demonstrated most notably in the natural sciences, and adopts a positivistic and (claimed) objective orientation based around the systems of linear teleology and concrete causal relationships. The process of induction builds theory from the observation and interpretation of phenomena studied, which is a common approach in qualitative research even though some context may be given, depending on the particular qualitative methodology adopted.

4.2.3. Postivism/ Interpretivism

Compared with the empiricist's external, objectifiable, usually deductive and positivistic approach, the interpretivist approach adopts a subjective or constructive point of view, holding that experience and perception are dynamic and that interpretation is subjective and constructed by human experience and perception. This view is suited to the qualitative approach which, in generating knowledge through inductive theory-making processes, does not place primacy on concrete realities that may be reconfirmed and reproduced in future research, but instead accretes knowledge over time into a larger body of multimodal data collection and analyses. Constructivism and interpretivism are methodological philosophies whereby researchers build theory and form analyses and judgement based on observed realities – through construction and interpretation of that observed social reality. By accepting established procedures, but by also pushing boundaries of current thought and research practice and being self-reflexive in the lone researcher's ability to create knowledge, it is possible to produce robust and meaningful conclusions that address research questions and problems.

4.2.4. Phenomenology

Phenomenology may be seen both as a philosophical position and movement, as well as an orientation or methodology in research strategy and practice, which may be included in other schools of thought or techniques. It has been cited as a viable option in

marketing research (Goulding 1998) and entrepreneurship (Cope 2005) where the phenomenological interview as established by Thompson et al. (1989) is shown to be a primary technique for the production of knowledge in human behaviour at the marketing/ entrepreneurship interface (Carson & Coviello 1996).

In essence, phenomenology is the study and description of phenomena, that is, lived experience as understood by humans. Goulding (1998; 2005) notes that there is little in the way of established technique, since it is more of a philosophical position. However, out of this philosophy and its connection with other approaches, techniques have emerged or may be understood as ways in which this philosophy may be applied empirically. There is therefore, scope for researcher creativity, and when combined with a postmodern perspective, a hybrid approach that takes the phenomenon as its base then uses other tools which may be effectively adopted in conjunction with the later-discussed narrative methods.

4.2.5. Grounded Theory

Glaser and Strauss (1967) introduced the idea of grounded theory as an inductive method of generating theory from phenomena and offering an alternative, initially within sociology, of moving beyond the grand theories - those teleological theories that had been established in academia and wider society – Marxism, capitalism, Christianity (Lyotard 1984). In many ways, this break from the epistemological tradition set the framework for postmodern theory and these critical studies that followed. The idea that knowledge or theory can be generated from within and across cultural and social phenomena rather than being imposed from without is a recurrent theme of postmodern thinking from Lyotard (1984), through Jameson (1991) to the marketing academy, with Brown's application of such theory to that platform or plateau (Brown 1995; Brown 1998). But grounded theory has been subject to criticism from the postmodern movement, although Strauss and Corbin see this as critical of the specified movement

which is believed to have prescribed techniques (Goulding 1998). Sanders also references phenomenology as a potential approach in contrast to scientific/ normative approaches (Sanders 1989). The work of Weick (1989; 2011) is influential in interpretivist methodology generation, using themes of imagination and creativity in the sensemaking process of qualitative data analysis, which contributes to the reporting and creation of narratives within the discipline of marketing.

4.2.6. Humanities into Management Science and Marketing – Narratives and Narratology

As has been established by the subject and literature of this thesis and the strong grounding in the arts and humanities of its intellectual development and understanding, there an important and vital contribution from the arts and humanities, particularly literature, literary and textual studies in the understanding of phenomena and investigation within management and marketing. Most management disciplines deal with investigating the nature and meaning of social reality as perceived and experienced by actors in the field with a view to producing findings that explicate such phenomena. One method of understanding this, which is accessible and meaningful across disciplines, is the idea of story. Within this broad concept exists the narratives of history, communication and branding. Oral and written narratives are almost self-evident in all forms of investigation, academic or otherwise, but only receive limited direct attention in what may be broadly described as management studies, of which marketing is a constituent discipline (Feldman et al. 2004; Rhodes 2005; Elliott 2005). Most recently, Luedicke and Giesler (2007) accept that quantitative approaches:

> […] reliably represent the actual literal connections that consumers make with a brand, but systematically neglect the ideologies, tensions, and cultural resources that influence these associations over time and space (Firat & Venkatesh 1995 as cited by Luedicke & Giesler 2007)

Therefore, the answer from a methodological point of view is to adopt a broadly narratological approach:

> The analysis of the content of a consumer brand narrative evokes insights into the experiences, the involved primary and secondary pro- and antagonistic characters, the key environments, props, and plots, and the symbolic devices that are relevant to the narrator. The analysis of the composition of a narrative allows for deriving knowledge on the emotional involvement of the respondent with the brand narrative, the closeness to the story, the author's self- and other-orientation, and the position of the narrator within the social system that is described. (Luedicke & Giesler 2007 p. 419)

An important difference to the needs of the present study to acknowledge is that the narratological approach described above is applied to *consumers'*. In this study, it is the individual creative producer's voice and narrative we hear in order to understand how they situate themselves and practice within the wider exchangescape. While an understanding of consumer reception of such personal brands and the broader brand of craft craft is an solid recommendation for future research and previous work has established the idea of consumer activity in craft (Campbell 2005), the key question of this study prioritises that the brand narratives of individual producers are investigated and understood, albeit within the context of the commercial, arts and social environment.

Lifestory is one approach also known as biographical narrative technique and is variously practised within the social sciences, utilising the depth or long interview technique (McCracken 1996; Wengraf 2001). Such techniques allow a narrative to be created which can then be reported, discussed and interpreted into a new narrative that sheds light onto the constituency of such narratives and their meanings. Beyond such reporting and analysis, interesting and valuable in itself for those interested in how such creative microenterprise brands came about, work and present themselves, is the possibility for providing information and experiences, and testimonies that can be accepted, argued, contested and admitted into future narratives in the academy and

elsewhere for the development of the notion of how a personal brand may be understood or how it can be operated (Fillis 2006).

4.2.7. Research Choices and Questions

Quantitative data collection and analysis is most suitable for deductive hypothesis testing where the nature of the research subject and the extant body of research provides sufficient basis for an experimental design. Given that this study is a doctoral thesis looking at the value narratives of Scottish craft producers, it is important to consider what methods are appropriate to this topic, the resource limitations and the boundaries of the discipline. Discussions of the reliability and validity abound in those methodologies which adopt positivistic ontological stance, but are less central to qualitative techniques given the preference for a subjectivist ontological orientation. Quantitative methodologies rely upon a considerable foundation of pre-existing knowledge, theory and methodological techniques much of which will rely on exploratory qualitative research in order to set up the hypotheses to be deductively tested. Given the nature of the questions being asked and the nature of the phenomena being studied, a positivistic, theory-testing approach is not considered to be appropriate even though quantitative findings from previous studies is used to give information and context to this study. In unchartered territory, the exploratory qualitative approach can provide rich data that can provide useful insights and the basis of future research that may adopt a multimodal design.

Returning to the main question (RQ1) and subsequent questions (RQ 2-5), it is necessary to appreciate the methodological requirements for them:

RQ1.   How do individual creative owner managers, engaged in the production of handmade products in Scotland, create and narrate value in their work?

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RQ2.   What are craft practitioners' understandings and experiences of marketing and how do they see themselves developing their livelihood and personal brand narrative?

RQ3.   How does technology and technological innovation both in production and in business/ marketing operations affect producers' practice?

RQ4.   What is the producers' experience of assistance agencies and research (academic and professional) in the course of their work?

RQ5.   What emergent themes have become significant in recent times in the sector and how might we further investigate them?

For these questions, a quantitative approach would not be appropriate in the first instance. By adopting an open qualitative methodology that makes much use of the participants' actual contribution, it will be possible to gather meaningful information with which to analyse phenomena and generate theory and implications for practice.

4.2.8. Primary and Secondary Research: Methods and Techniques

To begin with the secondary methods first, the previous three chapters have established that a broad range of research and published information has been established on the topic of craft, craft labour and the business of craft. Drawing links between disciplines and themes that bring together the creative, the social, the philosophical and the economic, gives this study a solid foundation on which to build further work.

In order to reveal information about social life, researchers are expected to participate in the collection of data pertaining to it by interacting with the phenomena that they wish to understand (Cope 2005; Fillis 2006). Following on from the discussion of the deductive/ inductive debate above (4.2.2.), the researcher elected to use an inductive,

exploratory approach to reveal aspects of hitherto un- or under-researched areas of the marketing practice of creative producers.

4.3. THE USE OF SECONDARY DATA

The starting point of any academic or professional research project is extant literature – or other secondary data – that has been established in the field, or associated fields. This data or information can be used as a starting point to perform further data collection and analysis in that field and to add to knowledge. This is usually done within the disciplinary confines of one established academic discipline or, in the case of practice, for a particular issue, problem for an organisation. In the case of this research project, it is that of brand narration in Scottish craft production, the overall discipline is marketing but this is one which may be understood in various ways. As an applied, 'live' management process or occupation in itself, this can be understood as what marketers do and how they might do it more successfully. In an academic context in may be seen as an interdisciplinary amalgamation of theory and practice (Hackley 2009) that is linked to wider social and cultural phenomena and examined using a variety of techniques and approaches borrowed from the arts and humanities as well as the social sciences, not to mention psychology, statistics and other disciplines this researcher only intends to deal with on a superficial, secondary basis.

The first three chapters featured ideas and literature from range of disciplinary discourses to recognise the various dimensions of the phenomena being studied and to gather the multi-disciplinary contributions (Parry 1998). This intentional scouring from differing sources is intended to both adequately reflect the multiplicity of disciplinary discourses that contribute to an understanding of the topic and also to form a loosely postmodernist and richly diverse research approach (Jameson 1991; Brown 1996). Parry (1998), subjects doctoral theses to *systematic functional linguistics* in order to identify universals in writing structure because language is understood to provide a

"contextual representation of meaning" (Parry 1998 p. 272). The writing approaches, norms and conventions of disciplines of doctoral theses across the sciences, social science and humanities are described and compared for structure, grammar, and language use and the researchers' socialisation to their discipline. While this researcher resists first person narration as a personal preference and belief in academic distance to subject, a self-reflexivity is relevant to the methodological purposes and in reference to the very essence of the research methodology which is multidisciplinary but based upon the collection, presentation and analysis of narratives within the Scottish microenterprise sector. While the *character* and story of research in this sector has been described earlier and builds the basis of the empirical element of this study, it is still very much an interpreted, selected and selective view of a topic, albeit one which aims to be as complete and robust as it can be within its limitations.

4.4. REVIEW OF METHODS USED IN COMPARATIVE RESEARCH

4.4.1. Interdisciplinarity

As has been established, various research approaches, methods and designs have been employed in the study of the topics, themes and issues of this study. While this diversity gives great insights into phenomena, it also complicates the choices for the researcher who wants to contribute to the field. As shown in Chapter Three, there is a substantial body of professional, public and third sector research published that has contributed to the literature. Some of this is within the realm of marketing management; some of it within a socio-economic 'statistics' orientation; and some of it from a sector-specific orientation. Comparative academic work in other creative industries categories, such as fine art, has applied critical marketing perspectives, which bring together socio-cultural theory and art history, together with critical marketing approaches. The following Table gives a visual representation of the types of literature. For further insight into the literature searching process and works found, please see Appendix 1.

- **Arts** • Arts and Humanities Literature - broad area including art/ craft practice and theory, history, sociology and critical theory. Also, and importantly, this also covers sources for narrative understanding

- **Marketing** • This is the overarching disciplinary home of this thesis but it is one that is interdisciplinary in itself. The areas of mist interest are arts marketing, marketing/ entrepreneuship interface and mincroenterprise marketing and branding

- **Practice** • Much of the literature covered in Chapter 3 is drawn from the policy/ practice domain. The use and purposes of this are intended to be practice focused. It is a key objective of this study to offer insights and a contribution for practice.

Table 3: Three Broad Disciplines of Literature and Areas of Investigation (source: author)

The major marketing investigations/ publications on craft marketing generally take a socio-economic data snapshot of craft producers, noting cultural trends at the time and proposing key areas for policy makers, administrators and the producers themselves. The major UK '10-year' reports, Bruce & Filmer (1983), Knott (1994), McAuley & Fillis (2004) and Burns et al. (2012) are large in their scale; and use quantitative data drawn from postal or telephone surveys, based on criteria set by arts administration professionals, research consultants and, occasionally, academics with an interest in the field. Being reports, they do not take a theoretical view in the first instance but instead establish the practical and policy agenda interests of the time in which they were conducted. They refer to each other – not in a diachronic fashion - and to notable documents in the field of cultural economy for their purpose, logic and methodology. The benefits such reports are that they give the researcher a large-scale longitudinal perspective of the characteristics of the producers which they surveyed, and have no other agenda than being of use to the sector. In other words, there is no 'academic

agenda' and beyond the descriptive statistics some inferences are made for future trends in the sector. However, there may well be a policy or corporate agenda of those arts administration organisations whose raison d'être is to demonstrate both the public value of the sector they represent, and their own role in this process. Beyond their commissions, McAuley & Fillis have published 'spin-out' academic publications, focussing upon selected material within the UK (Fillis & McAuley 2000; 2005a; 2005b). Considerable budget and human resources are required to mount such research and this research provides a rich and substantial body of work which would be extremely difficult for a single doctoral researcher to compete with. What this does leave room for, however, is a potential gap for focused academic qualitative. The latest large socio-economic survey (in addition to other published work, predominantly by Fillis) helpfully identifies key themes for investigation. The most notable of these include: marketing behaviour, attitudes and needs (Burns et al. 2012); the branding activity of craft microenterprises (Fillis 2003a); and the study of the same in SMEs in general (Wong & Merrilees 2005; Powell & Ennis 2007; Abimbola & Vallaster 2007; Berthon et al. 2008).

4.4.2. Comparing the Methods of Earlier Studies

While social and political will exists to fund practice-focused research to aid those working in and for the craft sector little of it really produces incisive and rich insights for practitioners working in the field in a single source. One possible contribution this thesis can make is a comprehensive, up-to-date, literature review of relevant work on the phenomena of craft production and marketing from a wide range of disciplinary sources, both academic and otherwise.

4.4.3. Major Studies' Methods

The most recent major studies (Fillis and McAuley 2002; Fillis and McAuley 2004; Burns et al. 2012) have frequentist survey methods at their foundation even if triangulation has been provided by exploratory qualitative research with actors in the field including administrators and experts in addition to working craft producers. These methods give a certain amount of information and descriptive statistics which offers certain insights on which to base deeper qualitative investigation in particular areas with craft producers.

4.4.4. Establish Techniques and Models Suggested - Producer Typology, Modes of Marketing

Fillis (1999; 2003a; 2006; 2010b; 2013) provides the most thorough academic treatment of artist/ craftsperson research approaches, including biography and typology generation techniques through qualitative research interviews and thematic analysis (Spiggle 1994). These sources form the most directly applicable methodological advice and their recommendations will be incorporated into the research design.

4.5. RESEARCH METHODOLOGY AND TECHNIQUES ADOPTED

4.5.1. Introduction

Any methodology has its advantages and disadvantages in the pursuit of knowledge and truth, based on the various factors internal to the research (the research and its area) and externally; the discipline(s) and wider audiences. This section describes the choices made in this study in view of the discussion above.

4.5.4. Narrative Generation and Analysis

The setting up of this study brings together the published resources of various disciplines and spheres of social life. It starts with academic research work and work

done by academics for the public bodies who are custodians of the sector (specifically the Arts/ Crafts Councils of the UK).

The Long Interview forms the key research instrument for the empirical aspect of this study which is a long established mode of data collection in qualitative studies that examine social phenomena (McCracken 1988; De Santis 1979; Kvale 1983 (phenomenological hermeneutic Mode of understanding); Meamber 2000, Chamberlayne et al. 2000, Wengraf 2001; Fillis 2006; DiCiccio-Bloom & Crabtree 2006). Collecting the extended narrative of research participants provides a source of rich data that may be stored, analysed and interpreted for meaning in a variety of ways.

Since no hypothesis to deduce has been established, instead, an inductive approach using a multi-modal methodology and grounded theory is adopted, this is both flexible and difficult to deploy. In addition to a fresh and original approach to building up the thesis from disparate sources and approaches, the empirical aspect of this research is intended to be modest in size but notable in content and approach. The researcher is committed to maintaining standards of rigor and has therefore offers reflection on the relevant methods and standards – particularly those with an ethical bent – to produce work that is of good quality. However, within these quality standards diversion must necessarily occur in order to create new knowledge and perspectives to contribute to both theory and practice.

4.5.6. Researcher Reflexivity

An important element of qualitative research, particularly research such as this that involves, the potentially intrusive in-depth interview, is researcher reflexivity – being able to assess one's own experience, skills, inadequacies and biases internally. There is also the extra dimension of how the informant responds to the researcher. Age, gender,

context and status will have some effect on a participant's opinion, willingness and levels of engagement and honesty with the researcher.

Kleinsasser (2000) gives an overview of the idea of reflexivity in research in general as both a concept and as a research practice. In the course of their research, particularly in the craft of creative and imaginative research techniques of narrative generation and analysis requires the researcher/ author to reflect upon their role in the co-production process. In the case of this research and this researcher, a few biographical details are important and can contributed to a construal of understanding position and motivation. The researcher has worked as a freelance creative producer as a photographer, so part of the motivation in conducting this research is to contribute (helpfully) to the sector, rather than being an 'expert' outsider wont to make judgement. In building rapport and explaining the purposes and motivations for research, this information was freely shared with potential participants and participants. The researcher is aware of the Hawthorne effect (Roethlisberger & Dickson 1939), whereby the research subjects' responses are affected by social influences of the research process, context and personnel. Friedkin (n.d.) uses this classic study to further the idea of the influence on what the 'correct' response should be. In order to avoid this, the researcher downplayed the his academic background; was honest with his experience and opinions; but avoided 'taking sides' or asking leading questions or probing in a way that would direct responses in a certain way. Emphasis was placed upon the true opinion of the participant, with clear reminders that participation was voluntary and informal.

Other biographical influences on the research beyond freelance creative work include educational/ research and other employment. One might characterise this experience of being diverse and of a portfolio or 'boundaryless' nature similar to characteristics of the creative workers in the literature. The researcher has worked on public and private projects in the business assistance and advice sector, as well as the non-profit sector as

a volunteer advisor and charitable trustee. His academic experience is also diverse, starting in the humanities (English literature and critical theory), developing through cultural studies to entrepreneurship. This explains the use of interdisciplinary approaches to discover meaning in this project. Some of this information and self-reflection and the interplay of researcher and research subject was covered in the introductory materials as shown in Appendix 2, as well as in informal conversations and during the interviews with participants. The central theme of stories and narratives is therefore of concern and importance to the researcher since he has written, or at least, narrated, his own, often with distance in the third-person and became experienced in the art of literary criticism, knowledge of literary devices, structuring techniques, comparison of style, language and modes is expressed with some creativity. This thesis itself is a sort of narrative, one that mixes styles and registers, both academic and practical, and is interdisciplinary across literatures. It tells a story of the research. This chapter is the method story, the literature review is an imperfect chronology of writings across time and subject. The findings will present another narrative of what the researcher interprets from the information (narratives) gleaned in a way which is both unique to those who relate their experience and opinions, the researcher that analyses and writes them up, and the equipment and resources that were available to do this. Perhaps in this process there is a question over authority: fact and fiction, truth and falsehood.

Bias and quality of representation is therefore a matter for discussion in this section and, indeed, in the thesis as a whole. The reliance upon one researcher, albeit with a supervisorial team, is a feature of most doctoral research theses, however, it is particularly of concern when there is such close interaction between researcher and researched, as is found in this chosen methodology. The need for honesty and contemplation is required when constructing the narratives of this thesis.

4.5.7. Ethical Considerations

In conducting research, ethical considerations, in other words, that the research is conducted according to a set of conventions that ensures high moral standards and integrity are adhered to throughout the research process. There are two main ethical elements relevant to this study. Firstly, that the participants are protected from potential harm from the research process. While participant recruitment standards are robust and intended to contribute to the ethical conduct of the research and no children or identifiably vulnerable people or groups are targeted, it is important to protect the identities of interview participants, given the relatively small community of craft producers in Scotland. Thus all participants have been anonymised.

The idea of anonymity also throws up the issue of researcher reliability and trustworthiness. Striking a balance between presenting full and accurate data and protecting the identity of interviewees is difficult, but the needs of the participants should be and are always put first by this researcher. This research adheres to the University of Stirling's research ethics procedure and participant information sheets and consent forms can be found in Appendix 2.

4.5.8. Summary of the Research Methodology Adopted

The previous discussion of research methodologies is based on the suitability to the topic and the research objectives; the resources available (including researcher fit) and finally, the existing literature across disciplines, which may contribute to marketing knowledge.

Therefore, it is proposed that a qualitative research approach is used, with a phenomenological basis, using elements of grounded theory and a postmodern ontology, drawing on the equipment of literary or narrative studies and biographical

case studies to construct theory on the subject of personal brand narratives in the craft microenterprise sector.

Brand	Narrative	Value
•Persona/ identity •Category •Activity	•Biography •Context •Devices	•Authenticity •Extension of self •Performance
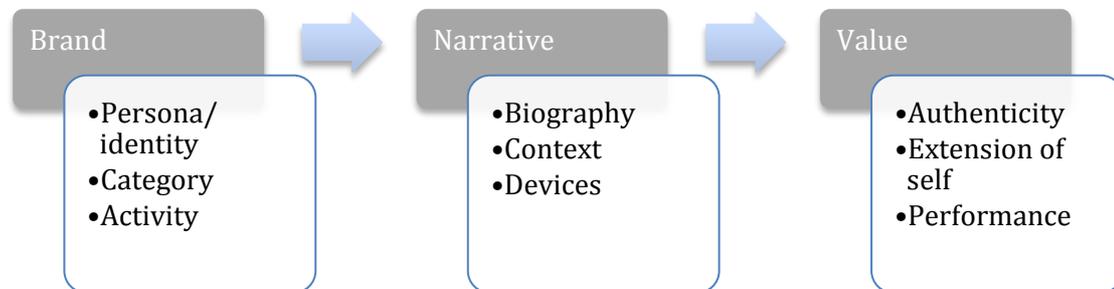
Figure 5: Flow chart showing Brand, Narrative, Value Continuum (source: researcher)

4.6. RESEARCH DESIGN

4.6.1. Empirical Data Collection Techniques Overview

This section describes in detail the research process and the techniques that were involved in the collection, analysis and interpretation of the primary research element of this study. Having established a diverse and informative base of literature, five broad themes for investigation in the qualitative interviews were identified.

4.6.1.1. The Participant's Background, Training and Self-Concept

How did they arrive at where they are today and what labels do they self-apply to themselves and their practice? The aim of this part of the interview was both to act as an ice-breaker and to get the participants to tell their story in their own way. Although there were scripted questions and the researcher added additional ad-hoc questions and prompts in response to the informants' narratives, the idea was to generate a natural story, which would both elicit information about career path and identity, but also be

analysable in the way in which the narrative was produced and mediated by the participant, and therefore be open to interpretation, comparison with other cases and deeper analysis.

4.6.1.2. Participant's Understanding, Use and Experience of Marketing

This interview theme was intended to further the participant's story through to the idea and practice of marketing. As marketing methods have been much surveyed and discussed in both the practice and academic literature, particularly in the socio-economic surveys (Knott 1994; McAuley & Fillis 2004; Burns et al. 2012), but not necessarily specifically explored in great depth by qualitative methods, the researcher felt it important to do this. Additionally, Burns et al. (2012) identify that craft producers want to know more about and gain assistance with marketing (including digital marketing and web design), although they do not specify particular problems or desires for development producers have. Moreover, although some discussion is given to 'routes to market' and marketing strategies (Burns 2012 et al. pp. 106-107), fine grain detail is absent.

4.6.1.3. The Role of Technology in Production and Marketing.

Technology as a catalyst to entrepreneurship in SMEs beyond economic theory (Schumpeter & Fels 1939) has been studied more recently and in Scotland (Collinson 2000; Fillis 2004) and has also been considered within the craft sector (Yair 2011a). Technology may be seen in, on the one hand, to possess a role in its contribution to production and societal development historically (Peregrine 1991; Charlton et al. 1991; Inomata 2001) during the Industrial Revolution, as way of displacing handskill and individual identity (Epstein 1998); and, on the other hand, as a *potential* resource (McAuley & Fillis 2004) and mediator/ facilitator in a postmodern marketplace (Hill-Chartrand 1999). Latterly it has been examined as a *perceived* necessity of marketing

practice (Burns et al. 2012). To be sure, technology in either a production or a marketing context is relevant to the craft sector in that craft production methods have an element of tradition and anti-technology (Morris 1889; Wright 1901). There are also questions over the limits and potential of skill, particularly in an era of on-going technologisation (Betjemann 2008); the interplay between established and new modes of design and production (Treadaway 2007); and the question of value that is placed upon craft objects in the context of increased use of production technology that may detract from the maker's hand (Betjemann 2008; Woolley 2010). It was the role, adoption and use of this dual interpretation of technology in craft that initially interested the researcher, however, it quickly became evident that this was only one facet of a larger part of the microenterprise brand construction that could benefit from exploratory qualitative research, albeit an important one.

4.6.1.4. Place and Identity Influences

This discussion topic was intended to further draw out the participants' opinions or beliefs on the influence of the place in which they work (i.e. Scotland, their locale or elsewhere) and how they felt their personal identity was imbued upon their work. It was intended to obtain material to clarify whether producers actively understood and used their location and self as a marketing and branding resource. In many ways this was a difficult question to ask, both in terms of being very personal in nature and also not being understood by the participant – some found it odd, or obvious, or perhaps badly asked. Discussions around background, biography and marketing practice sometimes brought up this question anyway, and it became more natural to try and get more information when this topic was raised organically.

4.6.1.5. Assistance, Networks and the Use of Research.

This topic was a final, open-ended, sector/ practice specific topic/ range of questions that aimed to get participants to reflect upon the nature of research and those public/ third-sector organisations who conducted research and are tasked with assisting and promoting the crafts in Scotland and elsewhere.

The interview schedule was generated by the researcher using the literature of Chapters Two to Four and adapted after each interview to reflect any changes. The original schedule drafted for the pilot interviews and the schedule used for the subsequent interviews may be found in Appendix 3. The researcher added participant-specific notes and queries into the schedule for each participant, based on information the participant had provided in advance of the interview, or that the researcher had found through other sources publically available sources. These include online and offline marketing materials, third-party critiques, conference participation, academic and industry publications.

4.6.2. Data Collection Process

This figure shows a graphical representation of the data gathering process.

Initial literature review/ context

Interviews and interpretation

Case Story building

Narrative analysis and contextualisation

Interpretation and theory generation/ recommendations .
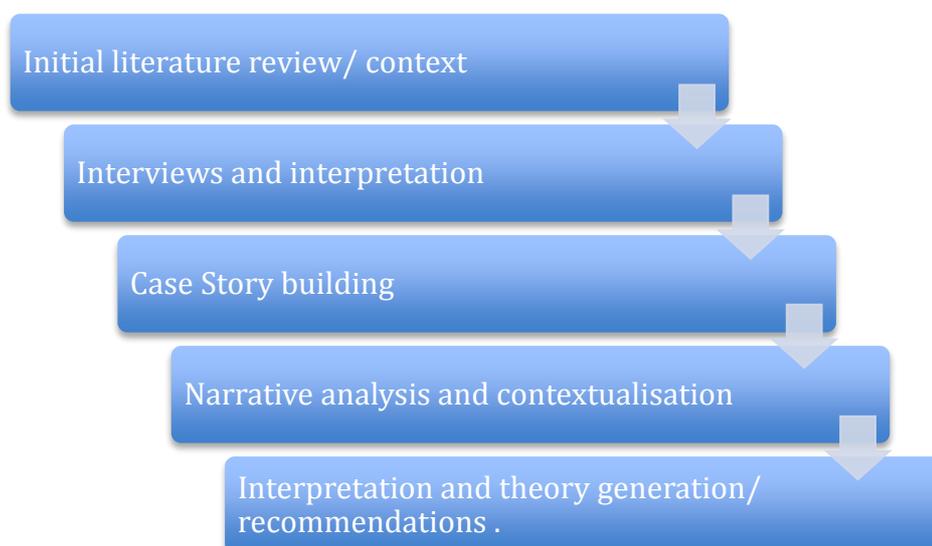
4.6.3. Sample Size and Procedure

Sample size for qualitative studies is often contested and frequently unreasonably compared to quantitative methodologies that rely upon scale and numerical volume for statistical performance. In contrast, qualitative studies generally have markedly fewer subjects that contribute to the data. However, qualitative research aims for rich and deep understanding of its topic by constructing and interpreting social realities through engagement with its participants. Two-way dialogues are created and explored, and information and perspectives are co-created along the way. Ultimately, the researcher must make their contribution to this in the analysis and conclusion drawing stage. Data saturation is the aim of the qualitative researcher – they begin to hear the same things from their participants and can come to conclusions based on this information and secondary data triangulation. This can be achieved with apparently few participants and can vary from one research approach or philosophy to another, as discussed earlier (Mason 2010).

