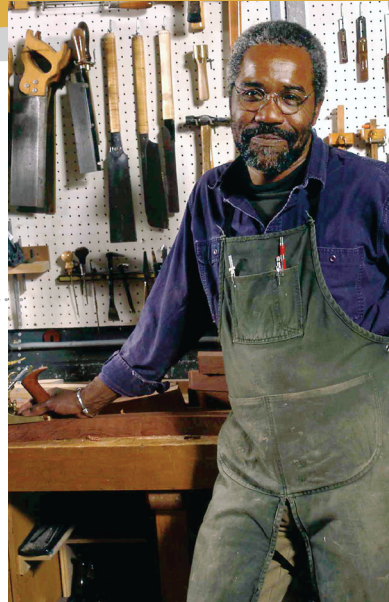


# + SUSTAINING CAREERS

A Study of the Status of U.S. Craft Artists

Survey Report by Craig Dreeszen





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Survey report by Craig Dreeszen  
Dreeszen and Associates

November 1, 2013

We want to thank the following artists for use of their images:  
Front Cover: Leigh Taylor Wyatt, Michael Puryear, Claudia Mills, Teri Greeves,  
Above circle (clockwise from top photo): Jill Dalton, Jeff Fetty, Sarah Rowe



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## Executive Summary

### Abstract

"Sustaining Careers: A National Study on the Status of U.S. Craft Artists" updates the 2004 study, "Voices From the Studio, National Craft Artist Research Project<sup>1</sup>." The current survey results reported here complement focus groups and a literature review. The findings allow the CERF+ (Craft Emergency Relief Fund + Artists' Emergency Resources) board, staff, and other stakeholders to assess the needs of professional craft artists and inform decisions about CERF+'s programs and services. The inquiry will also enlighten the craft field and arts sector as a whole about the needs, challenges, and opportunities craft artists face as they work to sustain their careers.

CERF+'s 2013 survey of 3,500 American craft artists sampled attitudes about craft trends, sales and income, insurance, emergency preparation and recovery, and plans for their legacy. Quantitative survey findings closely correspond with more nuanced, qualitative results of nine focus groups conducted by CERF+ nationwide in late 2012 and early 2013. Policy makers, funders, and service providers will find the summaries of both studies instructive.

National craft trends observed in the survey were also reinforced in focus groups. The most commonly cited trend was the rapidly growing impact of technology on information exchange and the design, production, marketing, and sales of crafts. Buy-local and buy-American movements were encouraging, while an increasingly global marketplace provided opportunities for international sales and increasing competition from cheap imports. Online imagery makes design theft a growing problem that requires many craft artists to continually innovate. Economic conditions after the great recession have negatively impacted many craft artists, though some see improving conditions. Craft artists and their collectors (many of whom were born in the "Baby Boom" era between the years of 1946 and 1964) are aging with changing patterns of production, sales, and collecting. Many are concerned with eroding public support for quality craft and the worrisome decline of arts education. The do-it-yourself movement encourages some craft artists with

1 [http://craftemergency.org/pages/nationalcraftartistinquiry\\_summary.pdf](http://craftemergency.org/pages/nationalcraftartistinquiry_summary.pdf)

increasing amateur interest in craft and audiences for teaching but worries others who see less respect for skilled craftsmanship. Some have adapted their methods, materials, and energy usage in response to environmental concerns or scarcity.

The largest number of survey respondents reported ambiguous retail and wholesale sales trends, though increasing or steady sales were more often cited than decreasing sales. Craft sales were generally the largest source of craft artists' income, followed closely by other family members' income, or a non-craft job.

Gross sales and incomes were generally low to modest. Full-time craft artists reported gross craft-business revenues in three nearly equal clusters: just over a quarter grossed less than \$10,000, the same proportion grossed between \$10,000 and \$25,000, and one-fifth grossed between \$25,000 and \$50,000.

Nearly a third reported gross craft income of more than \$50,000. Net income after expenses was less, as nearly half of full-time craft artists reported net incomes of less than \$10,000. These findings are similar to a 2004 CERF+ study, but in the lower range of other national research<sup>2</sup>. Six in ten craft artists responding to the survey provided less than 20% of their family incomes. Those earning the least from craft most often relied upon partner income or jobs. A troubling finding is that fewer than half of responding craft artists had enough cash reserves for more than one month of expenses, indicating high risk of income interruptions from emergencies or illness.

Craft artists reported mixed experiences with craft shows and galleries. The clearest trend seems that these sources of revenue are more volatile, less predictable, and more expensive. Focus group participants, most of whom were well established craft artists, were more skeptical of craft shows than survey respondents. Some are turning to alternatives like studio sales and online marketing. For all the changes, craft shows and galleries remain an important part of craft marketing. The largest group of craft artists report their markets are local