Qualitative research is laborious in that interviews, notes and other data must be collected, processed, stored, coded and analysed. In this study, nearly 300,000 words of transcription alone were collected and analysed from just twenty-two participants. According to Mason (2010), this number of participants exceeds the standard deviation frequencies associated with the research approach that it adopts. While there are examples of samples with much higher numbers of participants are found, for phenomenology, grounded theory and case study approaches, twenty-two, is an acceptable number as long as range, depth and saturation of themes can be obtained.

The researcher made various contacts prior to the start of the project using professional contacts, academic conferences in the field and through volunteer work in a third-sector business support charity, which is the main source for youth business start-up support for those aged 18-30 in Scotland. Other participant were referred from various

individuals, both within and without the sector "so-and-so would be a good person to talk to". Searches were also made on Craft Scotland's public online (Craft Scotland 2013) and other online databases were searched. In addition, Internet search engines were used to establish any online presence associated with potential and actual participants and to offer further insights before meeting participants in order to probe certain topics suggested through such specific background research.

Accessibility was a key concern, both in the sense that producers would be willing to invest time being interviewed and taking part in follow-up work, and that the researcher could access them physically or by telephone or videophone. As the researcher is located in central lowland Scotland, he had good access to the major centres of population, not just the central belt (Glasgow, Falkirk, Stirling, Edinburgh) but also to rural areas of Stirlingshire, Fife, the Lothians and Perthshire. Potential participants were identified further north and west of the researcher's location, with the aim of making a few short trips for breadth of data quality.

4.6.4. Participant Selection Criteria

The criteria for selecting participants were fairly broad, in order to recognise the extent and diversification of practice in the craft sector and craft skills and processes used in other sectors (Becker 1978; Banks 2010). However, those recruited were mainly kept to the 'core' craft disciplines identified earlier, with some fine art and obvious non-core participants, who might contribute a broader interpretation of contemporary craft. The two essential recruitment criteria for participants were:

1. To be full-time professional craft people or that craft production was a significant part of their portfolio of work, given that careers in craft are characterised by multiple job holding. No hobbyists or those in full time education were included in the sample. It was also judged that craft food and

beverage production would be too broad for the purposes of this exploratory work, since it would likely be on the larger side of microbusiness and potentially too diverse to be analysed in a manageable and meaningful way;

2. They operated in Scotland regardless of how they identified themselves or they self-identified as Scottish and had operated in Scotland.

In the case of the second criterion, it was found that many working in crafts were not originally Scottish (by birth or association). One participant had moved to England since they agreed to participate, but still identified as being Scottish.

The reason for these choices are twofold: firstly, Scotland possesses a strong nation brand as well as being an increasingly autonomous nation within the UK (Dinnie 2008). Secondly, for convenient access, since the researcher is located in Scotland it was chosen as the geographic location to facilitate, face-to-face interviews as much as possible, in addition to its distinct social and cultural identity.

4.6.5. Participant Recruitment Process

A list of possible participants was made and further potential participants were identified and added to this list, which totalled 50 in number. A letter was sent on University headed paper inviting those identified producers to participate in the research with brief details of the project. A copy of this letter and associated materials may be found in Appendix 2. These materials were based on the following guide, adapted from Bryman and Bell (2003):

Make clear the identity of the person contacting the participant.

Identify the auspices under which the research is being conducted.

Mention any funder or if it is a postgraduate research project.

Indicate what the research is about and what information will be collected.

Assure potential participants about the confidentiality of any information provided.

Make it clear that participation is voluntary.

Reassure the potential participant that all responses will be anonymised and that they will not be identifiable in any way.

Provide the potential participant with the opportunity to ask questions and provide contact details.

(adapted from Bryman & Bell 2003 p. 123).

Within a short period, 24 of those invited had responded and indicated they would be willing to participate in the research. This was an encouraging first response to the invitation and indicated a level of interest from members of the sector. Responses were mainly received by e-mail, but also by telephone. Dialogues began with some participants, which offered some interesting initial insights and started the empirical data collection process, with data being recorded contemporaneously and stored in paper files.

The remaining 26 non-participants were contacted again by email three weeks after the initial letter. Three more participants agreed to participate and one declined, citing the pressure of work and not being interested. Those producers from whom the researcher received no email response were called by telephone once and messages left if possible. This telephone canvassing resulted in one acceptance and one refusal. Those individuals who did not respond to the letter, email or telephone message were considered to not be interested.

Ultimately, 22 participants were recruited to participate out of the initial 24 positive responses. Their geographical location was mapped and a schedule devised to visit the participants in person or to speak with them on the phone over a period of two months. However, it was difficult to achieve this tight schedule, due to competing priorities of both the researcher and the participants. Appointments were made and rescheduled,

some never to occur. New participants were recommended or became interested in the research through invitation or their own interest.

In-person interviews were recorded using a small voice recorder and a tablet computer to insure against data corruption. Some photographs were also taken. This was mainly for the potential use of the participant as a thank you (the researcher has experience as a photographer).

4.6.6. Pilot Interviews

Two pilot interviews were held with makers that were known to the researcher through professional channels. The first was an experienced maker who worked on public art/ social history projects through the medium of needlework such as knitting and sewing. The second was a designer jeweller who had made commissioned pieces for the researcher. It was made clear that participation was entirely voluntary and that previous/ future work for the researcher should not have any bearing on their participation. Both participants were clear that their participation was voluntary. One recurring concern of was that producers would be unwilling to participate or at least be wary of the purpose/ use of the data. Although this was an issue to some extent, most were happy to participate and gave insights into their conception of research and its potential uses/ abuses.

From the interviewer's perspective, these interviews seemed to go well, partly because the researcher was known to the participants and the interviews were informal – one at a café and the other in the maker's premises, where the researcher had previously visited as a customer and had engaged in much correspondence for this purpose. On reflection, it seemed that greater flexibility was needed in the interview schedule, or at least, less adherence to what was a fairly structured guide. Interesting information came from the informality of conversations and the tangents and digressions that both

parties engaged in. By making field notes and recording the interviews it was clear that rich insights and information could be gleaned through the medium of directed conversation with enthusiastic participants.

Following the pilot interviews, the researcher decided to keep the interview format informal and to review the schedule after each interview based on the experience of the last and the information that could be gleaned about participants in advance of the full interview, either through third party sources, or from their own web presences, or indeed from the pre-interview telephone call and/ or emails which were a standard feature of the data collection process.

4.6.7. Interview Structure and Guide

While the mode of interviewing was informal, the interviews were structured carefully around the main themes identified previously. The pilot interviews were very loosely structured with guide questions and ideas for questions having been generated from relevant literature and links having been made by the researcher. Prior to the interviews, the researcher viewed the websites of participants and undertook internet searches to see what their web presence was like, i.e. was their name optimised to appear first in a search, if not, what key words worked best in conjunction (location, skill, product type). Materials found were catalogued and used both as a way to excite discussion and to be analysed in addition to the interview transcripts. Ideally, a netnography (Kozinets 2010) on participants' engagement with virtual communication would have been conducted. However, from early findings this would have been a different study and one which, while valuable, other work in craft marketing had to be conducted before such an specific technology investigation could be reasonably made. As noted earlier, technology adoption was originally thought to be a major area for investigation as indicated by researchers such as McAuley and Fillis (2002; 2004; 2005a). However, in the initial data gathering it was found that, while interesting and important, and an

under-researched area, a broader focus was required, and technology became a sub theme of the wider brand narrative approach.

4.6.8. Participants

As noted above, some participants were very keen to participate and proactively sought the researcher out. Others required a little reminding but were very enthusiastic. Others were more elusive, but still willing without coercion to meet and very apologetic for rescheduling and delays. The researcher was extremely careful not to pressurise participants into participation, to ensure both high ethical standards and quality of response, on the premise that reluctant participants would give brief responses that they thought were the accepted norm. It can only be speculated why some invitees did not wish to participate but in addition to the reasons given by those who responded but declined, pressure of time resources is likely to have been a key reason. Indeed, the opportunity to amend or extend transcripts became more onerous than some participants first imagined and one considered withdrawing on this basis. The necessity of volunteering and the lack of any incentive other than to contribute to the field or reflect on their own work and marketing activity may have contributed to the difficulty in recruiting and retaining participants. Other reasons for non-participation which were explored directly with those who did participate included interest in and value of research – this was seen to be limited within the sector - motives and uses of research were questioned.

4.7. DATA ANALYSIS PROCEDURES

The empirical data mainly took the form of interview transcripts, although some contemporaneous researcher notes were also made. In total there were 22 interview transcripts. These transcripts were inputted into the Qualitative Data Analysis Software (QDAS) package MaxQDA by Verbia Software GmbH. This software allows for

textual and audio data to be stored, coded, retrieved and searched in various ways. The software can also link between quotes of different participants and enables the researcher code and analyse the responses using preordained (a priori) and open codes (inductive) (Marshall 2002). Table 4, below, locates the data analysis procedure within the wider data gathering procedure.

Respondent Identification

Respondent Recruitment

Interviews Take place

Interviews are transcribed

Transcriptions are cleaned

Case Study/ Story is written based on interview

Full transcript and case study/ story is sent to respondent for comment/ clarification

Respondent responds

Text is entered into QDAS

Data is coded, linked and exemplary quotes identified

Data is interpreted and presented in analysis based on predetermined and open codes.

Table 4: Interview Data Collection Procedure (source: researcher)

4.7.1. Interview Recording and Transcription

Interviews either took place in person or by telephone. Preference was given to face-to-face interviews, but either because of distance (and costs) involved in such interviews, combined with the difficulty of fitting in interviews with participants' other commitments, which were often subject to change at short notice given the nature of their work, telephone interviews were also conducted. A digital voice recorder was used

to record the interviews and the recordings stored in audio files. Initially, the researcher transcribed the first two pilot interviews, but used a professional transcription company for the remaining interviews. This worked well for some of the interviews and some excellent results were obtained. However, due to the quality of recording, speed of speech, variety and difficulty of accents, some interviews were not transcribed as accurately as others. The researcher cleaned the interviews personally by careful and systematic review in order to aid accuracy and therefore fidelity of the transcripts to the respondents' contributions, which also allowed the researcher to become more familiar with the data. From this initial data cleaning, a brief draft case story covering what the researcher felt were the main elements of the responses was produced, including essential demographic and category information (e.g. self-applied title, product type, time in business). These case stories were intended to offer a vignette of each participant's biography, professional practice and attitudes toward the marketing of their work. Indeed, anything relevant that gave an account of their interview. These could not be exhaustive, but were intended to introduce the individual story of each participant for the reader in order to acquaint themselves with their stories and the characters that would feature in the second part of the findings chapter. Once the transcripts had been cleaned and case story created, they were forwarded to each participant. The intention of this was to enhance the validity of the transcripts and give the participants an opportunity to comment, respond, add detail, correct or make amendments to the information. There was also an element of approval of the interpreted narrative produced by the researcher, thereby aiding the robustness of the qualitative research methodology, in that it allowed further narrative detail and authenticity to be achieved (Yin 1981; Spiggle 1994).

The results of this approach were interesting and valuable in themselves. Some participants did not respond at all and it can only be assumed that they were happy with the results (physical copies were followed up with emails in this case). Some were

happy with the transcripts and case stories as they were, but others made small additional comments, corrections or clarifications. Several noted their alarm – albeit it in a good-humoured way - at the way in which they spoke or how frank they had been in the interview. A few participants, however, were more seriously alarmed or concerned at they way in which they felt they had been represented, citing the recording, transcription or the researcher's interpretation as the cause of inaccurate or misrepresented narratives of them and their work. In such cases, care was taken to be transparent with the intention behind the methodology used, and assurances of anonymity were reiterated. Most importantly, however, the researcher emphasised that participation was entirely voluntary and that participants were entirely at liberty to withdraw at any time. It was decided not to include this correspondence as it could potentially further distress those participant sconcerned.

4.8. DATA ANALYSIS, INTERPRETATION AND VERIFICATION PROCESSES

4.8.1. Use of Qualitative Data Analysis Software

Although text can be coded manually, and indeed was in some n early drafts, it was ultimately decided to use a qualitative data analysis software (QDAS) package in order to store, code, search and analyse the textual data – or narratives – generated by the interviews and subsequent email communication with the participants. This made more powerful intertextual (or inter-case) comparisons possible and facilitated the organisation of the various codes generated. The package selected was MaxQDA rather than NVivo, since the former was deemed more user-friendly and appropriately equipped to deal with the data which comprised solely of textual data rather than the multimedia data capabilities of NVivo. Of course, other options exist but were believed to be less suitable than MaxQDA.

Using the QDAS the researcher generated various codes, quotes and emergent codes that were applied to segments of text, apportioning meaning. The software allows for convenient and sophisticated methods for organising and searching the data and was able to generate useful descriptive statistics to indicate where the most used codes and the most exemplary quotes were, based on intensity of meaning. This was achieved by being able to retrieve those segments of text that had the multiple codes applied to them. The process of reading and manually analysing the text, based on the participants' narrative and the researcher's interpretation based on knowledge of the literature was a time-consuming and difficult process. However, once complete, the software offered a powerful tool for analysing the data collected and aided its presentation in the following findings and analysis sections.

4.8.2. Coding Conventions

Following on from the generation and use of the bibliographic database software codes used in this and the next chapters, a basic code structure was created and open codes were generated from the text as it was read and analysed (Marshall 2002). A copy of the code system that was developed may be found in Appendix 5. A small number of a priori codes were set, essentially following the broad interview schedule topics of 'Biography', 'Marketing', 'Technology' and 'Assistance and Research'. Those codes generated by analysing the interview transcript texts were labelled with an asterisk, such that a code Inspiration* was the result of the analysis based on the researcher's judgement of the meaning of the participant's contribution. Two other important code categories were established – 'Key Quotes' and 'Emergent'. While the open or emergent codes generated by analysing the text were placed within the broad interview schedule topics, 'Emergent' codes did not appear to fit comfortably within other classifications or were considered so notable that they deserved special consideration. 'Key Quotes' is an established coding convention, where qualitative researchers select

segments of text that they believe exemplify convergent themes of the research. Text segments coded with the 'key quotes label' will have at least one other, and in several cases, multiple other codes attributed to them, since the intensity of meaning is high. At the analysis stage this allows the researcher, with the aid of the software, to narrow down the key quotes by interview schedule topic and the number of times codes have been applied to thus identify the most meaning-laden segments of text for presentation, discussion and analysis.

Further external validity was generated by having the bare transcripts coded by a member of faculty (not part of the supervision team), who had successfully achieved a PhD, using manual coding in order that the coding had a measure of external validity, adding rigor to the analysis. Once complete, this was compared to the researcher's coding and comparisons made. While this process is perhaps best used for future analysis for publication, it did identify that the researcher was on the right track and, while not identically selected and coded, there was sufficient crossover with segments of text to establish that the meaning and information identified were positively comparable.

4.9. LIMITATIONS

4.9.1. Resource Implications

As a lone doctoral research project the limitations of resources for data collection of are almost self-explanatory, but are explained here in some detail. Such consideration of resource limitations is also useful for future recommendations for research that may benefit from greater resources in terms of labour, capital and, ultimately, access to the research subjects and materials.

The research subjects were geographically scattered around Scotland in every direction (with one having relocated to England between agreeing to participate and the

interview). Several subjects were based in the central belt region making it possible to travel by car or public transport to meet participants in person. As such travel had to be funded from a limited personal budget, it would not have been possible to carry out the kind of geographical spread or total number of interviews had they all been face-to-face. Although deemed inferior to face-to-face interviews (Bryman & Bell 2003), telephone interviews were often conducted at the initial stage, but also, in some instances, for the full interview. While some of these did have a different 'feel', they still provided valuable viewpoints and information.

While the time period allowed for doctoral research is sufficient to complete a study of substance, it is not without its limits and coupled with the challenges of recruiting participants and then making arrangements to conduct the interviews, timescales can be severely challenged. Between identifying, recruiting, administering pre-interview ethics and other information to participants and then finding a place and time that is suitable to them, time ebbs away. Secondly, given the decision to involve participants fully in the research process to achieve further validity and co-creation of knowledge (if they wished) and the general laboriousness of having interviews transcribed, cleaned and case stories written, time was a limiting factor and it was difficult to manage given conflicting priorities and the pressure of work of both the researcher and participants.

Perhaps the greatest limitation of any doctoral thesis is that it is ultimately the work of one person. This said, the researcher acknowledges and is extremely grateful to his supervisors, the participants and the colleague who helped add validity to the data analysis. However, academic or other research projects that have such ambitions and rely upon a body of empirical data usually benefit from greater human and other resources.

Given the nature of qualitative research in general and the particular mix of techniques the researcher employed, it is hoped that sufficient data were generated to achieve

saturation in a number of areas investigated, creating a richness and depth of data to offer a convincing and rigorous narrative from which to address the research questions.

4.9.2. Secondary Data Research Limitations

The researcher had excellent access to the resources of a well-equipped university library in a developed western European nation. Throughout the period of study, it was possible to conduct further searches to inform and direct research. Although, in some way this may be seen as a disadvantage or encumbrance, it has allowed for a continual review of themes, topics and methods that have ensured that the work is informed by the most up-to-date published research and also that which was in progress such as a large Arts and Humanities Research Council funded project *Craft Communities*. The additional advantage of English as the language of research allowed the researcher access to international sources – primarily but not exclusively in North America and Australasia – written in English. What literature has been written on the key themes of this thesis was available to the author, both in the sense of being able to find and access it. However, as noted earlier, while sound, rigorous and most importantly, relevant research has been conducted into the marketing development of the craft enterprise, none has approached the subject in the same way as this thesis.

4.9.3. Empirical Data Restrictions

For the data collection, the researcher opted for an exclusively qualitative approach. Whilst a wider discussion of the limitations of this choice may be had, it was based on restrictions both internal and external. Internal restrictions which can be seen as advantages were the researcher's earlier experience and training, and therefore preference for qualitative research techniques allied to a multidisciplinary approach, straddling the arts and social sciences. The dearth of specific and sustained research over recent years into the development of craft business marketing maintains that deep

qualitative approaches remain vital in preparing the ground for future research where more substantial resources are available.

Two participants and one piece of published research (Future Focus 2009) state research fatigue as a problem. In the late 1990s, the sector had received little attention in the UK by researchers, both academic and in a policy context. This has since changed and increasing levels of interest from various levels of government and the accountability agenda for arms-length organisations has meant constant consultations.

While the reasons and the opinions of those who did not participate in this study cannot be an obsession of it, there is good reason to consider why those invited to participate chose not to. Aside from those that said they could not spare the time, which is a completely understandable reason given the resource constraints such microbusinesses face, there are other potential reasons for refusal. Research fatigue is one such reason – and a difficult one since it suggests a lack of understanding or value on the use and purposes of research and potential wider impacts. Although a clear and structured approach was taken in recruiting participants, the response rate was reasonable but modest at 22. Despite much discussion of sample size that occurs in texts on qualitative research design, the main issue is the appropriateness of method to research questions and the creation of rich data from those participants' willing to contribute (Mason 2010; Cope 2011; Guest 2013). Those who did take part were interested and committed to taking part and gave valuable insights in their work, generating a large body of text and therefore data for analysis, in a way which was ethical and sensitive to their needs as individuals.

While the restrictions on participation affect qualitative, quantitative and mixed approaches equally, in a qualitative sample such restrictions are more likely, with the limits of time and resources, to glean more and better quality responses for a doctoral study. We must remember that for ethical (and practical reasons), participation must be

voluntary and was unpaid. The only notable benefit to participants was contributing to a piece of academic research with the possibility of access to knowledge and information that might benefit their future practice.

The empirical element of this research, while not as far reaching in sample size as some comparable doctoral theses that have adopted quantitative or mixed-methods approaches, has resulted in data that are rich and specific from its sample of participants which can be used in an informative and useful way within the frame of the literature.

4.10. CHAPTER SUMMARY

This chapter has given an overview and discussion of research methodologies in general, a review of those employed in previous studies, and evaluated the most relevant methods to examine the way in which creative producers experience and perceive their marketing and self-marketing narration behaviour. Ultimately, it has presented a research methodology specific to the requirements of the research subjects that is appropriate both for the topic and the researcher, which has a transparent research design. This intention behind this chapter has been to demonstrate the rigor and appropriateness in the research approach adopted in this study, which provide the basis for the findings and analysis chapter.

EMPIRICAL FINDINGS

Chapter 5: Findings and Analysis

5.1. INTRODUCTION

This chapter presents the findings of the empirical research based on the in-depth interviews with participants but it is also informed by further data gathered from their marketing materials, published material and applicable literature. The chapter is structured in three parts. Firstly, the data are described in qualitative and quantitative terms to give an indication of its depth, richness and extent. Secondly, a series of short biographies or case stories is given to introduce each of the research participants. Each of these stories was sent to the participants by email and/ or conventional mail in order that they may approve the account as being a fair representation of their work and biography thus aiding validity of the research and allowing co-creation of outcome. The third and final section hones in on key findings of the empirical data arranged by interview guide topic then emergent themes are presented. These findings are discussed and analysed in relation to the literature in order that comparisons and contrasts are made, the contribution to knowledge may be considered together with the limitations of the research and recommendations for future research and processing.

5.2 DESCRIPTION OF THE DATA

In total, twenty-two interviews were conducted. These consisted mainly of one-person interviews but two involved more than one person where the craft producer working in partnership or had the assistance of another person in the business. The full details of the participants may be found in Appendix 4, where essential information about category and demographic data and details of the interview format are also given. The participants' names are pseudonyms and other the information, which could identify them, was disguised as far as possible. The researcher is very keen for ethical reasons

not to allow the real identities of the participants to be known even though some participants offered to waive anonymity of their participation.

5.2.1. Quantifying the Qualitative

Although, has been discussed in the methodology chapter, qualitative data relies more on the collecting and analysis of textual data by certain means, it is a laborious process that should not be undertaken lightly given that is can be time consuming and can be subjected to criticism of lacking rigor or reproducibility (Guest 2013). In this case, the researcher is using multi-modal qualitative methods from phenomenology, inductive thematic grounded theory, case study analysis and narrative creation/ analysis. This is a risky, complex and difficult undertaking but the aim is simple - these multiple routes could provide an innovative approach to providing a modest but relevant contribution to knowledge and understanding of micro business operating in Scotland in the creative sector in the current era.

The twenty-two interviews generated over 30 hours of audio recordings which resulted in c. 275, 000 transcribed words and over 700 pages of typescript. As stated in Chapter Five, these transcriptions were cleaned as much as possible, sent to the participants for inspection, approval and further comment (Stern et al. 1998) and then entered into a qualitative data analysis software package for review, coding and analysis using the approaches and techniques stated in earlier chapters. A small selection of a priori codes based on interview guide topics were greatly increased to 316 final codes that were applied to segments of the text to denote meaning. Many codes were incorporated into the interview guide topics of 'Biography'. 'Marketing', 'Technology' and 'Assistance and research'. An 'emergent' section within the code system was generated and labelled given a top-level tag with various new themes and topics that emerged from the interview discussions. A full list of the code system can be found in Appendix 5. The codes – or units of meaning - were generated by the researcher based on the

participant's testimony in view of the literature and theory and practice of marketing. In total, 4812 segments of text were coded using the 316 codes manually by the researcher. This results in 229 'key quotes' which the researcher felt were exemplary of particular opinions, behaviour and experience of the participants within the context of the study. These 229 key quotes accounted for 25,231 words of text but were further narrowed down by linking them the main interview topics and increasing the number of required intersections within the 'Intersection (set)' function of MaxQDA until a manageable number of text segments were retrieved from the overall body of text. What this meant was that those segments of text retrieved had a concentration of meaningful tags applied to them by the researcher *and* had been narrowed down by key quote status and interview guide topic resulting in manageable numbers of significant quotes thus shown below:

Key Quotes code +	Intersection (Set) fx No.	No. of Retrieved Segments
Emergent codes	3	26
Biography Codes	5	24
Marketing codes	4/5	35/10
Technology codes	3	20
Assistance/ Research codes	3	21

Table 5: Intersections (Set) fx applied to Key Quotes and Main Interview Topic Codes.

The entire Key Quotes code retrieved segments were also manually examined by the researcher in case there were any exemplary quotes that had not be subject to a concentration of coding intersections but which should still be considered for inclusion – directly or indirectly – in the narrative constructed to represent the findings of the empirical research.

5.3. CASE STORIES FOR EACH PARTICIPANT

The following case stories are brief biographical vignettes written by the researcher and passed to the participants for comment and approval. As such, whilst being limited by the mediation of both participant and researcher, they are intended to introduce the reader to the participants' lifestory, experience and the essence of their personal brand. Some are more detailed than others due to various factors, but taken together, these case stories give a deep and diverse representation of the experience and behaviour of art/ craft microenterprise operating in Scotland today.

For the purposes of this research, these stories are intended to introduce the reader to the participants and key points of their work, marketing, and attitudes for the next section of this chapter. While it would be somewhat crass to present the participants – real people - as characters in a fictional narrative, a narrative of their lives, work, aspirations and behaviour is being produced by them through telling their story and by me as researcher and writer by presenting it here. As I hope is evident throughout this text, I have attempted to be sensitive to the participants given that I once struggled (and will again) as a one-person business and therefore have empathy for the challenges for this as well as some understanding of the delights of being a creative producer. But ultimately, this is a text for an academic audience that must provide an account of the research which is rigorous and makes a contribution to knowledge on a subject. I am therefore mindful that I must both present their experience and aspirations fairly and also maintain an amount of critical distance and make sufficient academic

contextualisation in order to generate significant insights that can offer a small but relevant contribution to the academy and to the sector.

5.3.1. Participant 1, Melanie, artist, F, 46.

Pseudonym:	Melanie
Craft/ Title:	Artist – textiles
Location:	City
Gender:	Female
Age:	46
Training:	Art school
Time working:	20+ years

This case story is drawn from the first pilot interview undertaken and is therefore more freeform and not as structured as others. However, a comprehensive discussion took place and Melanie shared a great many insights about her work and the way she works, particularly with regard to the use of technology, which she knew was a key theme of the research and something which she has been keen to adopt and develop as a tool for her artistic practice.

Melanie is an established maker working in refined craft which does not result in products available for general sale as one might conventionally expect in the craft sector. Instead, she engages in what she describes a blend of activities which involved

residencies and other projects in public art that result in gallery or museum exhibitions. She uses the terms 'designer, craftsperson, visual artist' to describe herself as what she does 'crosses over lots of different areas'. However, there is usually an element of the functional in her work and certainly of audience engagement. Her work is really about ideas and engaging people to think – to link the artefacts produced, sometimes co-produced, with themes of social history and stories. Stories are a very important aspect of both researching projects and in delivering the final outputs. She also likes to explore serious matters in social history, often in site-specific projects and often with wry humour to engage the audience and communicate ideas.

Social media has been of great importance to Melanie for over 10 years which represents reasonably early adoption. She doesn't consider herself to be a gadget addict but likes the potential of social network technology to facilitate her work. Much of this technology is used creatively and inexpensively to promote her work and herself and to share ideas with audiences. She first adopted blogging as a way of sharing what she did in an artist's residency. Since then, with the help of a friend and through learning through experience and online research, she has adopted a number of social media platforms, used them, found out what works and for what and has also come across some of the pitfalls. Much of what she does is done using no-cost intermediaries and this accessibility is ideal for her. She decided not to do a full site for herself but instead links to other online resources such as blogs, third-party websites and social media feeds thus making strategic virtual links that are scattering in a virtual space which disseminate her name and work with little pecuniary cost but much time investment.

Melanie has been in Scotland for over 20 years, having attended art school in Scotland and working mainly in Scotland. She was born in Northern Ireland to southern Irish parents and has more recently being doing some work there in recent years. Residencies have taken her all over the UK and to other countries across the world and she is keen

to keep exploring and doing work which uses traditional hand skills to engage audiences to understand the themes she researches in the course of her work.

Fillis (1999/ 2010) Type

(NB An at-a-glance table for the participant types may be found in Appendix 6)

Melanie is definitely an artist in orientation, both in a general sense and in Fillis's Typology, but also someone who is interested in business development and achieving success by adopting technology and successfully networking. She considers herself to be 'lucky' in being able to work full time with creative work but possesses a CV and a determination that facilitate this.

Burns et al. Type (2012)

Craft Careerist (First & Second degree in craft + Craft as first career)

5.3.2. Participant 2, Jane, designer jeweller, F, 27.

Pseudonym:	Jane
Craft/ Title:	Designer jeweller
Location:	Small town
Gender:	Female
Age:	27
Training:	Art school
Time working:	3 years

NB. The interview from which this case story is drawn was the second of the two pilots. Although it reveals much relevant information, it is not based on the main interview guide which was fully developed as a result of the two pilots.

Jane has always enjoyed being creative, initially through painting and drawing at school. This led her to take a module in jewellery design which got her hooked into making jewellery at college and then onto university where she graduated with a degree in design. Following graduation she worked briefly in a jewellery repairers before going it alone, part time, renting space in local watch repairers/ jewellers in the small town she was born and brought up in. She combined this with waitressing for income and kept this on until fairly recently. She moved to other premises that were still shared, but larger and gave her space to display her work. Following the interview, Jane moved again to premises of her own along the same high street and in the follow up with this case story she is happy to report that all is going very well with her business, going from strength to strength.

Jane had help and advice from the Prince's Scottish Youth Business Trust to set up her business and sees her work very much as a business although it is also immersive in its nature – she is deeply concerned with creating high quality work with the customer in mind. Eventually she would like to sell others' work in her shop but it would have to be local or have an element of good design and making – ideally handmade.

Being at an early stage, Jane lacks confidence in her work and puts in many hours and a great deal of emotional investment into the business. Getting things right and making her work as good as it can be are vitally important. Communicating this with customers can be difficult – being proactive in marketing online and in person is a difficulty. However, Jane has no problem in her current location attracting the attention of willing customers and she has trouble keeping up with demand. Work sells before it is made,

often by commission, and it is difficult for her to build up stock due to the combination of her perfectionism and the demand she has locally.

Most of the work that Jane receives is by word or mouth or by having the physical presence in the small town in which she is located which has a busy high street and local shopping culture. She does, however, engage in marketing activity and has trialled different approaches finding which are not successful and/ or which don't offer return on marketing investment. Much of her decision making is based on positioning – she does not like online intermediaries such as Etsy as she feels that these cheapen her work. Craft fairs, in her experience have customers who like small, less expensive gifts – candles, cards and soap.

Although she has started using Twitter and makes use of blogs, as a promotional tool, or communication device, she has trouble knowing what to say and when – i.e. the construction of a narrative she is comfortable with transmitting. She has started using Facebook as a way of communicating and is building interest through updates of her work. The physical location of her shop appears to be a more important presence than the virtual one at present. She has built a site using site builder software and was going to use this exclusively for ecommerce rather than having a physical retail space which incorporated a workshop but found the shop worked well. She later developed an ecommerce element to her website for a limited range of jewellery. Jane currently uses one other retailer but has plans to extend this number.

Fillis (1999/ 2010) Type

Entrepreneur. Jane is classic risk taker and business developer, trying different marketing methods and growing a brand in a local but keen to get herself known and increase custom. She is not precious about the products she makes and is willing (at

least at this early stage) to provide what customers request in addition to her own designs.

Burns et al. (2012) Type

Craft Careerist. (First & Second degree in craft + Craft as first career)

5.3.3. Participant 3, Heather, glass maker, F, 55+

Pseudonym:	Heather
Craft/ Title:	Glass artist/ maker
Location:	Rural hamlet
Gender:	Female
Age:	55+
Training:	Professional qualifications in Social work (EU); HND Glass Production (UK)
Time working:	3 years

Heather arrived in Scotland in 2003 to live with her partner and hoped to continue her established career in social work which she had followed in her continental home country. However, language and cultural difficulties prevented her from doing this and she re-trained to become a classroom assistant which she found unfulfilling. While taking a short course in glass at a local college she found she enjoyed and received positive feedback for her skills and abilities with glass. The teacher was also a careers advisor and encouraged Heather to consider changing direction and making glass-making as a career.

Heather undertook an HND course in glass making at a Scottish college and also took other short courses at art schools and with local glassmakers to build her skills and experience of different materials. She then set up a studio in a log cabin in her garden and invested money in equipment and materials without grant or other external support. She developed her work and began selling through various shops and galleries but had variable success with selling her work in this way. Some were successful, others not and would charge considerable commission and/ or not convert interest to sales. Other outlets for work have been two local 'open studio' schemes. One of which was good, the other not so good. Although she doesn't see herself as a salesperson and does not enjoy this role she does enjoy interacting with visitors to her studio. Experiences of craft fairs have not been successful. Heather puts this down to the relatively high cost of her goods which are made with considerable overheads.

The building of a website has been a key feature of Heather's marketing practice. She learned how to build a site using HTML templates with the help of a local authority course. She has had issues with updating her site and the reliability/ usability of the equipment even though she has invested in a tablet computer. She has not really got into social media but has tried the online intermediary site, Etsy. However, this was off-putting as a lot of user-generated content was needed. Heather would like to develop her website and web presence but a lack of time and technical knowledge has held up progress. She has however, had some positive PR with a local garden centre/ charity collaboration where the garden centre's commission on the sale of her work and the work of others went to charity and attracted a broadcast gardening personality to an event which promoted the garden centre, the charity and the local artist/ craftspeople.

Brand-wise, Heather, used a business name that she thought would be symbolic of her cultural roots and be memorable and interesting to potential UK customers. She is interested in separating her artwork from her glass (craft) work by using her name for

her art which she sees as being more diverse with mixed media and the business name for her glass production.

Heather is keen to build a theme in her work but is not precious about sticking with one particular medium or material. Rather, she would like to work across media and use the themes of nature in her work and to develop a style once she has mastered techniques and adapted them to be different from those who she learned from. Time management is a concern and so she is spending less time on courses and more time considering and developing her own practice. She records her ideas in writing and visually but is not keen to share these publically as she sees them as a work in progress and something which is very personal. Ideally, she would like her work to be recognisable as hers by others as she recognises the work of makers by the design or techniques apparent in their work.

Craft and Design Online has been a good and to date, free, way of getting known but if changes are to be made, which will need doing, this is at a cost. Heather is registered with Craft Scotland but does not engage much directly with their work. She is unsure which category she would like to be listed under. A local authority creative business project was helpful but the project ran out of funding and the arts officer moved on.

Fillis (1999/ 2010) Type:

Lifestyler trying to be an entrepreneur.

Burns et al. (2012) Type

Career Changer (Began in another career, has other qualifications but did take HN qualification in glass)

5.3.4. Participant 4, Austin, signwriter, M, 64.

Pseudonym:	Austin
Craft/ Title:	Sign writer
Location:	City
Gender:	Male
Age:	64
Training:	HND Typographical Design and apprenticeship
Time working:	14 years in Scotland has worked previously in England

Austin was originally from a small town in the west of England but moved to Scotland to attend university. This didn't work out for him but instead he followed his passion to be master craftsman, something his parents were not as keen for him to do. However, he now is happy to call Scotland his home where he has been able to realise his career ambition.

He describes himself as a sign writer but believes craft skills can be transferred with 'a little pain' to other categories of craft production. His work is mainly for commercial applications such as the signs for retail outlets and other similar commercial applications. However, his skills with hand painted typography have been used for heritage applications, in film and for the renovation of traditional fairground rides. Most of his work is fixed and used in situ, and is considered to be commercial art and is used in interior- and architectural settings. He has a wide range of customers and is more than busy enough in his adopted hometown believing the trend for the handmade, the demand caused and the lack of supply keep him in work.

Marketing is done by a website that has grown organically over the last few years, gathering video, links, photos and other such additions. Austin is happy to leave this up to others to maintain and doesn't really engage in much active marketing activity as he is well-known in various circles that might use his services and there is plenty of demand across commercial and heritage markets. Some use of intermediaries in art for therapy and architecture is made and Austin is registered on the databases of the types of customers who may from time to time require hand-painted sign writing such as sports clubs, local authorities and schools.

Austin gains much pleasure by being able to do something with skill and 'enduring visibility' which contributes to the fabric of the city. Something which can be shown for his labours. The interactions with clients are very important and he enjoys the sociality of working with retailers and other customers who appreciate what he does for them and helps realise their business reality – he says – a little tongue in cheek – that they are purveyors of alphabetical dreams being able to give fledgling businesses and their ambitious owners the sign that symbolises their business and brings in custom.

Diversification for Austin might be to do some talks and lecturing on his skills and experience for the applications of hand painted signs and other decorative work, but Austin is keen to keep going and practice his skills in the commercial context and to pass down skills to his apprentice whose apprenticeship is funded by a heritage organisation. This is the only source of public funding that Austin has obtained – all other work is on a commercial basis and he is content with exchanging his skills for money – 'that's what skills are for after all'.

Fillis (1999/ 2010) Type

It is difficult to categorise here given that signwriting is a particularly niche and often very specific craft/ commercial art practice. Expansion is not important to Austin

(lifestyler) but he has become very successful and busy in the historic urban environment in which he is based and adopts a marketing and business principles including valuing networks and relationships even if this elementary in nature.

Burns et al. (2012) Type

An artisan, is an HND that Austin possesses does not fulfil Burns et al.'s criteria which it does not strictly speaking. Otherwise a craft careerist.

5.3.5. Participants 5, Robert and Olivia, M&F, silversmith, 55+

Pseudonym:	Robert and Olivia
Craft/ Title:	Silversmith and Goldsmith
Location:	city in central Scotland
Gender:	Male and Female
Age:	Unknown but estimate 55+
Training:	Art School and apprenticeship/ on-the-job
Time working:	Since 1978

Robert has been making things since he was a teenager in a family of men that like to make things. He went to art college in Scotland but travelled to London and gained work experience through winning a competition and gained much bench experience through networks his father had. He set up his own business in 1978.

Robert doesn't much like talking about himself much but is absorbed by the making and the feel of objects – his wife Olivia therefore takes care of much of the business and

marketing for their workshop/ studio which is based in a small city. Olivia was also interviewed and they have two other people working in the studio, one being Robert's brother. In a follow-up note, Olivia, apportions responsibility for their business management function to their accountant.

The products that Robert and his team make are varied from pieces of jewellery to large commissions in silver for a variety of private and high profile public/ institutional clients. They also sell the work they like of other makers in their shop and are keen to have a range of goods at prices that are affordable.

Many customers are repeat customers that have made commissions/ purchases over the years and who keep in touch and will re-visit their premises while touring or on holiday given their location. Most marketing is done through trade associations and events/ initiatives they hold as well as keeping a database of interested parties. Robert's work receives attention from various magazines and Olivia always provides copy for editorial that might be requested at short notice. They do place some advertisements in magazines they feel reach the right audiences or who have given them good coverage in editorial.

Olivia has developed a website based on templates provided by a company that came recommended by professional contacts and updates it regularly with new images and information. This has meant that a regular printed book they publish and distribute in annual mailings has shrunk in size but that they can reach more people with more information. They do not currently - and do not plan to - sell online or to adopt social media in any major way. This is due to the nature of their loyal customer base and the nature of the work which is not appropriate for mass selling through an ecommerce system. Rather, they prefer to interact with their customers, bring them to their studio or through email and telephone to build up an understanding of their needs and a relationship.

Robert and Olivia have been in business a long time and Robert has built an international reputation but they still like to be local and engage with local people and charities. They take an organic approach to marketing but benefit from substantial internal resources (more than other craft microbusinesses); their own retail outlet and strong links with bodies that support work in their category, most notably those institutions that promote precious metals and metal smithing and institutional customers that are good for building profile with a wide range of consumers.

Fillis (1999/ 2010) Type

Robert is difficult to categorise in this typology given that he is committed to his work, but his work and name brand has become very established and successful in the context of a traditional studio arrangement giving work to other family members and retailing others' work. And idealist with innate entrepreneurial ability but also a lifestyler in that quality of life and a rejection of business and marketing philosophy also feature in his interview.

Burns et al. (2012) Type

Craft careerist – trained in a family business but also went to art school and has never done anything else.

5.3.6. Participant 6, Eleanor, F, 70, maker, fine art

Pseudonym:	Eleanor
Craft/ Title:	Maker (fine art)
Location:	Rural village, central belt
Gender:	Female

Age:	70
Training:	Art school, (North America). Art therapy (UK)
Time working:	Early 1960s – 1980 retrained as art therapist but continued to practice her pottery

Eleanor was art-school trained in North America in the early 1960s then came to live in England for some time and worked as a freelance ceramicist as well as having a family. In 1980 she trained as an art therapist and worked in the NHS for many years before gradually retiring (over three years) and getting back into making ceramics although she had always kept up her practice on the side. She also tried some print making but found that the logistics were difficult given her location and stuck with making ceramics.

The fine art tradition is very much Eleanor's orientation and focus. In her early career (1960-80s) she did do some craft fairs and exhibitions with sales in galleries in England. She has mixed feelings about this experience. Some experiences were good, some weren't so good; there was a tension between the physical and emotional investiture in her work and its sale. Although she never gave up her practice, she had a career in art therapy in the British National Health Service and returned to practice and to selling her work mainly through an open studios initiative but not in any intensive way, choosing not to sell work she liked or did not want to expose for sale.

While not being against technology, Eleanor uses mainly established forms of ceramic production but does use digital photography to record the process of her work. She is interested in possibly having her own website and of sharing her work in this way as she has viewed the work of other makers/ artists in this way and this is probably her main use of web technology in the process of her practice. She has set her prices –

something she finds difficult – in line with those which she has seen published in exhibitions of comparable work.

Eleanor has some connections with arts/ crafts organisations but has found that the open studios is the most useful in creating a network fairly locally to her. She is more concerned for the younger generation who she feels could benefit from assistance and has not/ does not intend to seek business support of other sources of assistance such as funding for practice development.

Fillis (1999/ 2010) Type

Idealist. Eleanor is very much invested in the art of her work and has sold her work but whose career was mainly within healthcare and raising a family.

Burns et al. (2012) Type

Returner. In retirement from her primary occupation, Eleanor has returned to her ceramic practice but she is not growing her work like a business.

5.3.7. Participant 7, Jessica, F, ceramic artist, 40.

Pseudonym:	Jessica
Craft/ Title:	Ceramics, ceramic artist.
Location:	City
Gender:	Female
Age:	40
Training:	Degree educated inc. research master's degree

Time working:	15 years +

Jessica has a ceramic studio in an arts studio complex in which she both does her own practice but also facilitates practice for local art colleges who no longer have the facilities to do clay work in house. She shares the space with another potter too.

Throughout her working life, Jessica has done various jobs to gain income in order to allow her to develop the kind of artistic work she wants to do in order that it doesn't have to be compromised by being adapted to suit market tastes and be accessible and saleable in that way. She is very conscious that the kind of themes and end products of her work are not necessarily attractive to a mainstream market and does not wish to appeal to one if this means changing what it is that she has developed. Her art practice is based on the idea of souvenirs of places and includes photography. These places tend to be the 'other' and the role of the immediate area and Scotland is not as important to this work. However, the local area and market is very important for the running of the community interest company (CIC) she runs that provides ceramic production and education facilities.

The CIC was started in order that Jessica might be able to generate income to allow her to fund her art practice and also to, in a sense, promulgate and promote the use of clay by others. Those who use her facilities or take classes are varied in their background and motivation. The classes vary from one-offs to short courses to specific arrangements with third parties or institutions. Many of those who subscribe to the facilities offered are local art colleges who have closed their own ceramic facilities but whose tutors and students still value the use of clay and ceramics in different projects from different disciplinary backgrounds such as product design and fine art. Private clients are also varied but include classes for adults who are drawn from middle class professions and business looking for stress relief and alternative pastimes.

Jessica has been a reasonably constant adopter of technology since the 1990s when she first left art school and uses CAD and CAM in the form of photo manipulation and printing for use in ceramics; she likes the mix of the hand made and up-to-date technologies. From a marketing and communication point of view she has readily adopted blogging and social media, primarily Facebook but also Twitter and is aware of the need to build profile in these areas. A functioning website is also an essential in Jessica's opinion and she has one for the CIC and one for her own work.

The future will involved developing both the education enterprise and her own artist practice, using new technology as it appears and is useful.

Fillis (1999/ 2010) Type

Jessica splits her work into two – the art part and the business side which funds her ability to continue art practice. For the art part she is clearly an idealist, for the business part, very much an entrepreneur.

Burns et al. (2012) Type

Craft careerist, although Fiona has done various jobs to support her art practice too, she took a first and second degree in art and craft disciplines, did residencies and finally put together a CIC in addition to art practice that is not very commercial but an essential part of her work.

5.3.8. Participant 8, Fiona, textile designer, F, 27.

Pseudonym:	Fiona
Craft/ Title:	Textile designer
Location:	Small town/ semi-rural village, now in England

Gender:	Female
Age:	27
Training:	Degree in textile design
Time working:	5 years

Fiona started working in the sector, straight from graduating with a degree in woven textile design. Her first foray was an international trade show/ exhibition in New York where she took a stand with a friend which was 'a bit insane'. She sold some designs to a famous American department store but following this decided to change track.

Mostly, now, Fiona design and makes hand-woven accessories particularly for women, although items such as scarves and addresses an almost exclusively UK market. She works from a business plan and revisits this as necessary with marketing being a part of that plan. Her business was set up with help from the Prince's Scottish Youth Business Trust (now Youth Business Scotland), contacts from university and some assistance from Craft Scotland. Fiona did a lot of talking to other makers while setting up. Galleries and other retailers are the main channel for Fiona's work although she does sell some work directly and enjoys the personal contact and feedback from these customers, however, she also values what good retailers can do in the distribution and selling of her work.

Technology-wise, Fiona is a reluctant social media adopter but recognises its potential and has made efforts in this area given encouragement from friends, family, associates and others in the sector. Even though she is squarely in the age demographic for social media adoption she wasn't keen on using Facebook for social purposes, and still doesn't but understands that it can be useful in promoting her and her work to particular

audiences. Indeed, most of the classes she has run in her studio have been promoted in this way.

Scottish identity is not something that Fiona uses all the time in her professional life, sometimes using Scottish or British to describe her national identity. She is not that interested in the icons of Scottish weaving such as tartan, however, using good quality materials and promoting them as Scottish or British or 'local' fibres is very important to her and something which is co-promoted in her work. This is mainly due to quality, and increasingly the idea of sustainability and provenance among customers. Her aesthetic inspiration comes from Venice and this is an aesthetic – the colours and the mise en scene of Venice that has informed Fiona's work rather than experience closer to home.

Experimentation is key to developing new items and designs, however, Fiona is establishing product collections that are consistent and reproducible that perhaps establish her own unique style. Handweaving, albeit with a computer-programmable loom (which is still she admits she doesn't perhaps use to its full potential) is a very important factor and one which she will always use even if she produces designs for manufacture.

Fillis (1999/ 2010) Type

Fiona may fit best with the lifestyler or idealist categories even though she would like to develop a business, she finds it difficult to remain true to her practice and successfully monetise it.

Burns et al. (2012) Type

Despite challenges, craft is a first career after a craft education and therefore Fiona is a craft careerist.

5.3.9. Participant 9, Andy, potter, M, 35.

Pseudonym:	Andy
Craft/ Title:	Potter
Location:	City
Gender:	Male
Age:	35
Training:	Degree in ceramics (north America)
Time working:	10+ years

Andy describes himself as a potter and revels in the ancient simplicity and complexity of the craft. His current focus is on using red clay and making things that people use and enjoy in their homes, particularly for eating and drinking. Throughout the millennia, people have tried to move away from red clay but Andy likes to use it and see what he can make with it – getting away from the whitening of ceramics is perhaps a kind of anti-trend. He was born and trained in North America but has worked in Scotland for over 10 years. He likes where he lives in Scotland – it's a comfortable city but smaller than he is used to. Scotland and Scottishness is not important to his work, rather it is his 'outsider' status – being 'Johnny Foreigner' that is and his work has been described as 'still very North American'. Andy accepts that hand-thrown pottery in the studio tradition has limited appeal across demographics but is keen to widen the appeal to a younger and perhaps more male audience beyond the older, more female audience by which it is more conventionally bought.

During the day and term time, he is a school technician for a design department. This allows him the income to develop his practice but he works evenings, weekends and

holidays as much as he can. The day job, however, does stand in the way of his making and he finds it difficult to get continuity of his practice and with the marketing of his work. Apart from regular income that this job provides, it also gives access to a lot of technical resources both in production, learning and communication. He writes a blog as part of his job in the use of technology in design technology.

While Andy is very much concerned with the hand making of pots using low-tech and established forms he is interested in reflecting technology as a theme and in using technology for research and information of his ceramic practice. While he doesn't think he is very good at writing about his own work, he does have a website and a blog and tries to keep updating it. He enjoys the fact that others are interested in his work – bloggers and gallerists and is pleased to engage in this kind of marketing for his work.

While most of his work is sold in the UK, he would like to aim it at major centres for pottery in Europe where he thinks it might have wider appeal, or at least, a greater chance at being noticed by a concentration of population large enough to provide a market for it. It's just a case of getting his 'poop in a group' (shit together) in order to do the things he knows he needs to do in order to produce new work and effectively market it.

Fillis (1999/ 2010) Type

An idealist/ lifestyler most likely since craft is Andy's second occupation even though he would like to expand the reach of his work, he believes the market is limited.

Burns et al. (2012) Type

Probably none of these categories as craft is not Andy's primary occupation which is a perhaps a limitation of this typology given then many craft producers hold multiple occupations.

5.3.10. Participant 10, John, businessman/ designer jeweller, M, 65

Pseudonym:	John
Craft/ Title:	Businessman, designer or Jeweller
Location:	Rural town/ island
Gender:	Male
Age:	65
Training:	Art school degree plus teacher training and short courses
Time working:	Since 1975

Following art school in the late 60s/ early 70s in Edinburgh, John trained as a school teacher and for a number of years was a design technology teacher in junior secondary schools in central Scotland. He had grown up in Essex he has a faint Scots inflection in his voice. His father was a Gaelic speaker from the western isles however and John has lived in Scotland for most of his adult life. He self-identifies as Scottish and considers his home to be Scotland.

Changes in the teaching system in the UK in the 1970s encouraged John to leave the teaching profession and to go into jewellery design and manufacture. Initially, this was working for another company in central Scotland who showed him 'how not to do it'. The company did not administer its tax affairs properly and went into liquidation. John describes himself as a businessman with a design background and 'on forms' as a jeweller. In his interview it is apparent that although he enjoys the making and production of tangible goods, he is business focussed - being efficient and profit-motivated in his approach to work.

John's business has had various incarnations from manufacturing jewellery and being to supplier to other retailers to its current retail/ workshop with bought-in products that he sells on. His premises have changed but has been always located in the same small town in an area which is popular with tourists and which regularly attracts attention on TV for its beauty and romance. This popularity has fuelled a great number of visitors in recent years but these are not necessarily the ones that John wants to attract, certainly not for his business and many other business in the locale. They tend not to have an interest in buying precious metal jewellery although John does offer a wide range of products at different price points, some bought in, others made by other producers nearby or imported if the quality is good enough. He has a workshop/ retail unit in the main street of the town in which he is located.

Some of the work that John buys in for sale is produced by other established Scottish manufacturing jewellers and silver/ goldsmiths and some of these items are specifically Scottish or Celtic in design. He will not buy imported Celtic designed jewellery although some stock of indeterminate cultural origin is made in India and similar places known for producing reasonable quality hand crafted jewellery, particularly in silver. John does do some of his own designs as one-offs as commissions for clients both locally and from further afield. He has two assistants with a workshop in the shop space which he feels adds value for visitors and customers. With reference to adding value, some pieces are bought in but embellished by John or his staff whereas some are wholly made by his assistants and perhaps finished by him. All work is branded as the company/ shop name and if the pieces are designed by John and/ or made by him he will put a card in the box/ at point of sale to this effect. Sometimes local stones are used which is another way of linking place with the products that customers may purchase as gifts and/ or souvenirs.

Most of John's technology adoption is in some ways traditional, but John has two main ways of adopting up-to-date technologies: online sales and CAD/ CAM. As a businessman he has always seen the potential value of having a website and has had one since the early days of widespread SME adoption c. 2002-2003. Over the years he has taken some short courses and can administer websites but has always relied on others to build and install the websites. This was initially by local suppliers but most recently John has used a designer based in a large Scottish city that was recommended by the shop owner next door to him. This site is a straightforward e-commerce website that uses PayPal for order payment and displays the range of products that the shop makes/ stocks and sells. The site has little information about John or the business apart from its location, opening hours and contact details. It has social media buttons and his younger staff are starting to use this for the shop.

The other major technology adoption is the use of CAD/ CAM intermediaries - John will sketch a design then have it made up by specialist 3D designers who can produce wax masters for the casting of John's designs. This is very satisfactory arrangement for John and replaces the skilled and time-consuming trade of model making that previously took place to provide this function. John thinks some of the CAD/ CAD work is done 'just because it can be' and is not based on sound and aesthetically pleasing design principles but it can still add value and efficiency to his business.

Fillis (1999/ 2010) Type

Art trained, although a teacher for a while, John is very much an entrepreneur, describing himself firstly as a businessman and secondly as a jeweller.

Burns et al. (2012) Type

A classic returner – art and craft trained, became a school teacher but returned to craft as a full-time career including retailing.

5.3.11. Participant 11, Jennifer, ceramicist, F, 53.

Pseudonym:	Jennifer
Craft/ Title:	Ceramicist
Location:	Village, rural
Gender:	Female
Age:	53
Training:	Art degree (ceramics)
Time working:	30 years since graduation from art school.

Jennifer has run her own pottery business since leaving university, realising that no-one would employ her to do what she wanted to do which was to design and make her own ranges of ceramic goods for sale. She initially started in a city but then moved to premises in a rural location to tap into passing tourist trade and to have a healthier environment for her children.

Jennifer is very much business orientated and entrepreneurial in her outlook. While she is absorbed by the designing and making process she has developed ranges and sold them in a way that is more for the satisfaction of markets that for her own artistic ends. She would like nothing more than to spend more time on more intricate and creative commissions and work but accepts that in order to run a profitable business she must move with trends and appeal to what customers want.

Over the years, Jennifer has developed different designs and ranges of ceramics both for use and as decorations - for gifts and for home use. She has engaged in some special projects making for exhibition including work for artists and also educational

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projects for local schools. While these are interesting, they are not her bread and butter, but she feels do contribute to customers' perception of her as being versatile and engaged in creative work beyond the more utile or decorative ceramics she makes for sale.

From a channel strategy point of view, Jennifer once supplied other retailers at home and abroad with the assistance of government-run trade missions. These saw her supplying quantities at wholesale prices to other retailers. Although she would like to have been more selective in which retailers stocked her work, recovering return on marketing investment i.e. trade show fees, she would sometimes supply retailers she was less happy with showing and selling her work. However, the change in location and time has seen Jennifer take a more direct channel approach to selling her work directly to customers through a dedicated retail space which is a main street shop in a rural village. Her studio is attached to the shop and over the years she has given more space to retail, less to the studio, and more recently, to a café which has become successful in its own right and attracts footfall for her ceramics. She sells her own work in the shop and that of other makers she likes - the items should be hand made and of a good quality. She does still supply some other retailers with stock and sells online but her main channel of distribution is through her own shop.

Although from a production point-of-view, the only major technological change is an electric kiln with its controller which makes it easier to fire the ceramics she makes, she has adopted online selling technology and has had a website for sometime which has an ecommerce function allowing sales through the site. Sales are patchy and do not account for a huge amount of income, but it can be good some months and offers customers, including overseas customers, who may have visited the shop on holiday the opportunity to buy later or to build their collection of ceramics rather than having to revisit the shop or find her goods sold by an intermediary.

Jennifer has diversified the retail space and now has a cafe within it to bring in customers and to provide and another income stream. Financial viability and profitability are major concerns and ever since the intensive business course she had, early on, Jennifer has been keen to manage finances and run an efficient business. this is something she was not taught at art school and now she is concerned that practical crafts skills are also falling out of vogue in Scotland's art colleges and universities.

From the point of view of Scottishness and the location of her work on a tourist trail, Jennifer is very keen on producing quality, original handmade work in Scotland – her own and encouraging others to do so too. With the passing of skills training and interest in developing skills and exploiting these skills as she sees it, the government and associated business development agencies are missing opportunities to really sell the country as well as promote handmade goods. She envies the support and interest in craft in Ireland where she believes there is a culture of making and linking in this making with tourism, culture and the arts in general.

Fillis (1999/ 2010) Type

Jennifer is very much an entrepreneur who responds to changes in the market environment and adopts a business and marketing philosophy even though she is also idealist in some respects, her overriding orientation is to run a successful business to support her family.

Burns et al. (2012) Type

Craft careerist. Trained and immediately went into producing craft professionally and promoting her work nationally and internationally.

5.3.12. Participant 12, Emily, silversmith/ jeweller, F, 48.

Pseudonym:	Emily

Craft/ Title:	Silversmith and Jeweller
Location:	Rural village
Gender:	Female
Age:	48
Training:	Art College
Time working:	Self-employed 3 years but had worked straight from college

Emily is primarily a silversmith using the ancient technique of hand raising silver into vessels but she is diversifying into jewellery making. She obtained a residency with a large jewellers in a Scottish city while still at college and ended up gaining full-time employment there to make handmade silverware - often traditionally Scottish in nature – items such as quaichs, kilt pins and sporrans. She worked there for about 10 years until she had children and then worked part-time until the family moved to a more rural locale with the aim of building their own home. In with this move, was a workshop that was built in the garden for Emily to start making work as her own business. She has also done some teaching in art school on a part time basis. When responding to the original case story proof, Emily writes that she did work until her 30s doing something else but 'it was hardly a career'. This career/ life change is significant in that she went to art college and was employed in the craft industry before having a family and starting her own business where she could make her own work.

Silver is an increasingly expensive commodity and the making of large items requires a lot of outlay and results in high per-item costs to customers. Emily therefore felt that she would go more into jewellery as these items used less material and perhaps had a

larger market.   While she is happy to take commissions and still makes some of the work which is traditionally perceived to be Scottish – such as quaichs – she wants to do her own work or if making, say, a quaich, then she wants to do her interpretation of this rather than follow established designs.

Emily says she is classed as a Scottish maker – was trained and spent her working life in Scotland and aims to continue to do so. Although she would not claim to be Scottish - she was born in England – her immediate family are Scottish and she is keen to use this identity (of training, making and place) in future. The family will likely move again soon due to her husband's work but she want this to be in Scotland to maintain the idea of remaining an authentically Scottish maker.

Progress for Emily's business has been slow in her opinion as she has trouble being motivated and school holidays when her children are at home tend to interrupt the flow of developing her work. However, she has a clear idea about how she wants to be perceived as a maker and how her core marketing tool – her website – should *look*. She has invested a lot of time and effort, not to mention some money getting good quality photographs from a local photographer who has done effective portraits and product shots and has also built her website to her specification. Part of the photographer's idea was to photograph her making work and to pick out details of the traditional tools she uses. While working would like the companionship of others but is very focussed on being able to do her own work. She sometimes takes on ideas for developing her work 'by osmosis' but would not consciously respond to consumer demands unless it was for a commission which, while happy to do, she would prefer to be doing her own work and have customers appreciate it and that fact that it is her work, is handmade and is of good quality.

Emily feels that the next steps for her are to get good galleries to show her work, and maybe appropriate shops too. This, while it would cost her in commission would be a

good way of getting known and getting exposed to the right kind of customers in the right setting. She would like to build up a customer base that likes to return and refer her onto others.

Technology adoption and use in production is reasonably low. Emily's traditional hand-raising is very old although she has experimented with other materials and techniques in order to develop a different aesthetic and to reduce the precious metal content and therefore purchase price which could perhaps make her work more accessible. Central to her beliefs about her work is that it is hand made and of good quality. Therefore, newer more mechanised methods may be antithetical to this. She does, however, use casting as a way of speeding up production of finished work.

Her website and its on-going development has been central to Emily marketing work as a showcase of what she has done and can do. She finds computer technology a bit daunting but is gradually improving her skills and has sought help from friends, colleagues and in a large part from the photographer she has used to photograph her work. She accepts that new media is essential in general and she will have to adopt some forms of it to some extent. Emailing and using the web may be basic but they are essential. While she may not be good at the technical side of it, she has very clear ideas about the look, layout and content of her website – what *story* she wants it to tell.

Fillis (1999/ 2010) Type

Emily is difficult to categorise under this typology. She is most likely a lifestyler but does exhibit some entpreneurial traits and is also a late developer but has taken a formal education in a very specifc craft although has demonstrated she is willing to diversify and take risks with the product (idealist). She wants to be more entprepreneurial but finds many barriers to such work due to family commitments and a lack of training and access to networks.

Burns et al. (2012) Type

Again, difficult to categorise because Emily retrained to make craft a career so a career changer with a specific training in craft.

5.3.13. Participant 13, Ash, Furniture Maker, M, 65

Pseudonym:	Ash
Craft/ Title:	Furniture Maker
Location:	Rural hamlet
Gender:	Male
Age:	65
Training:	Law degree, chartered accountant. Self-taught maker.
Time working:	5 years in current craft

Ash had a long career in business, often working internationally and retiring early in his mid fifties. His father was a cabinet maker but Ash was encouraged to follow a career where he didn't work with his hands and hence he attended university to read law, became an accountant and worked in businesses as a financial officer but ended up running companies and then, latterly, demerging them. Retiring early, he made fine wooden boxes as 'something to do' and maybe as a homage to his father's skill and work. However, he quickly found that among family and friends there was a steady demand and word of mouth referrals were made and so, for the last five years, Ash has been actively selling his handmade boxes and has progressed into furniture making.

He begins his original designs using computer software and realises them with various tools, many of them advanced in technology and certainly power assisted. He is happy to adopt new fabrication technology and has been experimenting with laser cutters to produce inlay for pieces of furniture. He has no problem with using technology in the production of work saying that this is what craftsmen have done forever and while he is 'happy' to he is not 'eager' indicating that he will not adopt for the sake of novelty – only if there is a technical, economic or competitive reason to do so.

As an experienced organiser in business, he has become involved in a category-specific association of makers that helps a membership of about 70 to market their work, putting on exhibitions and other promotional activities. In doing this work, featuring the maker through images and biographical detail as well as in person is all part of the process of differentiating the makers' work and educating consumers.

From beginning with a company name which referred to a specific location but didn't self-refer, Ash, having a fairly unique name prefers to use that now as it is a 'hook' on which to hang his promotional work of his business but keeps the original URL of the location brand. He finds this works well with customers and those searching for his website or the websites of intermediaries such as the association and galleries. Indeed, Ash values his galleries and is keen to build up good links, giving them commission on any work that comes as a result of their work, apart from commissions on items sold.

He uses research and information to segment and target ideal customers and achieve premium prices. He knows he can only make so many items a year and wants to achieve the best prices. He does or has used research from Scottish Enterprise and has engaged with Craft Scotland and other partner agencies as diverse as the Forestry Commission, the National Trust and a public gallery in Glasgow. He wishes he had more time to use the information and research he has used but also engages in product development research either by chance (getting ideas while on holiday) to seeking out

ideas for Celtic designs by reading up on them for commissions that may arise. Indeed, the Scottish nation brand is important to Ash. He wants to be seen as Scottish as he believes its cachet is strong given the historical association of trade and success internationally. He likes to use maps of Scotland in his designs and uses wherever possible, Scottish wood for making his pieces.

For presenting his work, Ash has invested time and money into a photography course and equipment since it is important for presenting work to prospective clients. He has a website for showing this and has developed it with different designers over time. His work is also to be seen, and in some cases, for sale on intermediary sites. He has little interest in social media as he sees this as a 'hungry beast' and he is unsure if he has the food for it. This is an interesting metaphor and one which requires further examination. Working with and for the association has been a learning experience and he intends to use this to promote the sector and his own work in the future. He is keen to help out and whilst some assistance has been sought and used by assistance bodies (Scot Enterprise, Craft Scotland etc.) Ash is very keen that makers help themselves and are seen to be proactive in their marketing activities. Whilst he has taken enquiries from abroad and sources some components from overseas, he feels that, at the moment, he is not suitably set up for international trade and is happy with UK-wide trade. The galleries he works with, however, could perhaps fulfil the function of selling his work to a more international market.

He has only been at his craft for five years and wants potential audiences to see his potential for the next five. He enjoys the precision and spending time finishing and is always looking for new idea and things to make, ideally, with a market in mind. He shares information with potential customers about his background and keen to engage with him on a face-to-face basis and visit his workshop and home to see his work. This

is perhaps the reason that Ash and his wife, also a maker, are engaging in an open studios scheme.

Although Ash started his business as something to do in early retirement, he is clearly business focused and has brought a wealth of life and business experience to his 'latecomer' lifestyle business. In the typologies previously established, Ash is a Hybrid of Fillis's lifestyler, entrepreneur and latecomer (Fillis 1999; 2011) and does not neatly fit with Burns et al.'s 'career changer' criteria (Burns et al. 2012). Ash could well represent a new breed of maker that brings a great deal of transferable skill, particularly in marketing, organisation and finance, to their businesses and the sector as a whole since he has been active in sharing through his work with an association and is comfortable in his own purpose for his business.

Fillis (1999/ 2010) Type

Although clearly a late developer, Ash also exhibits entrepreneurial flair and the ability to seek new markets and develop work. He has made great efforts in accessing existing networks through a craft guild and been successful which is inconsistent with the Late Developer type.

Burns et al. (2012) Type

As craft is a second career, and Ash doesn't possess training/ education in his field, he is a career changer.

5.3.14. Participant 14, Ian, Weaver/ Creative Facilitator, M, 42

Pseudonym:	Ian
Craft/ Title:	Weaver/ Retailer/ Teacher/ Creative Facilitator

Location:	City
Gender:	Male
Age:	42
Training:	Arts degree (textiles); master's in creative strategy
Time working:	20 years' as maker, 10 as retailer.

Ian has various activities in his working life which he describes as a 'lifestyle' as much as anything else with each of these activities informing the other. Crucially, these are his own practice, his retail partnership and teaching at a college. In his interview he begins by describing the things he *does* in a week and describes himself as a 'facilitator' through his retail and social networking activities which are a real feature of his working life or lifestyle.

While Ian has a degree in textiles and a postgraduate degree in strategy for creative practice *and* actively engages in the policy and GO/ NGO world surrounding practice and does value what is done, he is also questions of some of the action and research that is carried out and mourns the loss of practical training and the immediacy of knowledge and positioning of universities today. Inclusivity and accessibility are important to Ian and he likes to practice what he preaches in his teaching, his work and his shop.

The shop is run in partnership with another maker and is staffed on a consultancy basis by other makers. It exists to promote and sell work that is to be used and worn and enjoyed and is antithetical to the exclusive 'high craft' galleries that exist in major cities. Ian is heavily invested in social media - most notably blogs (including Twitter) and

Facebook pages but not in e-commerce - he and his customers prefer the physical interface of the shop and what it can offer as a physical space. Some work is available online to buy, however. The content for the various social media outlets that Ian has created is provided by colleagues in the shop and also by other businesses in the street in which he is located in an effort to join forces in promoting the place as destination for shoppers who want to enjoy a positive shopping experience with quality independent retailers providing products and services that are distinct and different from those of the high street multiples which are in abundance nearby.

Future research should be accessible and of practical use - he is interested in learning but is not keen to wade through the results of surveys and questions their intrinsic validity to the practicalities of makers' lives. Academic work is also viewed as having limited appeal to those working in the sector as it can often be inaccessible in its language and codification and therefore excludes wider readership, dissemination and understanding.

One of the most interesting and notable outcomes of Ian's interview is his (unsolicited) views on the power of stories and personal stories in the selling and promotion of handcrafted goods. He cites examples of international comparison and the grass roots level research and market development of a individual that creates and develops networks based on personal and shared stories of place, product and person.

Fillis (1999/ 2010) Type

Ian clearly an entrepreneur in his orientation through developing networks, taking risks and embracing a business and marketing philosophy.

Burns et al. (2012) Type

Craft careerist.

5.3.15. Participant 15, Amy, Knitware designer, F, 34.

Pseudonym:	Amy
Craft/ Title:	Knitware Designer/ Creative Entrepreneur
Location:	Small town
Gender:	Female
Age:	34
Training:	Degree and pg degree educated in public health. Self-taught in craft
Time working:	Business started 2009

Amy is originally from the North America and worked for some years in public health administration in the south of the UK. In a move to live somewhere less crowded and for her husband's work, they moved to Scotland about 6 years ago. Amy found work in the public sector writing grant applications but started her home-based business due to two factors. Firstly, she had three children close together which made working and affording childcare very difficult and because she could see the 'writing on the wall' with the security of public sector jobs in the economic downturn she decided to start a business she could run from home.

Amy's motivation to start making handmade knitwear had originally been to make something for her firstborn. During her schooling she says she had always been told that she wasn't very creative or good at maths and so she has enjoyed building a business based on these skills and making a living. However, the growth of this idea and her web presence was very organic in that she started blogging to keep family and friends updated with her and her family's progress since both her and her husband are expats and have family and friends elsewhere. She is from a high-achieving family and

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puts some of her drive and determination in business down to this background which she had not initially thought was there – describing herself as the black sheep of the family as she followed a career in the public sector, not business.

The blog platform created for personal reasons soon became the basis of the business which was initially crocheted knitwear for children, both patterns and finished articles. This then developed to become just the designs delivered as pdf downloads through intermediaries, book writing and some photography courses in partnership with another entrepreneur with a similar orientation to Amy but located in the south of England. Amy realised that selling finished products was not sufficiently profitable given the time required to make the goods. She had considered having them made by third parties – initially a family member - but did not progress this. Instead, she concentrated on creating passive income through developing well-designed knitting patterns and packaging knitting kits that may be bought as gifts. These product bundles are attractively packaged kits that include the yarn, hooks and patterns required to make a finished article and include photography by Amy of the articles modelled by Amy's children.

The most recent development has been the publishing of a book which is released in the UK and in Amy's native USA. She believes her American origins help sell her work in the USA which has a large market for knitting and crochet patterns and tends to be ethnocentric. That she is an American in Scotland is an attractive combination. She is keen to use quality British materials with small suppliers if possible. She has not been keen to seek much in the way of grant funding as it is not often worth her while financially, however, she has made an application to do some research work into hand dyeing as a way of giving a little income and contributing to the sector and increasing markets for hand dyers.

In addition to her weblog activity, Amy has presences on Etsy, the American craft ecommerce intermediary and the UK's NotOnTheHighstreet.co.uk. (NOTHS) She gave up the UK-based Folksy as its back end was difficult and she did not want to waste time fiddling. Facebook is something Amy uses but not as a priority – she finds if difficult to build 'edgework' effectively – the Facebook algorithm that creates popularity and presence of posts, pages and people. She does use Twitter to promote her work and will use strategies including both automatic tweet bots such as HootSuite and making time available to respond in person. However, she is keen to use those electronic channels and databases that she can control such as email marketing databases provided by third parties and her own blog and those blog sites she operates in conjunction with others. NOTHS required a substantial investment to register and takes a hefty cut so she only markets certain products there, reserving intermediaries such as Etsy and Ravelry – a knit-specific site for selling and chatting with knit and crochet enthusiasts – for the selling of electronically-delivered knitting patterns. In other words, she segments products by channel of distribution based in the nature of the product, the appropriateness of the channel and the cost of using the channel.

Amy appears to create a lot of content and engage deeply with social media channels – her own sites/ blogs, and those of Etsy, Facebook and Twitter. She has gown a large presence in such communities by sharing details of her life and personal identity which has seen her become more recognised at the school gate in the small town in which she resides. She is therefore a little more guarded than perhaps she once was but likes to share details – mostly happy ones, sometimes more serious ones – in the process of her work and the identity which she has online for herself. As mentioned, location is important for inspiration, but her original American identity is also important in the course of her work.

Apart from live workshops and some photography services, all of Amy's products and services are promoted and sold online making online distribution crucial to her work. She is keen to share her personality and humour through her work and products and wants to be known for quality and uniqueness but also for accessibility. The development of her business includes both organic, unplanned elements and highly strategic behaviours intended to bring in family income. For a successful craft business she no longer provides handmade products but instead the intellectual property and materials in order that other might do so. This is still a creative industries business to use a broad term, it satisfied a consumer demand for craft consumption (Campbell 2005) but it has no tangible outputs as one might expect and so there is a question of whether this is still a craft business or a new form of craft business.

Fillis (1999/ 2010) Type

Amy is clearly an entrepreneur in activity and orientation and describes herself as such. She is alert to opportunities and driven to succeed using business and marketing philosophy in order to provide for her family which was also the inspiration for her making craft items.

Burns et al. (2012) Type

Another clear career changer in a the sense Amy has no craft qualification and has changed mid-career (similar to Fillis' late developer).

5.3.16. Participant 16, Linda, artist, F 43

Pseudonym:	Linda
Craft/ Title:	Artist, textiles
Location:	Rural village

Gender:	Female
Age:	c. 45
Training:	Accountancy then mid-career art degree in textile art
Time working:	10 years as an artist/ maker

Linda was told that she was not creative in school, as a child, and instead sent down the maths/ science route. Originally from a medium-sized Scottish industrial city, she trained as an accountant and worked in London, eventually becoming a finance director with responsibility for various business functions. She felt, however, that from this point in her career she would not be offered challenges and the possibility of being creative. She therefore took a short course in textiles and was instantly hooked. Following this she became interested in changing career to something more visual and fulfilling and so did a foundation course in art and took a degree in textile art at a London university. She moved back to Scotland with her family with the express intention of working from home as an artist.

Linda does not expect to sell her artwork often or for great financial reward. Having been in corporate business, particularly with a financial background she understood what a hard sell it would be. Instead she has diversified into writing for hobbyist magazines and doing classes and other activities to bring in income. She would, however, like to build her work and her name to be able to make the artwork pay more. She has also been instrumental in pursuing arts-based community activities that she and collaborators have found difficult, particularly in the funding and organisation side of their social enterprises. Accessing public funding and organising the work, especially when it involved several people and members of the public has presented difficulties and some of the activities have been trialled then stopped. For example, a toddler group

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which was difficult to maintain regular attendance (and therefore payment). Other activities have been maintained such as sessions for older children and arts events.

While Linda's practice resides in a craft discipline - that of textiles - cloth, quilting and similar work, she is very much art orientated and is keen to build profile as an exhibiting artist. This has various pitfalls. One is getting her work into galleries given competition and the alarming rate at which appropriate galleries are closing. The costs of engaging in such exhibitions, especially if there is little payment or sales resulting is making them less attractive to aim at these spaces. The little experience of pursuing public funding has been difficult, time consuming and not very successful. Linda feels that application process is arduous and their group ends up with something that is not really what they wanted to do because they have to mould it to the stringent and perverse requirements of the funders. Sums involved are quite low and cannot be spent on things other those which are tightly prescribed and do not allow creative individuals to develop themselves, their work and the sector in a way which they want.

Linda's main constraint in marketing is resources, particularly time and the ability to travel widely due to family commitments. Although she has experience in marketing and knows what should be done, it is difficult to fit this in around making work which is what she really wants to do with her time. She does, however, set aside time to do administration, accounting and of course some marketing work. Her main forms of marketing are exhibitions with galleries and her website which displays images of her work and shows a history of her exhibitions. She has tried other forms of marketing such as mailouts but these have not been successful. Resources she would find useful would be an idiots' guide to marketing – tailored to the artist/ maker and just a simple and updated list of appropriate outlets for her work.

Linda is familiar with some of the work of the government and third sector but has not read or absorbed that research in depth. She does greatly value the process and use of

research in her work, however, and this is one of the pleasures of it – the finding out of new forms, techniques, histories and their use in developing new work.

Fillis (1999/ 2010) Type

Linda doesn't fall neatly into any Fillis category, in order to do so we need to divide her work as she does into 'art' and 'other'. In art she is clearly a lifestyler leaning toward idealist, not expecting to make money from this work but trying to promote it and herself as an artist as much as possible. For 'other' work, she is both a late developer bringing in experience and skills from her earlier career in corporate accountancy, and an aspirant entrepreneur in seeking opportunities and wanting to develop projects and business ideas in partnership with others.

Burns et al. (2012) Type

Career changer – mid-career change to craft work. However, the Burns et al. typology suggests that career changers possess 'other or no craft' qualification whereas Linda specifically took a degree in art for the purposes of career changing, something which very much impressed the selectors at the prestigious London institution at which she trained.

5.3.17. Participant 17, James, Ceramicist, M, 25.

Pseudonym:	James
Craft/ Title:	Ceramicist
Location:	Rural
Gender:	Male
Age:	25

Training:	Art school
Time working:	2 years.

James is currently living in northern Scotland, previously having a studio placement in a central belt city where he went to art school. He exhibits his work across Scotland, the UK and has had one international show in Europe at a gallery of applied art in a major city.

James developed his ideas and skills at art school where he took a degree in product design, graduating in 2010, having started at an art school nearer his home. He chose this route as he expected to gain practical skills that could lead to employment. His work is informed by environment and questions of ornament and function. While he doesn't necessarily consciously include references or representation of Scotland in his work, he feels that environment is important and that is currently Scotland.

He has been keen to respond to invitations to exhibit and sell his work in commercial galleries and he is happy to use these intermediaries including a specialised Scottish online channel for handcrafted goods. He enjoys engaging with potential audiences/ buyers of his work and is keen to sell it but does not necessarily follow market trends of consumer feedback preferring to produce work that he enjoys and feels is honest.

James has a website he is not particularly happy with but thinks it does the job. He is more pleased with the way others such as the organisations he has worked for or had residencies with record and display his work online. He is interested in communicating with audiences for his work online and in person. He does make use of Facebook with a page for his work but thinks this is limited to the people he already knows and does not engage in online promotion as much as he could.

Most of James's income is derived from teaching and selling some work. He is not keen on applying for grants but does like to look for and apply for opportunities to have residencies where he can meet and do work with others. This has been a fairly recent development since he left university. While he is keen to do this outside of university and already has done in many ways, he is also considering the possibility of postgraduate study that might be more product and service design related, or might be teacher training.

He enjoys his lifestyle at the moment and takes pleasure in doing a variety of work and has been pleased with what he has achieved since graduating less than three years ago. He would like to travel more with his work and hear what people think of his work. While he understands the business and marketing aspect of the sector he works in he is content to focus on producing the work, engaging with people and work diligently and honestly with the materials and skills he has to hand.

Fillis (1999/ 2010) Type

James is most likely an idealist in that he adopts an arts for art's sake position and sees himself as an artist having shows and developing work rather than a business. He has however, noticed opportunities to exibit and sell work and his work has attracted the attention of channel intermediaries where he has been happy to sell with.

Burns et al. (2012) Type

With a first degree in craft recently behind him and work/ residency in a sculpture project, James is a craft careerist, however he is still sketching out his career and is open to options and portfolio working.

5.3.18. Participant 18, Alison, fine artist (painter), F, 36.

Pseudonym:	Alison
Craft/ Title:	Artist – painter
Location:	Town
Gender:	Female
Age:	36
Training:	Art school
Time working:	14 years

Alison is originally from an industrial town in Scotland and the nightscapes of large plants there acted as the inspiration for her work, especially after visiting other cities while doing her art degree at a Scottish art school. Upon graduation she had a lot of interest in her work which was immediately taken up by a (then) new gallery which now trades online. She also worked for this gallery while producing work for them and learned a lot about what value galleries add in the value chain and also much about customers for her work and art in general.

Shortly after graduating, Alison was approached by IKEA. They wanted to mass-produce some of her more abstract works for distribution globally. Initially delighted, she ultimately refused this offer as it didn't feel right at the time. Since then, she has had arrangements with fine art galleries that sell her originals internationally and also sell very high quality lithographs in limited editions. This was a tight contract which she is now free of. Instead, she has a looser arrangement with this company and the original gallery she started out with and sells her work directly to customers, having organised her own shows. The importance of having actual exhibitions – or shows – is

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very important both to meet other artists and other important stakeholders. While she values the role of galleries in the selling of her work, she can see that their power that was once much more powerful has been eroded by customers being keen to engage directly with artists and social media or other forms of electronic communication is making it much more feasible.

Having said that, and even though Alison is have her own limited edition prints made 'so that they are still precious' but more accessible, she prefers to leave the marketing and selling to others. This is because she'd rather paint and finds it difficult to represent and promote her own work. She knows what she should do but has difficulty doing it and finds it easier to do it for others.

Technology-wise, she has developed a certain technique for representing light with certain types of paint, over time. This is her signature trademark and she is keen to use her name on work as well as a logo that she had developed. With regard to online and other electronic media she has had some experience and some success, selling two items through a Facebook posting.

Fillis (1999/ 2010) Type

Although most definitely a fine artist producing paintings, Alison is focused on producing original hand made work. She is perhaps a lifestyler-idealist as she is motivated by her work and does not overtly adopt a business marketing philosophy. However, he is alert to opportunities and has had associations with channel intermediaries that assist distribution in a very commercial way. She has some experience of internationalisation too.

Burns et al. (2012) Type

Very much a craft careerist – first degree in art and started working in the field in a gallery but always producing her own work. Together with Callum, the next participant, Claire is perhaps a wild card/ peripheral participant in this study in that her work is certainly not traditional craft but relies on and negotiates the status of the tangible and handmade by the original/ print dilemma.

5.3.19. Participant 19, Claire, potter, F, 33.

Pseudonym:	Claire
Craft/ Title:	Potter
Location:	City
Gender:	Female
Age:	33
Training:	Art school and PG degree
Time working:	2 years (as potter)

Claire originally studied fine art at art school and made conceptual work. Upon graduation she did various jobs in the creative sector as well as subsistence work in the service sector. Ultimately, she worked in the public sector during her 20s, getting a couple of promotions until her position was made redundant which made her reconsidered what she wanted to be doing and that led her back into something more creative. She had been doing pottery as a hobby while still working in the public sector and had made work at a pottery that provided informal training. Following redundancy

she went back to university to study for a master's degree with the aims of developing a pottery business.

Claire was born in Scotland but had moved around quite a bit as a child. While she considers herself Scottish and that her work is made in Scotland this is not of major interest to her – it's mainly about the work that she is doing and her immediate environment. Perhaps a rural environment would be different to the urban one in which she is currently located. She currently works in a pottery which she shares with other potters – many of them experienced. This is good arrangement for her has she benefits from their support with making and selling her work. The other potters encourage her to value her work, to develop it and price it accordingly. The pottery engages in collaborative promotion and selling practices. There is a small gallery space in the pottery but it receives few visitors. Because of this Claire and colleagues have started using Facebook and have tried to form partnerships with local businesses and have taken samples of work to local places to try and increase footfall in the pottery.

Claire has had some early successes at craft fairs and had her work featured on a TV channel's website because it had been picked up through an online intermediary specialising in craft where she had a presence. This meant she had incredible demand just before Christmas which she couldn't satisfy and led to a temporary interruption in making and selling work and trying to build up more of a collection; previously her work was made up of more random pieces as she tried out new ideas and gained experience.

Branding in general, and personal branding in particular, is something the Claire has been active in developing from an early stage having engaged in workshops run by third sector agencies and by work done during her master's degree course. Initially, she experimented with trading names based on her own name but felt that this was maybe putting distance between her and her work. Although she is happy with 'potter' as a

title and believes she will always be involved in the creative work, she is also mindful that she will necessarily have different roles in the future and doesn't want to be pigeonholed as simply a potter. However, for her pottery, she has developed her own maker's mark and logo which is an idiosyncratic symbol of her own invention.

Fillis (1999/ 2010) Type

Claire is very difficult to categorise precisely under this typology. She is early in her craft career but is art-school educated and therefore not a late developer. She is keen to develop a business that pays, developing a personal brand in her name and mark but understands it will be in conjunction with other work. Idealist-entrepreneur is possibly most appropriate.

Burns et al. (2012) Type

As art may be considered a craft qualification then Claire is a returner.

5.3.20. Participant 20, Callum, business proprietor, handmade cosmetics, M, 33

Pseudonym:	Callum
Craft/ Title:	Business proprietor – handmade cosmetics
Location:	Small town/ city
Gender:	Male
Age:	33
Training:	UG in business/economics and PG degree in IT
Time working:	8 years

Callum is one of the two participants who many not be traditionally described as operating in a core craft sector category, however, the handmade element of his work is very important and he had much experience in selling at craft fairs which makes his example and interesting one for inclusion in this study.

Much of Callum's experiences are within craft circles and he operates a microbusiness in partnership with his mother selling handmade skincare products that are natural and high quality with a strong set of values on the provenance of materials and therefore the brand.

Callum holds a bachelor's degree in Business and economics and worked for some years in his 20s in financial services. Wanting a change from the corporate life he returned to university to complete a master's in Information Technology and following this set up a business in partnership with his mum who was also changing career from the established health sector to alternative therapies such as massage and aromatherapy. Callum takes care of the business side of things and his mum develops the products based on her knowledge of the sector through her other work. They noticed that there was a cultural trend looking for natural, high-quality skincare products that were made in Scotland by small producers.

Location, size of business, commitment to quality and the provenance of ingredients are key elements of the businesses brand. Although not many of the ingredients can be sourced locally, Callum is keen to ensure that they are natural and simple and free from animal testing. This ethical issue is very important to Callum personally and this value is promoted in the business. He realises that skincare is a crowded product category dominated by large multinational organisations and therefore sells directly through craft fairs and similar marketplaces as well as through his website which he has developed himself and with friends who are knowledgeable in search engine optimisation. Most sales are made face-to-face with 10-25 coming through the website. Other channels

have been tried including collaborations with retailers that have prominent tourist locations wishing to stock handmade Scottish-made products but these have not worked out.

Callum considers himself to be a proprietor of a business and is motivated by producing good quality products that satisfy his customers. He has received many compliments on the quality and efficacy of the skincare products from people with skin conditions. He cannot, however, make medicinal claims for them. Callum is motivated by customer satisfaction and by running an efficient and profitable business. This has led him, together with his educational background and involvement with various networks such as a business development charity and a university enterprise scheme to develop his business consciously as a business using branding strategies and focussing on design and packaging as well as looking for sales and markets for his products. Macroeconomic conditions have been tough but he continues to develop his personal selling and marketing skills and learn through experience and talking to people he encounters at craft fairs.

Callum's business represents one form of diversification in craft away from traditional ideas. He sites the perishability and consumability of his products as the main reasons why his work is different from conventional conceptions of craft. However, the idea of making a quality product by hand and selling within the same realm of other hand made products in the microenterprise context makes his work and contribution valuable, especially given that craft diversity is a key motif of recent literature.

Fillis (1999/ 2010) Type

Entrepreneur – very attuned to developing a business and a brand through products.

Burns et al. (2012) Type

Artisan, although possibly not strictly a candidate for this typology as not in a contemporary craft but a craft derivative category.

5.3.21. Participant 21, Beverly, jeweller, F, 53.

Pseudonym:	Beverly
Craft/ Title:	Jeweller
Location:	Village
Gender:	Female
Age:	53
Training:	UG degree in theology, PG Dip. in education and HND Jewellery Making
Time working:	5 years as jeweller

Beverly is a jewellery maker and retailer, having a shop and workshop in the main street of a picturesque village which is popular with tourists. She is a career changer, having previously been a secondary school teacher with a degree in theology and a teaching qualification. She had done some enterprise work while teaching which included some making of jewellery but when she left teaching she took an HNC in jewellery design and production. While she liked teaching, she loves jewellery and felt that running her own business could perhaps give more flexibility for family life. As a child she had moved around the UK, mainly England, with her father's work who had then returned to Scotland upon retirement. Her husband's work had also seen her own

family move around quite a bit but eventually they settled in one place which is when she decided to take a course in jewellery design and start her business.

Beverly feels very fortunate and that chance and serendipity played an important role in the success of her business and its location. Her current shop was selected by her as a possible premises when planning her business during the college course. She initially had a small business development premises for 5 years then was able to move to the shop she had initially identified when it became available. Another student on the HNC course joined her as a full time employee when she started the business and is still with her 7 years later. The relationship works well – Beverly describes her assistant as like another one of her children and that the two work so well together they have an almost telepathic connection. Beverly is consequently keen to give the security of a full-time job and to allow her assistant to develop their own skills and their own work as an individual within Beverly's business. On the subject of ethics and sustainability, Beverly is investigating ethically-sourced materials and is keen to build strong and equal relationships with suppliers, retailers and, of course, customers.

In making the move to the current space, apart from having accommodation for making work, the location of the shop afforded a good retail space in a village which has no competition. There are some shops that do stock handcrafted work but Beverly is keen not to compete with other categories of craft and sticks exclusively to jewellery. She does have a selection of handmade cards because she personally knows the maker and such items complement jewellery that may be bought as a gift, often at the last minute. While she sells her own work and that of her assistant, Beverly is keen to bring in the work of other makers and delights in the variety, quality and personal stories behind each maker. She gathers and shares information about the makers of the jewellery and actively promotes their story.

Other channels of distribution of Beverly's work are carefully selected craft fairs, trade fairs and third-party retailers similar to her own space. There is much reciprocity between maker/ retailers and Beverly recognises the value such retailers can add to her work and her ability to satisfy specific market segments given that she can see both sides being a maker and a retailer. Much of this tripartite distribution structure is curated - sometimes by invitation only – which offers further assurances of quality and success to both producers and consumers. She has found that certain of these events are very successful and that she has built up effective relationships with other makers and, of course, customers, who will return year after year and make repeat purchases. She is therefore keen to offer new designs and collections on a regular basis and when hosting collections of others' work at her own gallery does so around a connecting theme that she knows will appeal to the customers that like her work.

On the subject of marketing research and consumer intelligence, Beverly has a clear idea of the market segment she appeals to. Her work is not sparkly and pink or particularly girly. It is for gown up women who are independent, professional, with their own (good) incomes that like to treat themselves to something unique at affordable prices. The youngest age band is 35-40 and she can identify potential customers on sight – they usually have a nice pair of earrings and are well-presented, confident, professional women. As such, Beverly communicates with her core customer segment appropriately – having a regularly updated website, email marketing and for those ladies who are potentially not adopters of computer technology, printed matter that is mailed out. Beverly accepts that Facebook is an emerging source of communication for potential customers at the younger end of the spectrum and has her assistant working on building a Facebook presence. Most other marketing communications are low key. Some small ads are places with local papers and newsletters as she finds these are effective and she has a strong local following and is also committed to the local area and supporting the high street. This is why she does not and does not plan to sell online

through her website – the website is important but only for communicating information, acting as an online showroom and driving people to visit her retail space or other retailers with which she is stocked.

Beverly is settled in her location and satisfied – in fact delighted with the way her business is going. She has no issue with the selling of her work in the sense of the art/ business divide and simply revels in producing and retailing specific types of jewellery to specific types of customer. She is a self-confessed obsessive over jewellery and visits international trade shows for supplies of gemstones and inspiration. Her current scale and level of business is more than enough for her and she is not tempted by deliberate internationalisation. While she is interested (and would be flattered) to have her work in international exhibitions, she feels regular export would be administratively complicated and that she has sufficient business within the UK. As her shop is located in an area which is popular with tourists, she is engaged in indirect export by selling to tourists.

Scottishness and location in Scotland are important to Beverly in the sense that she believes that there are many positive associations with the Scottish tradition of making and of making education and in excellence and diversity of contemporary makers. However, she is keen not to go down the 'thistly' or 'Celticy' route which is often mass produced elsewhere than Scotland and which she feels tarnishes the reputation of that which is contemporary, handmade and quality in Scottish jewellery making. Although having had a semi-nomadic existence, Beverly does identify as Scottish and is now settled in Scotland. A recent collection of her work is based on the shape and textures of a local landmark. This was popular with locals and visitors and quickly sold out so perhaps this kind of identification of place within her work is the element which show value and concept that is popular with consumers without being overtly nation branded

in a more conventional way which is typified by more stereotypical and romantic Scottish iconography.

In line with her obsession with jewellery and jewellers as personal brands, Beverly reads a lot on jewellery and jewellery makers and has a lot of books and magazines. She also likes to see exhibitions and visit galleries and shops wherever she goes. She values and engages with a category specific trade body and is please with the work of Craft Scotland, appreciating their information and opportunities. Other research she is not familiar with but would be interested in learning more but feels there may be an access issue, particularly with regard to academic research.

Fillis (1999/ 2010) Type

Entrepreneur, especially in developing networks but also has elements of the idealist and the lifestyler too. Enthusiasm for category and others' work.

Burns et al. (2012) Type

Late developer.

5.3.22. Participant 22, Louise, potter, F, 33.

Pseudonym:	Louise
Craft/ Title:	Potter
Location:	Hamlet
Gender:	Female
Age:	33

Training:	UG degree in ceramics plus an 18 month apprenticeship
Time working:	10 years

Louise likes to make pots, brown pots, which are made in the country in a country pottery and are intended to for use and to be enjoyed. While the materials and techniques are established she likes to evolve the craft of making through design and although she does not think of herself as a highly decorative maker, the pots do include designs, patterns and decoration.

Louise was not born in Scotland but has some ancestral links and her parents retired to Scotland. She was brought up in northern England and driven by a desire to make things and an early interest in art and drawing studied 3D design at university there. Initially, she was interested in jewellery and metal smithing but was put off by the noise and the environment of that workshop and was instead seduced by clay and making ceramics.

Following university she sought an apprenticeship to improve her skills and gain experience in a country pottery. This was difficult and she sent numerous letters to numerous potters. Mostly, potteries were too small to take on any or any more apprentices or they were winding down. Luckily, however, she managed to gain an 18 month stint with a potter near to where her parents had retired and considers this an important opportunity in her career learning lots from a master potter but perhaps little in the way of business skills. Following this time, with financial and business advice support from the Prince's Scottish Youth Business Trust, she set up on her own in space on the outskirts of a town shared with other retailers including a café. This wasn't ideal and didn't achieve the right kind of environment for making or for attracting customers that would buy. From this location, Louise moved to her current location which is a unit in a converted barn on a farm which has plenty of space and while it is off the beaten

track has both good working space and some retail space for those customers who wish to seek out her work.

Louise does not consider that she does marketing in any planned or good way but her organic approach has seen her adopt many effective techniques over the time she has been trading, often using the power of online technology. She has developed her web presence from just doing emails to having her own well-developed site that includes a blog and user-generated content such as images of her work in their new homes. She sells through a specialist craft online intermediary and has developed strong connections with certain galleries/ retailers over the time she has been making. This has involved assessing the value of the third-party retailers and reducing the number to only those that sell her work well – this is both in terms of sales and the environment in which they are sold – is it the kind of environment which is going to represent her work well? Other forms of marketing promotion are writing for crafts magazines and submitting work for exhibitions both in the UK and further afield including the USA. Indeed, her experience exhibiting in a gallery in the USA resulted in her taking part in a special pottery event in the USA where she sold a large amount of work because there was such a concentration of people interested in buying pottery. She has experience of smaller scales and mixed-category events in Scotland as well as open studio events which have been successful.

Currently, Louise is running to full capacity and is satisfied with her level of work. She would like to be able to bring in an apprentice, and if she had any spare time to do a research master's looking at old pots. But time and capacity are issues for Louise which is why she only sells a relatively small proportion of work online through a specialist retailer whom she trusts to know what they are doing. Her chosen intermediary is run by someone heavily involved and experience in craft events in

England. She had trialled others but she did not like the way her work was presented including the language used to describe it.

Louise has had mixed experiences of those external bodies who are responsible for helping businesses and specifically for those that are there to help craft businesses. PSYBT was helpful in the beginning and links from this and local heritage links have been good for her business even though she does not make reproductions. A major issue for exporting her work came from HMRC and other supposed government advice lines because nobody seemed to know how much it would cost to export goods. From a craft point of view, she finds greater benefit from category-specific associations because they have a greater understanding of her work and its context even though internal hierarchies also exist within ceramics. Other, more general bodies such as Creative Scotland or Craft Scotland she feels just don't have a good-enough understanding of her type of work within the broader context. She would welcome greater understanding from such bodies and explication of what their role is and why her particular type of work which they don't consider contemporary. While Louise involves traditional techniques she feels it has a contemporary twist in the way in which she is making it now, and does not make reproduction work.

Louise's story demonstrates that a individual creative producer can develop organically and effectively to be successful in a remote rural area making and selling work which is handmade and traditional in essence but evolutionary in both her design, making and selling. She has adopted technology and marketing/ business techniques to effectively to create value in work and reach a level of success with which she is happy. She makes what she wants to make in the sense of the artist/ craftsperson independence and motivation but she has also effectively satisfied a niche market through careful development of products, channels and communications.

Fillis (1999/ 2010) Type

Mostly an entrepreneur but one who believes in evolution of craft and slow steady growth.

Burns et al. (2012) Type

Craft Careerist – from art school to an apprenticeship to starting out on own and developing a business in a specific location.

5.3.23. Summary of Typology Assessments

While some of the participants are easily categorised using both the Fillis (1999/ 2010) and Burns et al. typologies given their respective criteria, some particpants as they present in this study are not so easily categorised. Problems occur with the strict criteria applied due to career stage and education level (Burns et al. 2012) or when participants mindfully compartmentalise two or more aspects of their career occupations (one part for art, one for business and earning). Other particpants as seen here may exhibit a mixture of the categories' criteria and not been easily assessed according to them. Due to these findings it could be suggested that current typologies could be extended or new typologies drawn up to account for the development of phenomena as exhibited through the narratives of the participants of this study. Particular examples are the entrepreneurs who are conflicted by a lack of resources to be that but may not have the characteristics of other categories, or the career changers who may or may not have a formal art/ craft education but who develop entrepreneurial lifestyle careers around retirement and family life. They may be squeezed in but do not sit comfortably in this typology which his built around the career stage and level of education in asserting status and quality when many highly skilled and educated in various other ways that makes them successful craft microbusinesses.

5.4. THEMATIC ANALYSIS OF PARTICIPANT INTERVIEWS

5.4.1. Introduction

This study is concerned with revealing a deeper understanding of how current individual creative producers (ICPs) produce value in their work and their name through narrative, specifically within the craft sector. This is achieved through generating narratives of a selection of those creative producers through interviews which examine their experience through personal lifestory/ biography, their experience and use of marketing, their relationship with technology and their interaction with others. As an inductive, broadly phenomenological, investigation using interdisciplinary research tools, the perception of participants will be treated with respect and sensitivity in order that their contributions are represented fairly and honestly with the confines of this section. The co-creation of narratives will ultimately be the ultimate aim in order to offer deep understanding and appreciation of the experience and process of the participants' work.

At this juncture it is important to revisit the original research objectives and attendant questions:

The two aims of this thesis are:

1. To make an original contribution to knowledge about the personal branding and microenterprise behaviour of creative producers, specifically Scottish craft producers, through exploratory qualitative research.

2. To provide information and knowledge that may also be of use beyond the marketing academy - to related academic disciplines and policy, but particularly for practice.

The main research question (RQ) of this thesis is:

1. How do individual creative owner managers engaged in the production of handmade products in Scotland create and narrate value in their work?

In order to address this main question, the additional research questions have been posed in order to elaborate the area of study and to provide platforms for inductive investigation:

1. What are craft practitioners' understandings and experiences of marketing and how do they see themselves developing their livelihood and personal brand narrative?

2. How does technology and technological innovation both in production and in business/ marketing operations affect producers' practice?

3. What is the producers' experience of assistance agencies and research (academic and professional) in the course of their work?

4. What emergent themes have become significant in recent times in the sector and how might we further investigate them?

5.4.2. Mode of Presentation and Analysis

The first part of this chapter has presented short case stories of each participant or participant firm which I wrote using information given by the participants from interactions we had over the course of the research project. These stories were passed back to the participants for comment and approval. They act as an introduction to each participant but include little or no reported speech from the interviews and only slight discussion and analysis. This second half of the findings chapter will follow the order of the themes of the interview guide in order to promote organisation and linearity for

accessible comprehension. However, as might be expected, the nature of the semi-structured interviews meant that individual interviews – almost all of them – did not flow in the same way. Once this linear discussion has been effected the concluding discussion chapter will offer the outcomes of the research in a discursive integrative fashion in view of extant research.

Each section will form a narrative representing the participants' experience or perception and interpreted by me. While this can only represent the social reality constructed by the participants and myself as researcher it is done with the benefit of a prolonged and rigorous qualitative methodology of collecting, storing, coding and analysing the data in conjunction with literature and between responses in the same data set. The software allows points of saturation to be simply but effectively identified by the frequency that the code was applied. Although some of the less-frequently applied codes will no doubt have interesting perspectives and information to offer and may well be included in this thesis and future research outputs, gives a focus and limits of a doctoral thesis, the topics identified by only the most frequently used codes will be examined here. Comparing, contrasting, spotting recurrent experiences and demonstrating points through exemplary quotes and reference to supporting work will allow a robust and meaningful narrative to emerge (Spiggle 1994).

5.5. BIOGRAPHY: THE PARTICIPANT'S BACKGROUND, TRAINING, AND SELF-CONCEPT.

The first two research questions, regarding the narration of value and experience of marketing what broached by asking participants how they arrived at where they are today, what labels they self-apply to their practice and what drives them to do what they do. This is the essential element of this study and key in building meaning in the context for the theory through practice. The aim of this the first part of the interview was both to act as an introductory 'ice breaker' during the interviews but also to get the participants to tell their story in their own way (Stern et al. 1998). Although questions

asked were scripted in an interview guide, I added additional ad-hoc questions and prompts in response to the informants' narratives and thus the intention was to generate a natural story which would both elicit information about career path and identity but also be analysable in the way in which the narrative was produced and mediated by the participant and therefore open to interpretation, comparison with other cases and therefore deeper analysis (Wengraf 2001; McCracken 1988; Kvale 1983; Fillis 2006a; Didiccio & Bloom 2006).

5.5.1. Beginnings, Motivation and Aspiration

Starting at the beginning seems to be a relevant place to start for any story even though some of the interviews began in medias race, like Ian's, who began by telling the researcher about what he was doing this week and what he did in an average week rather than beginning at an earlier time in his life or starting with what he would call himself. For him, it was about the here and now, the next project, the next thing – the *doing* not the thinking or the theory so in that sense it was literally what he did as supported by the work of Dormer (1992). It took a while before we got back into the origins of his work and he began with his art school education and how he became a weaver and built his interests. As he tells me:

> I won [a] travel award I went to Australia and America for about 18 months but mainly stayed in Australia and that's when I started doing teaching. I taught at [an art school], I did a residency there and part of the programme there was to do some teaching of their undergrads so I did that. Came back in the late '90s, ended up in [this city], opened up a studio and I didn't know I wanted to be a weaver then, it was just in needed to have a studio but what type of studio it was I wasn't quite sure. But I ended up weaving and then I ended up teaching in - I had a mental year where I was teaching in [four different cities] in a week. Ian, P. 14.

The early part of Ian's career relied upon opportunities in higher education, travel and his own motivation to try and get teaching work while developing his own practice. His motivation is more the doing of *something* – not in a specific category or discipline

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– and having variety. The element of chance and organic growth is also apparent. As a result of rejection of his work by the established galleries of craft he entered into a retail experiment of his own with a partner which worked out to be a successful example of producers creating disintermediation the market or organic entrepreneurship:

> [the shop] just kind of grew and grew and it just developed and it's like developed and it's 2013 and it's like, shit, we've got a shop. How did that happen? And it *has* grown fairly organically, we never sat down and said let's do this, it's just kind of happened. And yeah, we're in it for the long run, we've just taken another ten year lease with the shop so we'll be here for at least another – I think it was two years ago that we signed that so we'll be here for at least another eight years and see what happens after that. Ian, P. 14.

From such beginnings, Ian's lifestyle developed as a work lifestyle where his various portfolio work practices, social practices and consumption practice meld into one narrative. When asked what label he would attach to himself he says:

> Probably a facilitator more than anything else. I mean, I don't, I kind of see -- this will sound so terribly wanky, when I -- I don't see -- I find it very difficult to unpick it all; I just see it as *one* thing. For me it's about lifestyle; it's a lifestyle choice. It's not quite a sexuality [laughs] but it's a lifestyle choice because the shop feeds my practice, my practice feeds my teaching, my teaching feeds my practice, my practice feeds the shop, it's all kind of linked in together, it's how I kind of live my life, it's the products that I use every day in my own life, it's the products that I wear, it's the products that I purchase, it's how I teach, how I talk to my students. I'm not saying it's right, I'm not saying that I get it right but I do... and some that's very contradictory because I *will* shop in IKEA and I *will* buy things from John Lewis *but*, but predominantly I know where I don't shop; but I will go and use these places. So there's something about maybe things that are handmade or there's things that are about being *well* made, there's things are well *crafted*; there the stories behind it and that's what the shop's about as well - it's the stories behind it all. Ian, P. 14.

While this is a long passage it's one which really encapsulates and exemplifies this participant's way of being in relation to his work and life. The most pleasing thing is that without prompting is that he invokes the idea of stories behind the handcrafted or well-made items and relates these to the individuals. There is both the questioning of his behaviour but acceptance of existing within a larger context – the inescapability of mass production and established capitalist modes of production but also the will and the

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enjoyment of the living of narratives; the realisation that the value and the pleasure and the fulfilment emerges from the stories that people can relate to. His choice of verb 'it's difficult to unpick it all' is a notable metaphor and leads to the idea of a well-crafted, well made, woven story.

Linda, Ash and Austin share similarities in that social pressures – mainly from the institutions of the family and of education sent them down a particular route initially in their working lives but it didn't stop them ultimately:

> I was academic – numerate - so I got pushed down to the science, maths line at school and I ended up doing a degree in accountancy because I couldn't think what else I wanted to do and became a chartered accountant because it was a job, and I needed a job. And eventually I stopped working really long hours and went to an evening class in textiles and within three months I knew that's what I wanted to do. And I threw in my job and got a place on a foundation course heavily advised by the textiles tutors to which one to apply to. And I don't know if they took me on the basis of my portfolio but I think it was more on the basis I was willing to throw in a good accountancy job to do art because I didn't have much to show them, I wouldn't have got into any of the big art schools. Linda, P.16).

Linda's major life change coincided with moving away from an international city to a rural Scottish location where she started a family and this was an intentional shift. Major life changes can signify new beginnings in craft narratives and Ash's story is also demonstrative of a major life change and one which harks back to a sort of inheritance. Ash's father was a cabinetmaker, a highly skilled craft occupation that he told me about in our initial phone call which generated the common ground that this had been my grandfather's training even though he had other work. Ash's parents had wanted something 'better' for their son and he, like Linda, became an accountant but had had a full and successful career in corporate business and been able to retire early. His father's 'main objective was that [he] wouldn't work with my hands for some reason' but upon retirement:

> I did it as something to do, a little bit because my father I suppose because [my wife] was given a gift of a very interesting box which is mostly what I do but

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now I'm doing more than that. And I began and made boxes and people started to turn up. Initially friends, then neighbours and then by word of mouth really I started selling these things. I now have a website, I've been a member of [an association] for about three years; I've been on the committee for one year. I've just put together and run the annual exhibition [...] We do that every year, so I'm really into this, thoroughly enjoying it. I enjoyed what I did before, I wouldn't change that but I really feel I've been given a second life with this thing. Ash, P. 13.

Again, organic growth, the role of chance and the pleasure in making something that people want and enjoy in a process that is enthralling and engaging and perhaps gives further voice to the typologies proposed initially by Fillis (1999/ 2010) – *the late developer – and by* Burns et al. Austin's experience is similar in many ways but he stuck to his own personal aspirations more rigidly from the outset:

I think I can say because this has just crystallised in my mind after 60 years - or so 50 anyway - although I have academic leanings, I think my parents wanted me to do something academic - something high flying and so on and I always wanted to be some sort of master craftsman and the two ideas never met let alone overlapped between my parents and myself. But, over the years, my mother's died now, but at the time when she said this was about 10 years ago, she sort of said to me rather crossly "well, you always wanted to do that didn't you?" as if she'd just lost an argument [laughs]. But a lot of people who are in this sort of situation, I know people who are absolutely super cabinet makers or they do marquetry they do sort of specialized crafts and their elders are always onto them to get a proper job [laughs] whereas as it's turned out the proper jobs have been going down like ninepins like 'get a job in a bank … with a local authority' what they were going on about is job security because there'd been such a fear of insecurity in their childhoods probably. Austin, P. 4

For the participants, their need for creativity and challenges and to do their own thing, the thing they felt they were good at or destined to be. Jane, like other participants who did not change career or have a previous career before their craft business's example, is typical:

Just, I don't know, it feels like quite a natural progression to this point. I've never made any particular… Well, obviously going to art college and things, well, that was a particular decision. It just felt the only thing to do. Jane, P. 2.

This almost deterministic sense of a calling, of nothing else to do other than to practice the art of making is an important theme which also speaks to a sense of serendipity, or

magic in the life stories and construction of the personal brand. This is not to say that the individuals have not worked hard, been proactive in the development of their work and their career development but that they also believe in what is meant to be will happen and that there is an element beyond the planned that allows them to succeed.

5.5.2. Training and Education and/ or learning from Experience

Education and training is a prominent theme in the participants' experience, and in line with previous studies, there was a high level of educational and training and achievement behind and planned in front of them (McAuley & Fillis 2002/4; Burns et al. 2012). Training/ education was the most used subcode, and while it might had several applications, i.e., formal education/ training, apprenticeships and the delivery of training and education, it is clearly something that is a key feature of participants narratives, is a preoccupation and something that is part of their identity which is worthy of deeper scrutiny. While art school was a predominant background of the participant group, notable exceptions in the case of career or retiree starters did not possess an art/ design/ craft education. Instead they brought considerable knowledge and experience from other backgrounds and contributed these to their work and that of others in the form of alliances and producer-led organisations. Of the art-school trained participants, many ended up gaining their making skills through on-going means either through placements and apprenticeships or through learning by doing. The theme of learning from experience and experimentation also came to the fore and participants saw their work as a continual process of development, of evolution – it was dynamic not static and involved pleasure in both making – achieving virtuoso skill - and of interacting with people as well as getting better at what they did, developing what they did and not getting stuck in a rut. The idea of what should be provided to aspirant craft producers was an on-going concern – and somewhat ironically it was the lack of

provision for providing the hand skills training that was the major concern in conjunction with the lack of facilities for learning and practising such skills.

As while most participants had had an art school training in various categories or art, design and craft subjects, there were a few notable exceptions. Ash had avoided the 'working with his hands' career that his parents but then returned to it with considerable commercial experience whereas Austin has had considerable training and experience through informal and formal apprenticeships and college course and had once wanted to go to university. This didn't work out for him but instead he achieved satisfaction through work and mastering his craft.

5.5.3. Work Preferences, Schedule and Character

This section puts together the theme of work preferences (participants' preferred way of working) and Work Schedule and Character (how it actually is in reality). There will of course be some crossover in the two codes where participants feel that their preferences meet the realities of work. However, there was considerable divergence in time to do what they wanted and doing things they thought were necessary or unavoidable instead of making work. This topic often intersected Time* and resource limitations of microenterprises where dependency on owner/manager resources is well documented (Fillis 2000, 2003, 2010; Berthon 2008 and Fraser 2013). As Amy explains:

> I want to be in a position where I don't have to work 80 hours a week, 90 hours a week; I work crazy hours. This morning I have been up since 4.30am and will be working till 11 in the night. So, it is brutal and I can't continue for long *but* I'm also not going to let the opportunities of being, you know, getting all of this media attention and what not to go past me because that would be *stupid* and if I want to be in it for the long haul I *have* to invest the time now. Amy, P. 15.

The theme of long hours and of pottering and developing, of being engrossed in the making for long periods that makes the work as Eleanor puts it 'hard on your body' can also be hard on family too as is echoed by Jane in her interview where she tells of late

nights researching and designing not to mention long hours in the workshop. The work of Burns et al. (2012) supports the idea of such obsessional working practices and shows that Scottish makers work slightly longer hours than their counterparts in the other nations of the United Kingdom.

5.5.4. The Tension Between Art and Business

As established in various studies Littrell 1991; Meamber 2000; Bain 2005; Eikhof 2007; Gill & Pratt 2008 within creative economy discourse there abound debates on the precarity of creative work - whatever subsector it might exist within – and therefore the tension between autonomy both creative and personal and the work that is created. As De Peuter (2011) puts it those concerned with the neoliberal ideals purported in the freedom of individual autonomy of microenterprise, particularly within creative sector, overlook the potential disadvantages this may have. In the course of this research, the art/ business tension and general perceived problems of operating as a microenterprise with the sector, were explored to see if they were still relevant and how they fitted in with personal brand narration if at all. As Jennifer puts it:

> There is and there is always a bit of compromise that you have to make and like I say, I would love to just paint and play with clay and make some kind of arty stuff all day long but that's not always what people are going to want so... So I am lucky to be able to do a bit of that stuff when I have got time and I am doing -- I do commission work which involves lot of really challenging and interesting work. And sometimes I am painting massive tiles panels as wells so I think I am really lucky to be able to be paid to do that kind of stuff. But the everyday bread and butter is *this* stuff and that's why you have to – and that's the compromise – and it's a big compromise because as I say, it just feel like you are on a treadmill some time just sticking handles on mugs and we do sell a lot of cups and mugs. And there is times when I just think 'Oh I would love to just get off this treadmill and just do some other research or just develop some new products or just paint' – you know, just paint for the sake of painting but I can't because I have got a family to bring up and overheads to pay for. So yeah that's the biggest compromise. And the thought of actually selling my designs or products to a company to reproduce or to try and get anyone to do what I do, it's almost impossible. Jennifer, P. 11.

Classified as the entrepreneur type as per Fillis (1999; 2010), Jennifer is both market-orientated and does the work she believes will sell, but is also idealist in that she will not sell out her designs to a larger company in order to exploit her creativity in a way that would remove her from the design & making process and marketing channel control.

5.5.5. Product-Person Link

The final emergent theme which was prevalent by frequency of coding was Product-person link* indicating a direct link between the personal identity or at least the person and their work. In the case of the craft, this idea is almost too obvious to deal with but for the purposes of this investigation is must be looked at in greater detail.   The product-person link often intersects with the personal brand code and therefore is an important theme to examine within the topic of personal brand narratives within the context of this thesis. It is the link for producer and consumer and some interesting points of view were shared by participants about their relationship with their products and how these interacted with customers.

 Other participants created separate brands for income-generating projects which did not use their name [Jessica P. 7; Heather P. 3; Ian P. 14] whereas others made particular and use of their name operating as a lone maker [Emily P. 12] or as a maker/ retailer where there were employees in a small studio formation [Robert and Olivia P. 5 and Beverly P. 21]

5.6. MARKETING: PARTICIPANT'S UNDERSTANDING, USE AND EXPERIENCE

This interview theme was intended to further the participant's story through their conception and practice of marketing. As marketing methods have been much surveyed and discussed in both the practice and academic literature, particularly in the socio-economic surveys (Knott 1994; McAuley & Fillis 2004; Burns et al. 2012), but not

necessarily specifically explored in great depth by qualitative methods, this was therefore deemed important to do. Additionally, Burns et al. (2012) identify that craft producers want to know more and gain assistance with marketing (including digital marketing and web design) but it is not specified what particular problems or desires they have for development. Moreover, although some discussion is given for 'routes to market' and marketing strategies (Burns 2012 pp. 106-107), fine grain detail is absent and therefore an exploration of the experience of participants' stories of marketing success or difficulty – or just what they do, have done and aspire to do can provide insights into the way in which marketing operates within the sector.

Along with the Biography topic, Marketing as an overall parent topic and its subcodes was applied to 1558 text segments. From this, there emerged a greater number of 'hot' topics as indicated by high frequencies of application to text segments and intersections with other codes. They will be discussed and exemplified in the following sections. The points of intersection between Biography and Marketing topics indicate that product-person link, identity issues including place/ location issues and the marketing narratives, particularly Place- and Co- branding and Personal Branding were found to be significant in number and quality. This could be apportioned to researcher bias in that that is what is being looked for and that is what the interviews were set up and therefore interpretation will necessarily follow. While this is a fair criticism in some ways, the researcher was careful not to ask closed or leading initial questions as per the Sample Interview Guide (Appendix 3) and recommendations from the literature (De Santis 1979; Kvale 1983; McCracken 1988).

Discussions on marketing varied enormously but all were interesting and either explicitly or implicitly dealt which the whole gamut of marketing practice and theory. Some participants were using marketing speak or jargon quite comfortably and referring to business practices and demonstrating a broad knowledge of macro- and

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microeconomic factors, consumer demographics and segmentation in addition to strategy and return on marketing investment. Even those who did not use the language did the theory in practice, organically with improvisation and creativity while they gained pleasure from their work.

So, although it was part of my approach to share with participants that I *wasn't* or at least I said I wasn't a corporate marketing kind of researcher, but knowing that I was from a marketing department in a university's management school, the participants generally had a view on, or at least some forewarning. In Robert and Olivia's case they had prepared an incredible amount of printed matter and made a list of notes they wanted to share with me on their marketing practice. They had amazed themselves as they'd not thought they really did marketing just they had a workshop, a shop and engaged in a few activities. Olivia actually had an educational background in arts marketing but begins:

> First of all I mean because of Robert's reputation and because of his longevity in the business and how long -- how long he has been here -- word of mouth is our best -- our best marketing tool or whatever. Olivia, P. 5

But Robert is keen to point out Olivia's skill and work in the communications and the responsiveness to requests for material for media when it is called for at short notice because there is an institution in the news that Robert has perhaps done some work for before but Olivia places this on luck and the generosity of editors:

> we are so lucky we have these organizations that are constantly contacting us wanting material, wanting publicity shots, stories you know I'd get an email saying [are there] any stories about anything you've done for churches or any stories about … and then they get it published and you know that's very helpful. Olivia. P. 5.

Clearly, while there may not be an established marketing plan or strategy, Olivia is very alert to the possibility of good free publicity and has built up good networks with local and other medias that can trust her to supply good quality and timely copy and other

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content that links in with the various high-profile clients they have had. This said, the other end of the spectrum is not being exclusively at the high end. Accessibility and localism, as with other participants is very dear to Robert and Olivia. The meaning and the market is not just the prestigious high-value commissions but also objects which are affordable and which may be bought in the shop for just a few pounds but which are valuable to individuals:

> It's very important that we have a whole range of commissions so I mean you know we do -- we do a little tiny charms for someone's birthday for a charm bracelet and that's just as important as the big ones and people know they can come here and you know not have to spend thousands of pounds to get something special that's a family thing/ heirloom. Olivia, P. 5.

It would be easy, or certainly feasible for Robert and Olivia to market skim, effecting premium pricing. In fact, it would usually be necessary to ascertain a certain level of perceived brand value as Emily described her experience of learning about marketing and branding while working for an upmarket jewellers as an in-house silversmith:

> I am kind of feeling my way working for myself but you know all those years I worked for them there was a lot of emphasis put on brand and marketing and I mean they kind of had to get away with charging what we did for things that they sold. So I kind of … that was maybe that was drummed into me more than for somebody who is starting fresh from university. So you know, I've got a bit of experience working within a big company, a big player. Emily, P. 9

So while in theory, Emily knows how to build a brand having had this experience as 'nameless drone' (Spielmann 2002) as a worker within a well-known studio/ retailer but in practice as a lone business person finds the reality much more difficult to achieve even though she possesses skills that have attracted attention from international bodies.

5.7. MARKETING FINDINGS SUMMARY

One of the key questions for this study was to discover what craft producers understood by marketing, how they used it (if at all) and how they wished to know more and use it in their work. In order to do this it was proposed to examine activity through the

elaboration of the participants' experience and opinions. The most important themes that emanated from the marketing section of the empirical research were:

- Natural or mindful adoption of marketing practice

- Effective experimentation, adoption and adaptation of methods, channels and technology

- General willingness to engage and be open to new possibilities for work.

- Comfort with the business of making work (vast majority of cases) or separation through product/ service segmentation i.e. doing one thing for income that did not jeopardise artist or creative will and sensibilities then doing artist things without intention of selling or disillusionment if they didn't sell.

- Openness, generosity, positivity, modesty, enthusiasm, passion – not being elitist, accessible (but still doing showpiece commissions too).

5.7.1. Marketing Channels – tradition and new forms

The route to market for individual creative producers has been fraught with danger - to use the metaphor of the travelling journeyman - for some time. Mostly, wealthy capitalistic intermediaries have promoted and controlled the channels and therefore heavily influenced the market since the renaissance and this has been examined within the marketing academy with reference from Caravaggio (Drummond 2006) to Warhol Kerrigan et al 2011 and franchised artists such as Thomas Kincade (Schroeder 2006). These articles introduce the idea of artist-producer as brand and have also implied the mastery of production and marketing in the case of the artist Damien Hirst (Banks 2010). Therefore, the possibility for 1) producer branding and; b) direct channels or at least more open channels are now emerging for individual producers and may facilitate a greater opportunity (or need) for personal branding and marketing expertise. Much of

the interviews and much of the participants' marketing strategies were in some way connected with getting their work to appropriate customers with sufficient ease and profit. While participants appreciated the work of intermediaries such as good shops and galleries, they also found issue with the terms of business, the extent and success of intermediaries, particularly ecommerce intermediaries which are growing in category specialisation but perhaps not in sales. Direct channels were desired but found difficult because time spent selling is time not making and therefore there is both the tension of not doing what is preferred to the individual maker, what gives them pleasure and what is necessary to do in order to develop work and satisfy demand. Some participants had difficulty keeping up with demand which suggests that they had a ready market but had perhaps not adjusted their working practices or marketing strategy to cope with it. Overall, there was a distinct engagement with traditional forms of distribution, particularly gallery and exhibition whether art/ craft/ public or commercial. The event and the place were of importance to the participants and they considered their experience and their aspiration in these terms. Direct channels, or at least more direct engagement with consumers was present as too was the idea of establishing their own retail spaces that could double as working spaces so that potential customers might view the making element as part of the shopping experience. 'Own retail' was not something that was specifically sought out in the participant recruitment stage and yet it turned out to be a major component of those who participated. And those who did not have their own (or shared) retail function on a full-time basis were enthusiastic or willing to take part in open studios events that allowed them to engage with the public and to have the potential of selling directly. For most, apart from Callum and Amy who were seeking volume given the reproducibility – either real or virtual of their products – online selling either their own or through an intermediary was not favoured. This was partly a demand issue (they couldn't keep up with it), partly a technical or time issue (they didn't have the wherewithal to do it, even with an intermediary) and perhaps

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consequently and most importantly an issue of value (they felt that availability cheapened their work).

5.8. CONSUMER RESPONSE, INVOLVEMENT AND FEEDBACK

This code was one of the most significant single subcode by number being applied to 72 text segments and even though this was a specific element of the interview guide, it shows that individual creative producers are more involved or at least concerned with what consumers interaction contrary to some stereotypes. That said, this code was often used in conjunction with apprehension about interaction with (particularly) direct interaction with prospective customers as this entertaining interaction I had with Ian illustrates:

> Ian: [T]here's two trains of thought, like the best person to sell your work is you because you made it but then I also know there's another group of makers that just hate that sort of thing. Like they'll go and do a trade show and they can't stand it.
>
> Me: Maybe very adept at the making but --
>
> Ian: Oh, they can be fantastic makers but they're just shit at the verbal communication with the customers; it just makes them very nervous. I know some that have to pretend to be someone else.
>
> Me: That's great!
>
> Ian: No, no [yes] they'll kind of make up the story of 'oh, I'm so and so from somewhere else' just -- it's almost like role playing, so that they can *do* the selling when they do a trade show. And they just find it really, really difficult and you do have to have a bit of a thick skin because I mean, I have done trade shows where I've been basically told my work was shite by a potential retailer. I don't take that as offense. I just think they're not the right customer, you're not the right retailer so… Next! You know, it's like it doesn't bother me.

This highlights both the very personal and conflicted connection producers might have with their products in an exchange environment with people whose only function/ motivation is the further exchange of their work and it also demonstrates the attitude of an experienced, confident producer who is able to see beyond that conflict and realise

that not everyone will like their work. But although Ian has his own retail space as does Beverly, there is still the interest and need to connect with other retailers who can offer greater reach and add value by both promoting the producers and selling their work quickly and in good volume. Robert is not as concerned with using other retailers, they are perhaps more desirous of showing his work because of the power of his personal brand. But in the case of the Crafts Council's annual Collect exhibition in London:

> it tends to be galleries that are showing their work there. So the gallery asks the craftsman, craftsperson to make -- to make something for the exhibition or the they want to take a piece of that person's work, have whatever you've got and you know so immediately it's going into different price bracket as well you know because of the galleries, you know, has the expense of going to take a stand there. So it's quite nice just to work away here and just occasionally, very occasionally, I will do something for these galleries. But it tends to be -- especially these big commissions, they are working direct with the maker and the designer, and you've got dialogue with the [customer] and that's kind of, that's kind of important to us. Robert, P. 5.

So, the power of the individual here means that the usual intermediary's power is diminished. Robert doesn't rely upon the galleries – it's an occasional thing. Dialogue with the customer is important in order that he can make what it is they want rather than have the extra noise created by the intermediary. It's possible that this interference can inhibit the exchange process not just in the increase in cost their presence creates, but in the inhibition of direct contact. This is another channel theme – a general and growing trend in the art/ craft exchangescape that is considered at length by Alison, the painter whose dalliance with high-value prints is reminiscent of Jonathan Schroeder's work on the painter of light Thomas Kinkade who built a business around reproducing paintings with various levels of authenticity (Schroeder 2006). On the subject of galleries, Alison says:

> I think it appeals. There's – I definitely think there's a place for galleries, I think it's a professional environment, they know what they're talking about and they offer a service. I agree with their percentages, having worked in galleries – they do a lot of work. But I think customers will seek you out. It's not happened a lot to me but I think you're more *accessible*. People can easily find you if they wanted to.

Me: And do people like that idea?

Alison: I think customers like the idea of meeting the artist. I think there's some customers that will never go past the gallery because they want that service and they don't want to meet the artist. But a lot of people do want to meet the artist. And they want to be in control so they don't have to go through a middle man. It's completely changing because if I was doing a commission through the gallery they'd still have a lot of control. It's changing where commissions are taking less for that finder's fee. They don't take as much involvement and don't take as big a commission. I saw this happening years ago and if I'd had the *time*... Galleries definitely have their place though. Alison P. 18

Whether or not the participants are motivated by desiring to fulfil consumer and therefore market need, they are all involved at some level at understanding and engaging with it and its actors. Sometimes this engagement is overt, at others, implicit or covert in nature. There were no participants that completely reject markets or marketing, most notably, participants were interested in the idea of understanding markets more and developing their own marketing activity but felt as though they had little knowledge or access to assistance to do so.

5.9. Place, Chance and Identity Influences

What was hoped by designing the interview guide the way in which it was to connect the maker's personal story and business development/ marketing experience narrative into a narrative which was linked and which could contribute to a broader understanding on what elements of personal character, experience and behaviour contributed to the identity of the individual microenterprise personal brand. Location and geography issues have been studied at length in the field of marketing since the mid-1960s (see Schooler 1971; Reierson 1966) with the link between consumer preference and country of origin being a significant influencer on decision making. From the logistics of supply and distribution and to the importance of country of origin and consumer perception of the origin of goods and services and has featured in periodic reviews in the marketing literature (Al-Sulaiti 1998; Elliott 1994; Dinnie

2004a) leading into the concept of place branding and the interplay between the marketing of place and product-service-corporate brands (Dinnie 2008).

Place and identity in this study was intended to further elaborate the participants' opinion or beliefs on the influence of the place in which they work (i.e. Scotland, their locale or elsewhere) and how they felt their personal identity was imbued upon their work. It was intended to give material to help understand if producers actively understood and used their location and self as a marketing and branding resource or if they did not. In many ways this was a difficult question to ask both in terms of being very personal in nature and also not being understood by the participant – some found it odd, or obvious or perhaps badly asked. Discussions around background, biography and marketing practice sometimes brought up answers to this question anyway and it became more natural to gently probe for further information when this topic was raised. It was a subject where the researcher was keen to share his own personal identity – place of birth, national identity and the contradictions of having an English accent while having strong associations with Scotland.

This topic was intended to reveal the perceptions and experience of participants with regard to both their personal identity with regard to place and to the importance or effects of their location, namely Scotland.

Of the twenty-two participants, only 5 were originally or now considered themselves to be Scottish. Other national identities were, French, American, English, Canadian, and Irish. One could argue that these are not far removed from Scotland being proximate or cognate but there is a very interesting narrative formed around the participants' itinerant or nomadic nature. They have or are settled in Scotland – comfortable – but also in a sense, outsiders, incomers. Of the 'indigenous' participants (this term is Creative Scotland's not mine or participants') there is a sense that they have a pride and a Scottish identity which is strong but not something that is to their taste or will to

develop in any recognisably iconic or traditional way. Their will as creative individuals is to contribute to the narrative of Scotland's nation brand equity through individual creativity and voice is key to their motivation. Emily's example is a good one in that she does not claim to be Scottish but has become a Scottish maker:

> It really doesn't make any difference to what I make because what I make is part of me, how I feel about what I am doing. I have used the fact that I am living in Scotland // from the point of view of those two big commissions, I am classed as a Scottish silversmith. // if we move it probably will be within Scotland so that will continue and that is something that I will want to build upon, I trained in Scotland, I've worked in Scotland all my silver smithing life kind of thing. I see myself as being Scottish from that point of view - my husband is Scottish my kids are Scottish although I am not myself Scottish and I wouldn't claim to be you know I am classed as being a Scottish silversmith; this is where I work. Emily, P. 12.

Emily very neatly encapsulates the potential for Scottish makers without a direct 'birth right' to the label, to become Scottish through training and experience. This is an important potential for the future of the entire sector since becoming Scottish may positively improve the nation brand and the personal producer brand too without some of the 'tartan tack' or 'Rennie Tackintosh' and negative nationalist and xenophobic connotations that participants felt were so bad for business and their connection to the mother nation brand.

The theme of feeling lucky, of things just falling into place without much planning became a recurrent theme among participants. While it was originally placed in Marketing, it could exist in any section, and often does intersect with others in this way. As a motif or theme in a dramaturgical or narrative sense this appears to be a feature of the participants tales and an attractive narrative device for sharing with others, whether it happens to be the researcher, or customers. After all, a chance, romantic and organic approach fits in with an image of artistic freedom and independence of spirit. Compare this to the premeditated, planned behaviour of corporate entrepreneurship and large organisation (LO) strategies and one might reasonably think of the Celtic vs. the Anglo

Saxon marketing orientation (Brown 2000; Brown 2006; Patterson 2007) or indeed the vertically integrated teleology of Fordist capitalism as opposed to the small narratives built from the local and the horizontally integrated microenterprise and individual creative persona.

5.10. MARKETING AND BRANDING: CHANNELS AND POSITIONING

From the participants in this study, it was clear that marketing and branding are understood and valued rather than rejected. It may have been because I informed the participants (for ethical reasons) that this study's disciplinary location and therefore they did not want to directly criticise such an approach. As Emily says:

> I think marketing is quite important. I think it is important, that you… what I've been trying to do is create an image and a style and obviously each piece of my silver is slightly different so I am not producing a standard product. But I want all the other stuff that goes with it to have a style or a feel to it; so it looks like quality. You know, if you are buying something you are getting a quality piece of work; something that's been handmade. I want to get that across, you know, it's all handmade. I want to get that across, you know it's all handmade and I design it and I make it. That you are not buying a mass-produced piece of silver. I don't know a lot about marketing but I just know what I like; I know what I want to see. Emily, P. 12.

This quote summarised the natural innate feeling many participants feel about understanding their markets. It may be personal but is drawn from personal experience, training, trends and taste-making that have various origins throughout the participants personal and business development which are inextricably linked.

5.11. SECONDARY TOPICS

Although interesting and important in many ways as identified in the literature in both its content *and* the extent of writing from government and third sectors on the craft sector in recent decades, particularly the last, less data in concentration and frequency was identified in the transcripts of the interviews conducted. Not to say that this bald quantification of the units of meaning implies that these topics are not as important (the

opposite could be true) and in the recommendations for future research the topic of technology and the use and value of research and assistance have great possibility for investigation. However, without wishing to preface this section 'the butler done it', technology was not seen as a major concern. Participants used it both in making and in marketing as much as they wanted to and did not feel – other than from social pressure – deprived for not using it more in general and disingenuous for adopting it in the process of making work - far from it in some instances. The very broad topic of 'Assistance and Research' was intended to scope participants' experience and attitude to the various sources of assistance and information. There was a wide range of organisations and people cited and some very interesting desires for future work. Accessibility was an interesting one in that some participants found it difficult to access help but neither did they particularly want nor seek it. Other participants had some very specific and sophisticated research and assistance requests that would be difficult to achieve but likely to create success in the sector e.g. consumer intelligence and distribution channel knowledge.

It can be established from the data that the craft microenterprise marketing and branding is built around maker identity, the importance of place and incrementally developing channels of distribution and communication. Information communication technology (ICT) has an important role to play as do the various incarnations of maker associations, networks of academics, personal contacts and third sector organisations, not to forget government departments and this section gives just a glimpse of this study's participants' view on this.

5.12. THE ROLE OF TECHNOLOGY IN PRODUCTION AND MARKETING.

Technology as a catalyst to entrepreneurship in SMEs beyond economic theory (Schumpeter & Fels 1939) has been studied more recently and in Scotland (Collinson 2000; Fillis 2004) and also within the craft sector (Yair 2011). Technology may be

seen in, on the one hand, in its role in production and societal development historically (Peregrine 1991; Charlton 1991; Inomata 2001); during the industrial revolution (Epstein 1998) and, on the other, as a potential resource (McAuley & Fillis 2004) and latterly as a perceived necessity of marketing practice (Burns et al. 2012). To be sure, technology in either a production or a marketing context is relevant to the craft sector in that its production methods have an element of tradition and anti-technology (Morris 1898; Lloyd-Wright 1901). There are also questions over the limits and potential of skill, particularly in an era of on-going technologisation (Betjemann 2008). the interplay between established and new modes of design and production (Treadaway 2007) and the question of value that is placed upon craft objects in the context of increased use of production technology that may detract from the maker's hand (Woolley 2010). It was the role, adoption and use of this dual interpretation of technology in craft that initially interested the researcher, however, it became quickly evident that it was only a facet of a larger part of the microenterprise brand construction that required wider exploratory investigation. Nonetheless, technological development is an inescapable subject to examine in any study of contemporary business practice, especially in a sector which is typified by a lack of it.

To summarise the findings from the case stories featured in earlier sections, the research participants represented a range of positions on the use of technology for production. The belief that there is a purist rejection of technology and development in process as suggested by Greenhalgh (1997) in later twentieth century craft, is not supported by the producers themselves, but it may be still protected by the institutions of craft who, in the hope of protecting heritage, actual stymy creative development. Certainly, this is where Louise, P. 22, a potter, finds her practice as her the techniques of her work are established but she wants to move them, even incrementally and not follow established tradition in design. Similarly, Andy and James, also potters, find the weight of their craft category's history ever present even though this doesn't stop them

innovating and moving that tradition on. In jewellery, another well-established craft category, new production technologies such as computer-aided manufacture offer the maker possibilities not previously available. However, as John, puts it:

> I think one of the things that I have noticed about some CAD created jewellery is that they are doing things because they can do it as opposed to doing things to a specific design […] some of the end products they can come up with would be impossible to do in any other way but it doesn't make them too wonderful really. (John, P. 10)

In this case, which is echoed by others, just because something is available doesn't mean that it offers great benefits and established manual techniques are preferred. Differences between craft/ product categories mean that new tools and techniques vary. In furniture making, Ash (P. 13) possesses a plethora of machines and power tools, openly has no ideological problem with the use of such machines and thinks it's rare in the craft of furniture making:

> We have an ongoing debate in furniture making that do we only make furniture in wood, would we make it plastic? *Could* we make it? – I think minds are getting to open up to the possibilities so things that might – technologies that might not have appeared relevant in the past may *become* relevant. And I mean, there are many makers now throughout the world and including this country who use engineering tools and because possibly they've come as an engineer subsequently into this. (Ash P. 13)

And, certainly, from this example, indicating a global context of exchange and development, there is no reason why craft cannot evolve and adopt a category brand image that is not staid and unappealing to the market place. Many of these tinkerers and hobbyists came from a consumption perspective (Campbell 2005) and are empowered though network technologies to become part of a new revolution of production (Anderson 2012).

Throughout the sample of participants of this study, there was little rejection of development in, and the potential of production technology, other than the competition provided by mass manufacturing. Even then, most participants were comfortable that

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their work had a superior value and that there was a segment of the market that appreciated this, sought it out and was prepared to pay the associated premium. Turning now to the second research question on the theme of technology, there was great range of interest and adoption stages of information communication technologies, particularly social media use. Two participants, Melanie and Amy, had been keen from the early days of what, in the 1990s and early 200s, was termed "new media". However, they came from different routes. Melanie has been expected to blog for a residency she had and her interest in web technology developed from there, becoming a fan of blogging sites and, more recently, micro blogging in the form of Twitter. She felt it connected her to ideas and opportunities she otherwise would never be connected. Amy, on the other hand, came to both craft through becoming a mother, being a little isolated at home and needing to make an income. Social media connected her to family, friends and ultimately, customers. What started off quite organically became highly structured and planned in order to promote her growing business which developed from selling items to selling the knitting patterns electronically which, once developed, benefitted from unit-one cost structures usually associated with those artforms appropriate for mass production and dissemination e.g. publishing, film and TV. The investment has been made and each sale required no further labour cost. Web technology in this instance was a way to promote her own brand (which she was very mindful of) and act as a selling channel. Social media was not rejected outright by the other participants, some were keen to have a good static website and little more, others saw the use of social media to be potentially intrusive and heavily consuming of time. Following a very busy and successful exhibition he did with colleages in an important public gallery, Ash said:

> I'm really just now sort of picking things back up again and Facebook is one of them but I need to think that one through because I know – I *think* I know - already that it's a hungry animal and if you don't feed it, it won't work very well for you, so I have to think am I *really* going to be able to get enough food for it and I don't know yet. (Ash P. 13)

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This demonstrates an interest in the potential of social media but also a realisation that it could take a lot of time resource, something all participants knew they had in short supply. To be sure, Amy and Melanie had a strategy, invested time in learning and developing their social media work content which was time consuming but which they felt paid off and gave them access to opportunities. Another viewpoint on Ash's "hungry animal" is the "scary animal" as Fiona explains:

> [I] keep putting off Twitter, but I need to get one just to I mean, I was totally frightened of Facebook because I've never been on it, you know, all the way through uni, you know, and everyone's on it. No, I've never touched it because I just wasn't interested at all – so that's why it was such a big step for me to go on it because it was just such foreign territory. I didn't have a clue how any of it worked! (Fiona P. 8)

As one of the younger participants, Fiona's experience demonstrates that age is not necessarily a factor in social media adoption. Thinking about the general links between technology and marketing, another textile artist of the participation group, Linda, sums up a combination of these issues (self promotion, marketing, technology and working preferences):

> marketing is not my strong point. It's partly, I do understand what I have to do - I think - but it's time, obviously, it's like everything else it's time and when you are on your own doing it yourself am I going to spend another hour in the studio making which is what I really want to do or am I going to try and actually sell it. Well, I am always behind in my making as well. So I don't spend as much time as I should – so yeah on the marketing side I have a website. I suppose I am not very good at *selling* myself either so there's not big pictures of my work with prices and a shopping cart beside them, I see the website is a bit more subtle than that, but maybe it's too subtle so people don't buy. I've got a blog where I write about it, to try and generate interest in my work. I finally setup my Facebook artist page and I'm trying to develop that and also through the writing, you know, there is quite a lot of promotion of my art work there. And when I go and do talks at groups, I show them my art work I take it along, and I am trying to just build up that way. I mean, I've tried things like Etsy and Folksy but I think you've got to spend a lot of *time* on the promotion side to actually get anywhere (Linda P. 16)

The technology aspect of craft sector marketing is larger than was first apparent in exploratory research for this study and is sure to expand in interest. These findings are

interesting in that they give insights into the apprehension and conflicting desires of the participants in adopting technology in the marketing of their work. Traditional channels are still more relied upon to deliver the sales, however, the impact of ICT for marketing and branding purposes is well established. Technology use in production is not doubted and, clearly, most participants are interested more in that process than the business administration, apart from the more entrepreneurial and profit-driven participants.

5.13. ASSISTANCE, NETWORKS AND THE USE OF RESEARCH.

This question was a final, open-ended, sector/ practice specific topic/ range of questions that aimed to reflect upon the nature of research and public/ third-sector organisations that conducted research and were tasked with assisting and promoting the crafts in Scotland and elsewhere. It was also intended to be a space where participants could reflect and respond to the general idea of research in their own practice and in their participation in this study. Finally, it gave them an opportunity to say what their hopes and wants were for future work in this regard. A variety and interesting and useful responses were found and while this may be a secondary aspect to this study it gives an overall impression of the character of the participants work. Generally, they prefer the independence of self-reliant work and sometimes exhibit frustration at what others think they want. The most positive experiences are found with bodies that have a large input of producers and are category specific – i.e. pottery or furniture making. In numbers of positive text segments in this category versus negative were roughly equal with 21 classified as positive and 20 classified negative. Beyond these polar opposites there is middle ground and lots of opinion. Due to this I've not identified the participants even by their pseudonym in case their identity could be discovered, but each quote in the 'assistance and research' section is from a different participant.

5.13.1. Craft Scotland and Creative Scotland.

These two organisations, the former being an independent-on-paper but funded by the latter in reality organisation are perhaps the most obvious assistance bodies in Scotland. Creative Scotland was formed in 2010 an amalgamation of the Scottish Arts Council and Scottish Screen which were the Scottish Government departments for supporting the arts in Scotland (EKOS 2011). The new body came under scrutiny when a collective of Scottish artists criticised their management practices and the way in which they engaged with artists (Miller 2012). While this thesis is predominantly about creative craft microenterprise development, the engagement with the art world and art identity through education and practice is inescapable. The audience development agency for craft in Scotland, Craft Scotland is also indelibly linked with Creative Scotland and the face if public sector support of craft in Scotland even though it is technically independent. At some point or other, such agencies, and others which are not so visible or funded to a large extent by public money become important parts of this study's participants' stories. They have experience, positive and negative and can relate their understanding of their opportunities and what they can facilitate when asked and some valuable insights are formed. These agencies to offer help but it's not the right help to these individuals. Themes of value, self-value, unsatisfactory return on investment of time and the potential of co-branding. As one maker puts it:

> It's a bit of shame but I look at their opportunities and I think there's not so much that are relevant to me. But I work in such a different way. The quality isn't what I want to connect myself with. The same with other organisations. I don't see craft is well represented by Creative Scotland. Craft Scotland yes, but it's a specific type. I fear the funding for craft is all in Craft Scotland and that doesn't represent true craft in Scotland. But maybe that's a bit selfish and a bit harsh.

The key themes here are the perception of quality in projects or initiatives and the other producers that may participate, but crucially, not understanding or appreciating the

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particular way in which this producer has evolved. Concerns of the quality of co-branding with government projects is echoed by another participant:

> So I have applied for my first grant as I had said through the [not-for-profit organisation] – it's funding though Creative Scotland. I am not generally *keen* to work with the government or even voluntary sector organizations because I find that I have concerns sometimes about the quality in which my work may be presented. They also can't afford me not to say I am rolling in dough but if I don't value my work no one else will and I am not going to just do something because I have been asked to do it.

This participant only applied for the funding because it wasn't going to be around much longer and they thought it was an interesting project that could contribute to future work while covering some costs. But the funding isn't generous, is tightly controlled and not easy to obtain. Tedious administration is a common frustration and made many participants keen to do their own thing. Entrepreneurship – or at least finding work and income - was preferred to the potentially onerous and disappointing process of approaching the public sources of funding. As another participant puts it:

> I'm *aware* of what's going on in these bodies but a lot of it is very difficult to tap into and it's very hard to *understand* because there's so many politics going on and, there's so – you know, if you go to Creative Scotland's website and try to find phone numbers and people's names attached to the phone number it's virtually impossible. You know, they stop you accessing and I can understand why they don't want every artist and maker in Scotland phoning up going 'please will you fund my project'. I do understand there has to be some limitations but actually it's really -- they're very difficult to understand what's happening.

Apart from accessibility, this participant also lamented about the application requirements for relatively small grants and the seemingly perverse criteria on which they were awarded. There was a shared feeling that the larger public bodies did not do enough to engage with and get the funding down to the grass roots. The potential answer according to another participant:

> I think it's keeping things like *small*, keeping things kind of at a grass roots level and I think these things slowly but surely evolve, I don't think [it can] happen overnight, it's a *slow* process. I think people need to kind of find their own ways to kind of find out what works for them as opposed to these big support agencies

saying 'oh, well this is what's going to happen and that's how it's going to work'.
And that'll work for a very small percentage - it's like academics - that will work
or speak to a very small group of the people. But actually it's much broader than
that, there's a whole *group* of people that are not being included for *whatever*
reason.

A whole group perhaps, but the implication is that they have very individual needs and
wants. But the other problem is that these aren't always willing participants in group
activities.

5.14. EXPERIENCE AND USE OF ACADEMIC RESEARCH

A noted above, academics are believed to speak to a very small percentage of people as
that participant also says of the potential of research – in general to inform those in the
sector:

Well, it's about how the research is presented; it's the language that's used and it
has to be used in a language that's inclusive as opposed to exclusive. Because
academics are just talking to other academics, they're not really talking to the
people that are on the street or makers and a lot of it is very high brow -- what's
all *that* about?

The perception here is that of the academy of excluding the general population of
makers but most have achieved a high-level of academic attainment and go back for
theoretical taught postgraduate courses.

5.15 CHAPTER SUMMARY

This chapter has presented the most notable of the findings of the empirical data
collection element of this study in an extended and varied two-stage narrative structure
which began based around the various themes generated by the literature, the emergent
knowledge generated by the participants in conjunction with my interpretation as
researcher/ author and therefore mediator of their stories. Although selected and
selective on the one hand and broad on the material is covers on the other, it has
provided an organised narrative representative of the experience and experiences of a

wide range of those working creatively in the current period. Some of their stories are satisfying in their ability to make sense and illustrate themes of ideas in the participants' lived reality. Others offer just glimpses that demand further investigation and analysis. The happy outcome of this section is that while the participants no doubt face challenges and set backs, they also derive much enjoyment and satisfaction from their work – or at least that is the image projected by the way they tell and retell their story. These are born out of various motivations, some internal, some external.

In returning to the research questions established at the outset of this thesis, to recap:

Chapter 6: Conclusion

6.1. INTRODUCTION

This chapter draws this study to a close by summarising its findings and analysis in view of existing knowledge, establishing its contribution to both theory and practice, admitting its limitations and making recommendations for future research and implications for policy and practice. It is therefore necessary to not only return to the original aims and objectives but to consider the unexpected and the serendipitous in what has been learned and what may be recommended for further investigation.

The original objectives and research questions are as follows:

The two aims of this thesis are:

1. To make an original contribution to knowledge about the personal branding and microenterprise behaviour of creative producers, specifically Scottish craft producers, through exploratory qualitative research.

2. To provide information and knowledge that may also be of use beyond the marketing academy - to related academic disciplines and policy, but particularly for practice.

The main research question (RQ) of this thesis is:

1. How do individual creative owner managers engaged in the production of handmade products in Scotland create and narrate value in their work?

In order to address this main question, the following questions have been posed in order to elaborate the area of study and to provide platforms for inductive investigation:

2. What are craft practitioners' understandings and experiences of marketing and how do they see themselves developing their livelihood and personal brand narrative?

3. How does technology and technological innovation both in production and in business/ marketing operations affect producers' practice?

4. What is the producers' experience of assistance agencies and research (academic and professional) in the course of their work?

5. What emergent themes have become significant in recent times in the sector and how might we further investigate them?

6.2. OVERVIEW OF FINDINGS

The broad findings, from the testimony of the participants being a sample of full-time craftspeople/ artists in Scotland may be summarised as follows:

- The role of owner/ manager identity and experience in developing a brand and marketing orientation can be sophisticated and effective but is organically developed through experience and attainment in higher education and other types of professional work.

- The multi-technique narrative methods devised and deployed here is appropriate to the research subjects, can yield substantial data and has delivered a contribution to both microenterprise marketing research and has the potential if appropriately disseminated to contribute to the future of the sector.

- Technology for production and marketing is adopted, but at a pace and scale which is dependent on owner/ manager's willingness and market conditions. Selection of channels and market segmentation/ targeting is the key to success.

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The building of strong marketing networks, being accessible and believing in reciprocity can often lead to individual satisfaction and success, consistent with Chell & Baines (2000).

- Substantial diversity and competence exists even in creative producers who claim that they lack skills and experience in order to market effectively – there is a preponderance of highly trained and motivated individuals whose life/ work distance is closely connected and which works in an organic, non-linear and under-resourced but effective way.

- Policy bodies have had some success with producers historically and in the present day, but diversity of need/ desire in this study's participants suggests that there is further potential to cater to heterogeneous producer needs more appropriately. There is however, some common ground that should be examined and targeted more closely such as market information and knowledge of marketing methods.

- The craft sector as portrayed through the lens of the collected narratives in this study show that Scotland has a committed and valuable cohort of creative producers that carry on businesses that contribute to the experiential nation brand and produce tangible artefacts which are representative of time and place through not in overt ways that stultify the development of such a brand by using stereotypical tropes that are negative and of an imagined industrial creation. Such individuals require appropriate support which recognises their independence but also potential contribution to the experience, particularly, or tourists and other consumers of Scottish (or British) goods including cultural goods.

6.3. CONTRIBUTION TO KNOWLEDGE

6.3.1. Theoretical implications

This thesis has contributed a prototype model for a theory of personal branding in the Scottish creative microenterprise sector that may be application to other microenterprises – deemed creative or otherwise - or one-person businesses in Scotland or elsewhere. It builds on a small number of exploratory studies and publications on SME marketing in general and micro- or one-person business branding in particular. A conceptualisation of the main biographical traits and experiences together with constraints and motivations build to give a detailed breakdown of how individuals negotiate exchanging themselves and their work, created by their own hands with wider markets.

Narrative theory in management disciplines is growing and has also been established in marketing and branding as an emergent and growing field, informed by sociology, psychology and of course literary studies to offer sensemaking of events and orientations and to offer a model for practice.

Methodologically, while still tentative, there is a contribution to qualitative research techniques using a combination of conversational, semi-structured interviewing from a broad range of participants (orientation, work type, demographic) that is processed using QDAS and then developed by both narrative creation (short story) and depth analysis comparing and contrasting key quotes from across the sample set. This form of narrative enquiry, telling the story has become increasingly apparent and important in management and marketing studies (Rhodes & Brown 2005; Quinn & Patterson 2013; Pollock & Bono 2013). This methodology is therefore consistent with those in the field but unique in its particular application, particularly with its links between narrative and craft through Benjamin and the question of mechanical reproduction (Benjamin 1936; Leslie 1998).

Personal branding through life, business and creative storytelling is something which can be seen as both examining narrative events *and* the social construction of narratives internal to the participants and external in the form of cultural trends and wider implications (Bain 2005; Hearn 2008). Through the stories presented here, we can experience, in part, the experience in building a working life, developing and marketing products that are almost inseparable from the maker and then seeing how these stories contextualise the sector as a whole and the market within which is operates. The exchange system is social as well as economic in that lifestyle and culture element is very much part of the economic.

The typologies of maker proposed by Fillis (1999; 2010a) (entrepreneur/ Idealist, Lifestyler and Late Developer) are discussed in relation the participants of this study. In some cases these are directly applicable but in other they do not so easily become categorised and increased hybridity and the new sub category of *retired* career changers/ late developers is established as one that is also materially modified version of Fillis's late developer and Burns et al. (2012)'s career changer since this is a retirement occupation and/ or hobby business.

The Narrative approach to personal brand formation is a valuable one which has previously been suggested, but only obliquely so. This study directly considers it a way (in conjunction with other methodological approaches) as a way to both understand the way in which socially constructed personal brands are formed *and* as a tool for those developing microenterprise brands to devise a strong narrative to achieve effective differentiation between other craft producers and competitive/ substitute products that are mass produced or craft produced in lesser developed countries but branded strongly with other brands such as retailer or a charity/ social enterprise.

New ways of investigating the sector, particularly in one-person microenterprises, that can form the basis of future projects and research funding bids, particularly with regard

to the potential for tangible benefits for those working in the sector and those working to assist the sector are contributions this study can make. Beyond the craft sector are those microenterprises who rely heavily on the name of their owner/ manager which may benefit from the knowledge contained herein.

Research fatigue has certainly been identified in reports in the sector (FutureFocus 2009) and this researcher has also found difficulty in recruiting and retaining research participants. Although this is for variety of reasons not necessarily just intrinsic research fatigue but the demands of the particular narrative investigation techniques used here it is certainly apparent. Therefore, that data which has been collected does form a valuable contribution which should be used carefully and extensively.

6.3.2. Practice Implications

Although this thesis may have a limited readership within the sector it studies, as has been evidenced by the participants engagement with research in the past, all participants will be given access to copies and they may wish to reflect upon their own contribution to the work in conjunction with that of their peers. What came across strongly when interacting with the participants is that they are interested in research and do conduct their own learning and research throughout their lives but face barriers of time and access to really engage with research and training specific to their needs or aspirations. Which gives potential for future action research and strategic partnerships with practitioners and the networks within which they operate.

This study has highlighted the need to make research more relevant and accessible to producers working in the field. They want more tools and knowledge that will enable them to have a more successful business which means essentially selling their work. This theme emerged again and again. And while some are evidently satisfied with the extent of their work and its success others are frustrated by the lack of time they have to

express themselves creatively *and* make a reasonable living. This research has generated both various examples of best practice and new forms of collaboration and marketing practice and also shown that producers do want to know how to make their working lives more successful from and exchange point of view.

The researcher intends to give a brief summary of this study to the participants and to make copies available to the relevant bodies who at the time of writing have experience further changes in personnel, structure and organisation. Further work is necessary to provide the often simple guides to marketing practice that the participants have identified they would like. However, it also calls for considerable further research and other work to actually achieve the kind of results that may give a useful result for practice. Ideally, a network of practitioners and researchers that could work together gaining knowledge through research and research through close links to practice would be established. The art/ craft microenterprise is ready for this kind of partnership given the limited resources of those microbusinesses but that they (from this research) are interested and curious to find out more. Social media is an avenue that could be effectively used for this purpose and there is already compelling evidence here that the participants are either very keen to experiment or are already deeply engaged in ICT practice, particularly social media development.

However, it may be argued that this document alone could give plenty of information for those involved in the sector in that it presents information and research both that is established and authoritative and that which is also new. The experiential stories of how the participants built their careers and – along the way – their brands could be used to inform practice directly as they form easily understandable and accessible accounts of experience co-produced with a researcher in light of existing research. An in-a-nutshell 'take home' for producers would be to build a natural authentic story around their training and life, to make links between their identity and to communicate this freely

within various contexts. Positivity and willingness to share and engage in a variety of places and people has been demonstrated to be beneficial all round. Technology adoption is not mandatory but some form of engagement is beneficial. The need to sell online is only appropriate under certain circumstances dependent on category and producer preference but good channel network relationships are important. Product development and trend spotting count but producers should not necessarily follow trends. Place specificity is good but the most successful designs imply - or pay homage to the Scottish nation brand sensitively and should not follow that which is stereotypical or apparently inauthentic including (sometimes) popular designs.

6.3.3. Contributions to the Participants

The researcher was very concerned to be sensitive to the participants needs, working sessions around their timetables and ensuring that participation was voluntary and that participants could withdraw at any time. It is hoped that this study will operate as an independent piece of research which may be of interest to those working in the sector as well as those in involved in designing policy measures to promote the sector nationally and internationally. Given the high level of academic attainment – usually but not always in the arts and humanities disciplines – of participants in this study, which is consistent with the socio-economic reports (Burns et al. 2012), the potential for the sector to be make contribution to the knowledge economy is great. However, concerns were raised over the future training in practical skills for producing craft and in marketing and business knowledge in order to create sustainable businesses. It is therefore a priority for future research to contribute in this area and to involve those working in the sector in order to disseminate knowledge and skills for reasons of overall sectorial, cultural and social development. The top down, outsider, ivory tower approach (or impression) is no longer that which should be applied within the cultural

industries research world if we really want to both conduct effective academic research that will also have a positive impact within the field.

6.3.4. The Benefit of Reflexivity

Wee and Brooks (2010) establish reflexivity as being a key component in creating social capital and therefore in developing the personal brand as a successful activity for those wishing to commodify their identity in such as way. The central theme identified in this thesis is that of the ways in which individual creative producers narrate their personal brand and the impact this may have on their marketing practice. In conducting this research, 22 ICPs have participated in exploratory academic research by being assisted to narrate their personal through the interviews held and subsequent communications with the researcher. While the benefits to the participant are not known in depth, the process has at least now begun with those 22 participants.

The potential to engage in future research which may of an action research nature, including joint funding, is immense and should be explored in future work by this author given the networks created and the potential to develop markets for individuals and national bodies/ brands alike which may contribute to wider economic and social development.

6.3.5. Implications for Policy

This study may give valuable independent academic information for those working as policy and arts administration/ support sectors. Much of the background of this study has been informed by, and refers to, the growing body of literature that has emanated from government and non-governmental organisations and commissioned consultants. While the focus of this study is upon the producer through its participants it is hopes that such an approach is demonstrative of the wider sector and can contribute to much-

needed consumer research in the area, something which a number of participants have highlighted as lacking in currently-available assistance regimes.

It is clear that some respondents are enthusiastic participants in governmental and non-governmental assistance programmes (e.g. Craft Scotland, Creative Scotland, The Cultural Enterprise Office, Open Studios Schemes). For others, such schemes don't understand their needs as they understand those needs intrinsically. For others, the independent entrepreneurial spirit coupled with their approach to conducting their business meant that they saw external help as being superfluous to them, limited in quality and not understanding what they really needed.

In short, the following points sum up the recommendations for policy and governmental/ non-governmental bodies:

- Agencies need to be more aware of individuals needs and not to lump them together with the sector/ subsectors

- Arts administrators, funders, promoters need to be more aware of the value of the creative producers' time and potential contribution. Several participants noted the combination of bureaucracy (including prescriptive requirements) and often the low value of awards. For other consultation and promotional events it was felt by some participants that a corporate logic, structures or approaches of assistance organisations was not attuned to the nature of the creative producer and used the creative producers' time but delivered little apparent benefit.

- Initiatives that directly lead to tangible benefits (i.e. sales) are paramount and such initiatives need to appreciate the demands upon individual creative workers and be reciprocal in their dealings – i.e. so not only a sense of equity but focus on the needs of the creative where there is a clear benefit to them and they are not simply paraded as the token artist/ crafts person.

- Successful experiences were reported by late career producers who had experience training in practical business skills and a few early and mid- career participants but concerns were aired about relevance and results of the much of the work done to assist their business development.

- Category-specific associations and producer-led initiatives such as open studios events and joint working/ co-branding at exhibitions were apparent from participants' testimony. Working with such bodies more closely while ensuring independence may therefore be an effective way in which to collect accurate information, disseminate research and analysis and deliver a variety of meaningful interventions in the sector and avoid the 'us and them' attitude sometimes portrayed by participants in this research.

Detailed consumer research was noted as the main 'want' by the more entrepreneurial or business minded participants as they knew what they needed to know but lacked resource to obtain it as larger corporates – or even larger SMEs - might do. Although some consumer research is available in those serving the public domain research agenda most is general in nature and surveys the producers for their socio-economic status and behaviour rather than what it is the market wants even though such an aim is obliquely referred to in the literature (Bruce 1983; Knott 1994; McAuley & Fillis 2004; Burns et al. 2012). However, there are some notable exceptions commissioned by the Crafts Council of England (Morris Hargreaves McIntyre 2006) and, in the Scottish context, ScotInform's report *Developing Craft Audiences in Scotland* (ScotInform 2007) which provides the basis for the setting up of Craft Scotland as an audience development organisation for the work of craft producers in Scotland. In the context of this research, the extent of dissemination of such market-orientated publications is not widespread and some participants did not think that it was helpful, that it applied to them or that it was available.

6.4. LIMITATIONS

While the limitations of the methodology and techniques have been covered in the relevant section, it is important to summarise the limitations of this research here. In the course of conducting both the desk-based work and the empirical work it became abundantly clear that there is a great range in the art/ craft continuum of tangible goods in the creative industries. The issues of the art/ craft divide and the interpretation and hierarchies inherent in this area is intense. A sample of 22 exponents of this industry while they have produced extensive information of good quality it must be noted that the sample size is still modest and the categories of outputs are extremely diverse, and limited to Scotland. There is no one-size fits all solution to understanding the participants' point of view – while some points of parity exist there was a great diversity of product type, location, career stage and orientation.

The greatest limitation, which could be addressed in future processing of the data collected, is that there is a huge amount. In preparing the second half of the findings chapter, even with appropriately powerful software, it was difficult to select the most important and illustrative quotes. Some of the passages were quite lengthy but did encapsulate so many relevant points in relation to the aim of the study. It is difficult to effectively present and analyse such a large quantity of data from relatively few participants, especially when concerns for anonymity are present. Ideally, there would be a lack of bias or self-censorship but this is almost inevitable. The researcher made great efforts to remain neutral and not lead participants but with such personal interactions it is difficult to maintain distance with participants who often felt they had no expertise in the field of marketing.

With more resources of time and labour much more could have been done with the topic and the opportunities to engage with the actors in the field. Hopefully, this can be achieved in the near future with further efforts of the researcher to develop funding

applications that enable immediate knowledge exchange within the sector. Such an approach will facilitate real benefits to recruitment, retention and engagement with participants and deliver tangible economic benefits to the sector and society, especially given that craft may contribute to tourism (Littrell et al. 1993; Fillis 2009) and the realisation of national identity (Peach 2007). It is essential to provide the sector with knowledge and analysis which may not just inform but assist future practice.

While this research offers some conceptual and theoretical perspectives drawn from a variety of sources which may be of interest to various people working in the sector and in associated fields, the researcher must accept that in its current form, it will not be widely disseminated or consumed. However, it is the researcher's intention to distribute this study to its participants and other interested stakeholders and to produce a report that may be used as a springboard to further projects on the themes of brand narrative with in the sector and elsewhere.

The final comment on limitations is that while the researcher must accept as limitation it is also happily an opportunity. Even though this study may be limited in its ability to produce findings that may be widely disseminated and then adopted in theory and practice, it does provide considerable information that may act as the beginnings of future publications and projects.

6.5. RECOMMENDATIONS FOR FURTHER RESEARCH

Beyond the stated findings that are focused upon the key questions of this project, the main outcome of this research project is a realisation that it has generated myriad avenues of research and uncovered a much larger potential research field than was ever expected at the outset. An extensive multidisciplinary literature base has been drawn upon that covers the broad subjects such as ancient civilisation, anthropology, the evolution of work and leisure, types of production, historical changes in the attitudes

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and practices of art and consumer goods up to recent work on marketing and entrepreneurship within the creative sector of the UK in the present day.

This volume has focused upon the role of personal biography and identity in the formation of marketing behaviour and branding through forms of narrative at various levels. However, as can be seen from the code system developed and the descriptive statistics of the data collection and initial analysis a much greater amount of information and research potential has been generated.

While this thesis has necessarily focussed upon the construction of the personal brand narratives of its participants, the producers, it has also given a tantalising glimpse at the consumption practices of the producers' work and cultural trends they have identified or feel are in place. Interest in other people's skill, the handmade, the unique and that which is scarce but attainable are themes which have become apparent. Although some data did reconfirm the artist/ craftsperson's lack of will to engage enthusiastically with the market, much knowledge and willingness to engage with people in new situations was found among the participants. This genuine, authentic and personal engagement as part of an on-going narrative of experimentation and development as person and producer of objects become one entity which would benefit from greater examination and insight. How do they then interact with consumers of their products and their identities? What do consumer value about the producer's brand? In this study, some constituents of the brand have been suggested; the lifestyle, the quality, the uniqueness, the provenance, the antithesis of the mass produced item. Much greater exploration of consumer attitudes is needed and would make a contribution to knowledge in the field since only very few audience-focussed studies exist (Morris Hargreaves McIntyre 2006, 2010; Future Focus 2009). In this area these do not appear to have informed either academic debates of those working in the sector, not according to the participants of this study at any rate. Amy and Ash were both keen to have constantly updated

information on very specific marketing intelligence such as market trend and consumer segmentation. Others such as Claire and Linda were after some basics, a checklist or a toolkit of marketing practice that would simply help them sell even though they had had experience and training they appreciated the need for Continual Professional Development in this area as much as the tangible work they produced.

The first major emergent theme from this study that could be usefully investigated in future is:

- Gender and family issues – the role of children and childcare in producers' business orientations.

Several participants had been affected by changes in family life or had worked their business intentionally around family life. This motivation whether it is a choice or a necessity is an interesting one to examine and while some research work may have been done on gender in craft it is not with a marketing/ entrepreneurship interface field. The obvious slant is to examine such issues from a female/ feminist perspective given the predominance of women working in craft (68.4% female in Scotland according to Burns et al. 2012) but the wider family/ lifestyle implications could be a potentially interesting line of enquiry.

Data coded as 'family' appeared most notably in four cases. These participants had organised their creative career around their home life which included major career changes, sometimes geographic relocation and building work facilities in the family home in order to give them flexibility to work and support a family. In one case this was for expediency (the need to provide financially) in others, perhaps what might be deemed 'lifestyle' choices where creative work could be combined with family life. Boundaryless careers of the creative class are often seen to be precarious and can (in some instances) feed corporate machines at the detriment of the individual. However,

in the cases presented in this study, the participants managed to make the situations work for them and their families.

For future research, the lifestyles of creative workers in general will continue to be of interest as the prevalence of this form of work becomes embedded within society. Many commentators within the arts and humanities have already begun interrogating such forms of organisation and the characteristics of those who work within the sector, particularly Gill (Gill & Pratt 2008; Gill 2010). In Gill (2010), the characteristics of creative workers are elaborated with lively illustrations from examples in the Netherlands. Concern for overwork and not having time for children is highlighted in this research. However, in the example of the present study, although long hours and precarity pervade the creative producer's work, children and families are incorporated into the producers' lives, indeed, they become part of the narrative which those producers project in the formation of their personal brand for the furtherance of their creative work.

Further emergent themes, beyond gender and family, which constitute potential avenues of research are as follows:

- The theme of ethics: sustainability of materials, manufacture and consumption. Microenterprise Social Responsibility (MSR) is a key area which may be usefully examined within the craft and creative sector more widely given the use of materials and the tangibility of craft added to the makers' and consumers' interest in such values as provenance, quality and uniqueness linked to ethics of labour and materials, craft presents an ideal platform to begin to understand aspects of MSR.

- Marketing channel use, development and strategy, particularly from a retail perspective and the increase in disintermediation in the sector but also the

reliance upon established forms of distribution and a desire for new forms of channel strategy.

- Craft consumers and consumption – much greater investigation is required into who consumes craft and art and how these markets can be better understood and educated for the benefit for all.

- Research work that specifically assesses and understands the role of assistance bodies and networks such that they may benefit from a deeper understanding of producers and their markets' needs.

6.5.1. Networks: Social, Marketing and Technological.

It was evident that whether formal or informal, a sprawling and effective structure of networks both social and professional existing between the participants and the rest of the sector – some more than others perhaps but stories that were told related to assisters, family and friends, educational contacts, customers, intermediaries and a whole host of other fixers including diverse stakeholders and stakeholder networks.

The narrative approach adopted in this study has highlighted some of these networks and the use, value and contribution they have in facilitating the participants' access to information, markets and the outside world. The theme of isolation came up several times and while many producers were happiest when making and enjoying their own company the impact and need of human interaction should not be underestimated. Some work on this already been done, in an SME setting (Carson et al. 2004), in an online context within the creative industries (Potts et al. 2008).

6.6. FUTURE POLICY RESEARCH

Although this thesis only touched upon the impact of policy on its participants it has presented some valid points of view that deserve further examination in future research.

Indeed, there is scope for a number of academic studies on various facets of the creative sector-specific support agencies. The underlying feeling imparted from this study's participants is that some are better than others but 'the government' as a whole and public-sector type bodies - even if their status might be less obviously public sector - could do much better at understanding and satisfying the needs of those producing craft. Although the government and third sector arts/ crafts bodies have conducted some robust research, particularly over the last 15 years, much of it lacks in-depth qualitative engagement with those working in the field or has adopted methodologies and techniques that do not generate rich data which may allow critical engagement with issues important to makers and their markets. For any public/ third sector body there is the tendency to play it safe and/ or to draw conclusions that confirm the prevailing beliefs and that perpetuate narratives of good news and success. While the participants were mostly very upbeat and enthusiastic they all have difficulties and obstructions in their working lives that could perhaps be addressed more adequately by government or third-sector agencies if they appreciated and were able to communicate more effectively. Communication, of course, is a reciprocal process and by their own admission some of the producers stated they could engage more with others. That said, collectives that were run with substantial effort from those working in the crafts (certain associations and particularly open studios events) were more accessible compared with 'interference from outside' strategic alliances for partnership working and better communication and engagement activities could well address this issue.

In Scotland there is an on-going and highly contested debate over identity both historical and future (McCrone et al. 1994). Anything of cultural significance can become politicised and highly contested. It is impossible to say whether it is because of this that the participants of this study were reluctant to make work which keyed into traditional Scottish iconography. The Scottish nation brand is a delicate one to exist

within and no participant wanted anything to do with the 'tartan tack' which they believe cheapens the nation brand for all working in the craft sector.

In this study, a wide variety of sources of assistance and assistance entities are identified. From customers, to friends and family to for-profit intermediaries to the usual suspects of government-funded departments and arms-length development organisations. Universities also come in for praise and criticism in equal measure as places of both opportunity but also of abstruse exclusivity where practical skills are not developed nor where facilities are made available for the future success of the next generation of craft producers.

Although this study has given much contemporary context and testimony through the representation and interpretation of its participants' knowledge and experience, the analysis of the phenomenological data has generated a number of avenues that warrant further attention and deeper investigation. The combination of sector, branding and narrative investigation lays the basic foundations for various future lines of investigation for this researcher and future researchers wishing to examine the same or comparative phenomena using similar methodologies with similar aims.

A key concern of the researcher is that any future research should be appropriately funded and that participation is directly remunerated by whatever funding mechanism is put in place. If we are to conduct research with real impact in the academy using real people, if the case of microenterprise, often struggling for time and other resources, we need to ensure immediate and deferred benefits directly to those working in the field.

6.7. CLOSING REMARKS

At its most ambitious level, this thesis has attempted to understand the process of the contemporary social phenomenon of the production of future material culture. It has done this through a qualitative examination of microbusiness owner/ manager'

production and marketing of goods. These incredibly diverse goods and interactions have the potential to create objects of great significance due to their aura and potential for inheritance. Their connection to their human subjects is formed through virtuoso skill and personality imbued from design through to realisation and finally the exchange process itself. While this may seem a somewhat indulgent or exaggerated view it is how goods may be understood as an extension of the self.

While there is no doubt that personal narratives are often difficult to interpret, or unreliable sometimes – biased by their telling and their interpretation, they can be extremely powerful and engaging. Researching microbusiness, especially one in the marginalised sector of crafts, a poor cousin of visual art, or film production or other categories (DCMS 2001; 2013) is a much-needed but difficult enterprise. If nothing else, the researcher is satisfied that the participants were able to tell their stories and their stories have been presented sensitively in a way that may have durability in an immaterial sense. Stories form the unique quality of handcrafted goods and their producers. This is the point of differentiation that can only be achieved by craft. Whether or not the language is used, the belief and the activity is evident and these (often) one-person businesses are actively pursuing their need for creativity, their desire to earn a livelihood and to contribute to the cultural and economic life of our time and that of future generations.

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APPENDICES

Tag No.	Tag Name	Frequency/ 540 Refs.	Interpretation and Use
1.	Aesthetics;	28	Making reference to aesthetic aspects of production or philosophy
2. 3.	Anthropology; - Social anthropology;	22 0	Disciplinary tag, sometime used in other disciplines if appropriate to approach or content of publication.
4.	Art/ Craft Divide;	49	The much-debated categorical issue within the plastic arts.
5.	Authenticity;	64	Cross discipline idea of authenticity and what is authentic.
6.	Brand;	95	The marketing concept of branding applied to across disciplines
7.	Celticism;	20	The cultural, anthropological and marketing idea as discussed in Ch. 4
8.	Channel;	18	Specific marketing term, referred to as 'routes to market' in other lit.
9.	Communication;	11	Generic tag for communication concept in marketing and elsewhere.
10.	Consumer/Consumption;	44	References to consumer/ consumption orientation/ focus
11.	Craft;	101	Broad term to delineate from generic or non-craft specific literature
12. 13. 14. 15.	Craft definition; - Arts and humanities; - Management; - Marketing;	78 (39) (15) (25)	Literature giving definition to craft - def. specifically drawn from the arts and humanities - def. specifically drawn from management or management consultants - def. specifically drawn from marketing (often Fillis and McAuley)
16.	Craft Education/ Training;	22	Refers to education or training aspects of craft production
17.	Creative Industries;	72	Umbrella term popular with policy makers and academics cross disciplines
18.	Creativity;	37	Broad term considered across domains of practice and theory r

19.	Culture;	26	Broad term referencing a constituent of contributor of cultural concepts.
20.	Diversification/Collaboration;	19	The idea of going beyond established norms and working with others
21.	Entrepreneurship;	19	Academic use of term considering the starting and growing of businesses often by individual entrepreneurs. Combined with marketing often to use the marking/ entrepreneurship interface paradigm.
22.	International;	21	Internationalisation theory or practice
23.	Future Practice;	29	Reference to what the sector/ practice may resemble in the future
24.	Identity;	83	Referring to individual identity and identity concept
25.	Historical Craft;	41	Broad term for literature pertaining to origins and history of craft practice
26.	Ideology/ Protest/ Lobbying;	22	Literature that has an element of activism, politics or a dogmatic tendency
27.	Lifestyle/ Work;	58	Broad term relating to the lifestyle, behaviours and attitudes identified, described and analysed in the
28.	Marketing 2;	62	General marketing discipline. 2 differentiates from *Craft Definition* sub tag
29.	Methodology;	160	Literature on methodology or where methodology of paper is interesting
30.	- BNIM;	(8)	Biographical narrative interpretive method (Wengraf, 2001) or alternatives
31.	- Case studies;	(37)	Case study method is used or described
32.	- Interpretive;	(44)	Broad antithetic tag to positivistic which wasn't used
33.	- Literature rev/ Conceptual;	(18)	Published work that offers and overview of literature and develops concepts
34.	- Mixed methods;	(29)	Pluralistic or multi-modal research methodologies used/ elaborated
35.	- Qualitative;	(80)	Qualitative research methods used or elaborated
36.	- Quantitative;	(11)	Quantitative research methods used or elaborated.
37.	Myth and Metaphor;	13	Refers to the use of myth and metaphor, usually the interpretation and use
38.	Narrative;	66	Broad term taking in narrative discourse, literary theory and storytelling.
39.	Networks;	34	Refers to network formation and use, inc. network actor theory
40.	- Electronic;	(11)	- specifically refers to the use of electronic networks
41.	- Non-electronic;	(12)	- specifically refers to traditional non-electronic networks
42.	Personal(ity);	25	Specifically refers to the idea of the person or personality in forming *identity*.
43.	Place;	36	Allied to *Tourism* this refers to literature that deals with the importance of location in production or consumption or in other contexts.

44.	Policy/Practice Document;	36	Those documents produced by or for the use of governmental (or third-sector) bodies intended for use on information for practitioners.
45.	Postmodern;	18	Any literature that adopts or considers the postmodernism/
46.	Practice;	26	Literature directly relating to or being produced from or for practice.
47.	Precarious Labour;	7	Sociological or labour economics idea of the nature of work when it lacks organisation and job security for the individual, often exhibited in freelance creative careers
48.	Product development;	12	Referring to the process of practice of developing products.
49.	Review;	50	A broad term to label those pieces of literature that offer a review or overview
50.	Scotland;	13	Tag for literature specifically referring to Scotland
51.	SME/ Microenterprise;	63	Small and Medium Sized Enterprise literature
52.	SocioEconomicStudy;	24	Refers to those studies that capture and present large-scale sectoral socio-economic data on its exponents
53.	Sociology;	32	Disciplinary tag, sometimes coupled with others within Business/ Marketing
54.	Support Structures;	25	Literature on/ by those organisations, institutions or other social frameworks that intend to support craft producers.
55.	Sustainability;	14	The idea of continuance of business and socially/ environmentally sensitive practice.
56. ;	Technology; - Production; - Social Media; - Website	59 2 2 6	Broad tag referring to the idea, use and influence of technology with: - specific reference to production - social media - websites
57.	Theory;	93	Broad term referring to theory generation/ analysis/ application
58.	Tourism;	18	Disciplinary tag as the role of craft in tourism and the authentic tourist/ consumer experience has been well established.
59.	Value	23	Broad tag applied to those texts which deal with the notion of understanding value, values and value systems with the aim of producing meaning.

Sent on University Letter headed paper.

Participant's address

Date

Dear [Participant's name]

Invitation to Participate in a Handmade Goods Study

I am currently conducting research on the marketing of handmade or crafted products for a doctoral thesis. The study considers the role of branding and the use of technology in the marketing of work produced in Scotland.

Having seen what you do from your web presence, I believe your response would be valuable in this research and am writing to ask if you would be willing to participate.

Participation would take the form of an informal one-to-one interview either at your workplace, the University or another location of your choosing. You can be assured of confidentiality; all responses will be anonymised and used under the terms of the University's Ethics Policy. Full details will be given in advance. Participants will also be advised of the results of the study and may gain insights and opportunities to develop their network and marketing activities.

Please contact me if you would like more information or want to volunteer to take part.

I look forward to hearing from you.

Yours sincerely,

Nick Telford.

Email: Direct line: Mobile:

Printed on University of Stirling headed paper.

Participant's Address

Date

Dear [Participant's name],

Handmade Goods Study

Thank you for accepting my invitation to participate in my study; I am delighted you are willing to do so.

I enclose further information about me and my research and hope it is useful. Please don't be alarmed at that official nature of the ethics form – this is to demonstrate that I am adhering to the appropriate University regulations. It hopefully adds reassurance to you that my work is bona fide and that you can be assured of confidentiality.

If you have any further questions please don't hesitate to ask. Otherwise I look forward to meeting with you as agreed by email/ phone.

Yours sincerely,

Nick Telford.

Thank you for agreeing to participate in my research. I have put together the following to give you more information about my work. Feel free to ask any further questions by phone or email.

WHO ARE YOU?

Nick Telford. I live in Stirling and have taught marketing and business courses in Stirling Management School at the University of Stirling for several years. My background, however, is in the arts and humanities hence this research in creative work. I have been employed in various public and private sectors as and have am currently working toward my PhD (this is where I will use the information gathered from you). Find out more at:
http://www.stir.ac.uk/management/staff-directory/management-education-centre/nick-telford/

WHO CAN VOUCH FOR YOU?

Dr Ian Fillis email address - Ian is my doctoral supervisor and colleague. He completed his doctorate on the internationalisation and entrepreneurship of craft businesses in 1999. He has co-authored several major reports and pieces of research on craft, creativity and the e-commerce use of small businesses.

WHAT'S IT ALL ABOUT?

The purpose of my research is to understand more about how those working in the handmade understand and market their work. I want to do research which is academically robust but also useful to those working in the sector. This information will be used for my doctoral thesis. I will then present my findings for publication in academic journals.

Over the last 20 years there have been a few large pieces of research published on the UK looking at what the handmade sector is and how it may be developed. These were done from various perspectives. My perspective is from a marketing point of view – simply put, how you exchange your work in the marketplace. I aim to build on existing research by comparing what makers think and do with other sources of information.

HOW WILL IT WORK?

All responses will be made anonymous so your contribution will not be identifiable as you. However, if you are agreeable, it's possible I might want to use your business as an identifiable case study in future work. This will only be done if you give written consent.

Initially, I'd like to chat briefly on the phone with you and record the conversation to use in my analysis. This initial informal contact will give you an opportunity to ask any questions and clarify anything you may wish. I have found that interesting information is sometimes given in initial communications so it's best to record them. We'll then agree a time and place to meet which is convenient for you. If we can't do this then we'll schedule a time to speak on the telephone. I may wish

to follow up the initial interview by email or telephone depending on the outcome of the initial transcript and analysis. Bear in mind, however, that participation must be entirely voluntary so you can withdraw at any time. I appreciate you will be busy and therefore understand if we need to adapt this process to your schedule. Additionally, if you'd like to work while we talk this would be fine and might be beneficial to the process.

During our conversations I'll ask about various aspects of your work such as how you go into it; how you developed your skills and work; your experience of business/ marketing training and practice; challenges and successes; and the adoption and use of technology in the production and marketing of your work.

The time required will be a minimum of 30 minutes with the average of about an hour. However, we can spend longer if the conversation generates it. I have a set number of areas but they are very much open ended in order to collect the best information which will allow you to represent what you do.

I will then transcribe the interview and use it in the process of my work. I will send you a copy of the transcript and you can make comments on it or additional comments if you wish. This can be by email or by telephone. At this point you will see how it is anonymised. The full transcript will not be published – just held only for research verification purposes.

WHAT DO I GET OUT OF IT?

The process of being interviewed could help you think about how you currently work which could open up opportunities to develop your work and practice. As I am interested in the marketing of handmade items – the development, communication and sale of your work – our discussions will be very much focused on these areas. Since a recent study of 3000 makers across the UK identifies that marketing is a key concern of makers this should be relevant.

You will receive the finished doctoral thesis of about 80,000 as a pdf (electronic) document. I will also produce a shorter summary of about 30 pages and send it to you either as a pdf or as a printed document if you prefer. These documents will be publically available but not many people go looking for them (which I have to accept!) so you will have the advantage of being given direct access. Although they are pieces of academic work, in an applied area such as marketing there will be elements which can inform you might more effectively engage in the market or with stakeholder groups.

In the future, I aim to continue working in this area and so would be keen to share any developments from either academic or practice perspective. Although I don't offer consultancy in exchange for participation, participation could lead to further access to research outputs and networks which may help you develop your practice.

Thanks again for your participation: it is much appreciated.

Nick Telford

Contact Details.

ANNEX A: ETHICS REVIEW FORM – STAFF & RESEARCH POSTGRADUATES

Name: __Nicholas John Michael Telford _____

**Division/Institute/Centre: Management Education Centre, Stirling Management School
_____**

**Project Title/Research Being Undertaken: _TBC Brand Narrative Creation in Scotland's
Craft Microenterprise
Sector_____**

**Names of Other Staff involved (if appropriate): Supervisors: Dr I R Fillis and Dr A
Broadbridge   _____**

_____

I confirm that this project **DOES NOT** include any of the following:

	TICK
Research involving vulnerable groups (e.g. children, young people, those with a learning disability or cognitive impairment, or individuals in a dependent or unequal relationship)	✓
Research involving sensitive topics (e.g. participants' sexual behaviour, their illegal or political behaviour, their experience of violence, their abuse or exploitation, their mental health, their gender or ethnic status); instruments required for initial access to members (e.g. ethnic or cultural groups, native peoples or indigenous communities)	✓
Research involving deception which is conducted without participants' full and informed consent	✓
Research involving access to records of personal or confidential information concerning identifiable individuals	✓
Research which would induce psychological stress, anxiety or humiliation or cause more than minimal pain	✓
Research involving intrusive interventions which participants would not encounter in the course of their everyday lives	✓
Research where there is a possibility that the safety of the researcher may be in question (e.g. in international research; locally employed research assistants)?	✓

I confirm that I have completed procedures required by any secondary data provider (please attach any relevant documentation)	✓

If your research **includes** any of the above aspects, you will need to describe more fully how
you plan to deal with the ethics issues raised by your research. **Your proposal will be
subject to a full ethics review.** In such cases, the following information is required to be
submitted (along with this form) to the Ethics Committee for approval:
- A copy of your research proposal
- A summary statement, highlighting the ethical aspects and how they will be addressed

Please note that it is your responsibility to follow the University's Code of Practice on Ethical Standards and any relevant academic or professional guidelines in the conduct of your study. **This includes providing appropriate information sheets and consent forms, and ensuring confidentiality in the storage and use of data.** Any significant change in the question, design or conduct over the course of the research should be notified to the School's Research Ethics Committee Secretary and may require a new application for ethics approval.

Signed: _____   **Date: _____**

APPENDIX 3: SAMPLE INTERVIEW GUIDE

Interview Guide • Participant's Name • Date

Thanks for agreeing to contribute to my research into the **marketing of art and craft** in Scotland. Participation is entirely **voluntary** so please don't feel obliged to answer every question or feel as though you have remain participating. Any quotes or information used will be done so **anonymously**.

Introduction and background to your work

1. Perhaps we can just start with how you would describe your work and what you do – this can be in your own words or by using conventional descriptions.

2. Tell me how you arrived at where you are today in your career.

3. Please describe the process of your work or the kinds or groups of processes that are involved.

4. What title or language do you use to describe your work and your occupation?

Experience and use of marketing in general

5. What does marketing mean to you?

6. What steps have you taken to market yourself/ your work in the past?

7. How would you describe the success or use of this activity?

8. Would you describe your feelings towards the business of making work?

9. Is there a tension for you between making work and its promotion/ selling?

Experience, knowledge and use of technology – production and web technology

10. What kind of non-web technologies do you use for your work?

11. How is this technology relevant to your work?

12. Thinking now specifically of web technology please tell me what you use and how/ when you've used it – this can be as detailed or general and brief as you wish – it just needs to reflect your experience.

13. What has online technology offered you so far and how has this developed your working practices?

14. Who, if anyone, has informed your use of technology?

15. Can you see technology expanding access to markets and how?

16. Do you feel such technology gets in the way of work or is a valuable resource for it?

17. In what ways do you think the technology facilitates access to your current markets?

18. How would you like to see the technology develop?

Place and Identity in work

19. What do you say about yourself to potential audiences?

20. Are you conscious of your personal identity being part of your work and if so, how?

21. Are you conscious of your personal identity being part of *the promotion* your work and if so, how?

22. How does your location in Scotland inform or effect your work?

23. Do you use Scottishness/ Britishness/ Otherness in the marketing of your work?

24. If so, how do you use it? If not, why not?

Experience of assistance (governmental), networks and the purposes of research and enlarging markets.

25. Do you solicit views and opinions from customers or stakeholders in the course of your work? If so, who and how?

26. Do you use this feedback to develop new work or adapt your existing work?

27. Do you feel the relevant bodies assist makers in their marketing? Do they and if so, how?

28. Are you familiar with research and information to help you in the area of marketing and/ or electronic marketing?

29. Use of intermediaries – preferred channels – galleries, shops, online, direct?

30. What is the scope of your work currently? Local, Scotland only, UK-wide, specific international markets, wider-scope international markets?

31. How would you like to develop this in the future and what, if any, plans do you have to do this?

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32. That's all the questions I have but if there's anything else you want to add, ask or comment upon, please do.

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Additional topics
- Your website and intermediaries – channels -
- The citation in X researchproject.com – did you know about it?
- Issues of sustainability in production, business and marketing – materials etc.?
- Use of research if any and the value of support networks, agencies, bodies…

Demographic Info – age, training, nationality, preferred occupation title.

I will provide a transcript of this interview and would welcome any comments or further contributions if you wish to.

Thank you very much for your contribution to this research. If you have any queries or wish to add more later, please let me know.

Researcher's Contact Details.

P. No.	Pseudonym	Age	Gender	Origin	Current Geographical Location	Self Label	Output Type	Category (-ies)	Telephone/ Face-to-face	Interview Length	Text Seg.
1	Melanie	46	F	UK	City	Artist/ Maker	Textile art, group and public events	Art - public	F	2:39:00	177
2	Jane	25	F	Scottish	Small Town	Designer jeweller	Jewellery/ Painting	Jewellery	F	00:57:37	78
3	Heather	55	F	Europe	Hamlet	Glass/ Artist	Glass	Mixed	T & F	01:09:12	316
4	Austin	64	M	British	City	Sign writer	Hand painted signs and similar	Lettering	T	01:09:55	166
5	Robert and Olivia	56	M & F	Scottish/ USA	Small city	Silversmith	Silver/ Goldsmith	Silver smithing/ jewellery/ retail	F	1:25:42	356
6	Eleanor	63	F	USA	Village	Maker	Ceramics	Art craft	F	00:53:42	138
7	Jessica	40	F	British/ English	City	Artist	Ceramics	Art and facilities hire/ training	F	1:23:47	229

8	Fiona	27	F	Scottish/ British	Town (now in England)	Woven Textile Designer	Textiles	Textiles and design	T	1:02:21	200
9	Andy	35	M	Canadian	City	Potter	Ceramics	Pottery	F	1:11:02	212
10	John	65	M	Scottish	Island village	Jeweller	Jewellery	Jewellery and retail	T	1:07:32	166
11	Jennifer	52	F	Scottish/ British	Rural village	Ceramicist	Ceramics	Ceramic usables, giftware & retail	F	1:59:40	293
12	Emily	48	F	English/ British	Rural village	Silversmith/ Jeweller	Silver/ Jewellery	Silversmith jeweller	F & T	1:36:05	208
13	Ash	65	M	Scottish	Hamlet	Furniture maker	Woodwork/ mixed media		F	1:24:41	192
14	Ian	41	M	Scottish	City	Facilitator	Textiles and textile inspired products	Textiles/ Retail	F	1:13:39	222

15	Amy	34	F	USA	Small town	Creative entrepreneur	Textiles	Designer/ Author	F	1:32:59	265
16	Linda	42	F	Scottish	Rural village	Textile Artist	Textiles	Artist/ Writer/ Educator	F	1:24:52	226
17	James	24	M	Scottish	Rural village	Potter	Ceramics		T	1:38:14	151
18	Alison	37	F	Scottish	Small town	Painter	Painting		F	1:10:00	69
19	Claire	32	F	Scottish	City	Potter	Ceramics		T	1:32:05	223
20	Callum	33	M	Scottish	Small City	Proprietor	Handmade cosmetics		F	1:07:35	183
21	Beverly	53	F	British	Village	Jeweller	Jewellery	Jewellery	F	1:20:54	365
22	Louise	33	F	British	Village/ Small Town	Potter	Pots	Ceramics	F	1:21:16	376

APPENDIX 5: CODE SYSTEM

Code System [4812]

Key Quotes [229]

Emergent Codes [0]

Accessibility/Democracy/Affordable [18]
Application/ Function [2]
Arts people lacking business skills [7]
Architecture [2]
Category issue [4]
Celtic [4]
Collaboration [23]
 Working alliances, partnerships etc.
Community events* [3]
Context comparison [4]
Children [24]
Craft Community [22]
Craft diversity [20]
Cultural differences [4]
Cultural trend [23]
Elitism [8]
Ethics [13]
Evolution [9]
Facilities/ Space [13]
Family [27]
Future craft [18]
History/ Tradition/ Heritage [42]
Gender issues [10]
Innovation [11]
Landscape [8]
Localism [24]
Macroeconomic situation [6]
Nomadism [6]
Organic development [12]
Provenance [13]
Providing service of training [13]
Reciprocity/ win-win [12]
 Includes sharing and interaction i.e. P6. para. 109
Residencies [10]
 Artist residencies - form of experience/ work/ training/ marketing
Skills - issues/ shortages [24]
Status of craft [17]
Studio practice* [1]
Sustainability [14]
Tangibility/ Tactility/ Feel [8]
Theory/ practice gap [5]
Therapy [2]
Transformative or symbolic [8]
Use and function [16]

Info relating to the individual's experience and life story

Approval/ recognition* [6]
Apprenticeship* [13]
Age* [10]
Art/ business tension* [28]
Aspirations/ ambition* [48]
Beginnings* [44]
Being judged* [5]
Business status* [7]
Career orientation/ outlook [37]
Conflicting priorities* [5]
Confidence* [16]
Concept and definition of craft* [5]
Control* [14]
Criticism* [7]
Design/Look/Aesthetics* [55]
Development* [58]
Difficulty/ challenge* [24]
Encouragement* [17]
Employment/ working relationships* [11]
Experimenting/ Risk* [14]
Frustration/ disappointment* [5]
Honesty* [6]
Identity [14]

That which contributes to identity forming - that the participant feels, or can be construed as being central to the construction of their identity

Becoming a Scottish maker* [5]
Product-person link* [53]
National/ Location Identity [37]
Professional/ Personal Divide* [24]

Acknowledging the difference between personal life and professional life, perhaps through behaviour and communications

Craft type/ orientation [70]
Fitting in with place* [6]
Representation of work* [2]
Self-reliance* [21]
Self expression* [9]
Scotland/ Scottishness [63]
Immigrant effect* [7]
Inspiration* [35]
Isolation* [7]
Lack of experience* [4]
Learning from experience [55]
Love & passion* [11]
Maker's role/ Role of making* [13]
Major Career/ Life Change* [21]
Meaning of work [26]
Modesty and difficulty with self-reference* [3]
Motivation [50]

Inspiration, push/ pull factors involved in the participant's drive to create

Name/ Title/ Occupation [48]

Anything relating to the names, titles, materials, categories or other

occupational activities. Related to identity, potentially.

Narrative [35]
>Any illustrative stories that participants use to illustrate their experience or activity, related to work or not.

Need for creativity* [3]
Opinions on craft/ art [41]
Origin of business* [9]
Originality/ Uniqueness* [15]
Other work* [42]
Owner/manager versatility* [12]
Perfectionism* [4]
Planning* [10]
Pleasure in making* [21]
Proactivity/ Willingness* [5]
Satisfaction* [17]
>Can include feeling fortunate, lucky, feted.

Skills and knowledge* [42]
Time* [42]
Training/ Education [82]
>Any form of structured formal training and its contribution to the participant

Value of hand skills* [15]
Valuing the work of others* [29]
Work preferences* [53]
Work schedule/ character* [52]

==Marketing [0]==

Parent code for text segments relating to marketing operations, philosophy, knowledge, experience.

Added value* [2]
Ambassadors* [0]
>**Expert/ Academic* [1]**
>**Cultural* [1]**
>**Young makers* [0]**
>**Royalty* [2]**

Authenticity [16]
Barriers/ Failures [41]
>Unsuccessful or negative experience of marketing - problems or barriers

Branding [5]
>Conscious or unconscious branding activity or understanding
>**Identity* [4]**
>**Name* [16]**
>**Logo* [7]**
>**Image* [10]**
>**Place branding [31]**
>>Contributing to, or benefiting from the place of manufacture or the origin of materials.
>**Co-branding [30]**
>>Using another brand e.g. Tweed fabric within work or perhaps, a particular place.
>**Product brand [5]**
>>Where the product is branded separately from a producer or company brand.
>**Corporate Brand [5]**
>>Relates to a brand which is separate to the individual and the product. In craft may relate to a tradition or established 'hero' ambassador - Leach Pottery,
>**Personal brand [45]**

Where person is used as the brand - trading name etc.

Typecasting* [3]

Budget* [17]

Category issues* [1]

Similar to craft type in Biography/ Identity. This is used where category of craft is important. Started with Beverly as being very category specific - sticking firmly to what she knows.

Chance/ Serendipity* [33]

Channels [9]

Relating to the use of direct or indirect, or hybridised channel structures, new structures - anything to do with getting goods to market.

Business to business* [1]

Commissions* [17]

Craft fairs [31]

Category specific [3]

Selectivity/ Curation* [4]

Combined space/ incubator* [4]

ecommerce intermediary [27]

Commission* [1]

Markets* [2]

Galleries* [41]

Commission* [6]

Open studios* [21]

Own direct sales [1]

Own ecommerce [15]

Own retail space [18]

Selection on offer* [3]

Public museums* [4]

Shopping experience* [4]

Special Events* [13]

Strategy* [1]

Third party retailer [23]

Trade shows* [16]

Wholesale* [2]

COO* [5]

Charity* [4]

Competitors* [16]

Consumer education* [26]

Consumer involvement/ response/ feedback [72]

Consumer demographics* [24]

Cost of trading* [10]

Corporate vs. SME* [6]

Decision making* [5]

Definition* [1]

Demand issues* [31]

Differentiation* [11]

Electronic delivery* [0]

Exhibitions* [20]

Intellectual Property* [8]

International [40]

Importance of the handmade* [19]

Location/ Geography* [52]

Market size/ scope [19]

Marketing skills education approach* [13]

Marketing Communications [36]

Blogs* [7]

Brochures* [2]

Database* [1]

Direct mail* [2]
>
> (inc. email)

Editorial writing/ photographing* [2]
>
> Participants write or take photos for newspapers, magazines or online sources for income, exposure or both.

Partner promotion* [2]

Personal Email* [4]

Photography/ Representation* [1]

Point of sale* [1]

Social media* [13]

Print advertising* [6]

Website* [15]

Market entry* [2]

Marketing Orientation [41]
>
> Usually market focused - or art focused, but could be hybridised

Marketing/Entrepreneurship [14]

Marketing Research* [16]

Marketing Networks [38]
>
> Directly obvious network structures relating to marketing - may sometimes be combined with other types of networks - educational/ learning, friendship, category-specific, professional etc.

Missed opportunity* [2]

Myth [3]

NPD [39]
>
> Relating to the development of new products or services - anything to do with the development of new offerings. Or developing existing work, ranges, collections etc.

Narrative/ Story [39]

Opportunities/ Successes [46]
>
> Examples of things working well, marketing wise.

Outsourcing* [2]

Personal selling* [32]

Perception of others* [22]

Positioning [5]

Planning* [2]

Pricing* [20]

PR/ Media* [24]

Newspapers* [1]

Publicity* [1]

Books* [1]

TV* [4]

Magazine* [4]

Profit motive* [5]

Publishing* [10]

Quality** [24]

Reputation* [3]

Relationships* [15]

Restrictions to trade* [8]
>
> Legislation, barriers - formal informal. For example, Callum (P.20), produces items for human consumption and is therefore subject to European trade regulations.

ROMI [10]
>
> Return on Marketing Investment

Segmentation/ Targeting* [24]

Scarcity* [4]

Showpiece work* [2]

Suppliers* [14]

Strategy* [6]
Test marketing/ marketing education* [3]
Tools* [1]
Trust* [1]
Tourism* [24]
Word of mouth [6]
Value* [24]

Technology [2]

Relating to technology whether ancient of new.

Future technology development* [3]
Technology for technology's sake* [2]
Assisters/ experts* [11]
Batch processing [1]
Benefits [23]
Photography* [27]
Representation* [1]
Problems/ Risk/ Danger [27]
Necessity/ inescapability* [13]
YouTube* [3]
How to use/ best practice* [11]
Adoption [5]
 Willingness* [8]
 Computer Hardware [5]
 Facilitators [8]
 Barriers [21]
Social Media [9]

Relating to the use of or opinions on not using social media - blogs, communities etc.
 3rd party blogs* [2]
 Strategy* [14]
 Personal Blogs [14]
 Other social media platform [6]
 Not Facebook of Twitter

 Twitter [15]
 Facebook [51]
Online Technology [2]
General term encapsulating websites, ecommerce, use of or deployment of such technology.
 Analytics* [1]
 Backend quality* [2]
 Content* [20]
 Development strategy* [3]
 Design* [13]
 Regular updating* [9]
 Shared/ 3rd party website* [3]
 Website builder [8]
 Sales conversions* [4]
 SEO* [11]
 Online payments* [4]
 Online research/ competitor analysis [17]
 URLs* [1]
 Web presence* [9]
 Websites Personal [14]
 Websites SME brand* [6]

Website design/ building* [3]
Production Technology [1]
Use of technology for making things - whether established or newly adopted.
CAD [11]
Computer aided design - any use of computer technology in design.
CAM [9]
Computer aided manufacture - the use of machines that can fabricate parts of items - 3D printers, CNC lathes, routers etc.
Cost/ competitive advantage [1]
Craft/ Manufacturing* [16]
Established Prod Technology [12]
Relates to tried-and-tested, traditional production techniques and technologies,
Materials [22]
The importance of materials - traditional/ new/ unusual/ place-specific.
New production* [14]
Techniques* [9]
Tools [10]

Assistance and Research [0]
The use/ influence/ impact/ non-use of any external individuals or institutions.

Association/ Trade Body* [28]
Accessibility* [7]
Advice* [16]
Body extinct* [4]
Craft and Design Magazine/ site* [2]
Craft Scotland [25]
Crafts Council [12]
Creative Enterprise Office* [3]
Creative Scotland [8]
How to books* [1]
Funding* [21]
Family* [6]
Friends [20]
Professional expertise* [6]
Professional Body [7]
Positive experience of external bodies* [20]
Personal interactions* [30]
Reflection on participation this research [9]
Future/Desired Research & Assistance [21]
Research - professional/ practitioner/ institutional [21]
Research - academic [19]
Research - maker [23]
Online gurus* [2]
Universities [14]
Staff* [7]
Colleagues [17]
Third Sector [21]
Government Body [31]
Negative experience of external bodies* [21]
Value of assistance bodies* [14]
Volunteer* [4]
Word of mouth recommendations* [1]

Total Number of Codes: 316
Total Frequency of Codes applied: 4812

Asterisk * denotes open code under established Interview Guide Category
Double asterisk ** denotes in-vivo code

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APPENDIX 6: MAKER TYPOLOGIES

THE LIFESTYLER	THE ENTREPRENEUR
- Expansion of business not important - Unwilling to take many risks - Importance of quality of life - May or may not export; generally reactive - Unwilling to follow business and marketing philosophy and develop related skills	- Risk taker (in terms of carrying out business and with the craft product itself) - May or may not export – proactive - Most likely to embrace business and marketing philosophy in the longer term - Realisation of importance of customer relationships/ networking
THE IDEALIST	THE LATE DEVELOPER
- Risk taker (with craft product) - Unwilling to accept business and marketing philosophy - Dominance of 'art for art's sake' beliefs - May or may not export - Realisation of importance of establishing and building relationships and generating reputation - Views self as artist rather than craftsperson	- Tends to come from a non-creative background - Less motivated to expand business; less likely to export - Unlikely to accept 'new' ideas - Believe in valuing own experience of business and life - Able to bring 'outside skills' to the business - May find problems with accessing existing networks.

Craft Business Owner/Manager Characteristics Typology (Fillis 1999 p. 317)

Craft qualifications

	First or second degree	Other or no qualification
Yes	'Craft careerists' (38.4%)	'Artisans' (11.7%)
No	'Returners' (22.4%)	'Career changers' (27.5%)

Contemporary craft-making as a first career

Source: BOP Consulting (2011) based on 1,847 responses

'Profiles of Makers' from Burns et al. (2012)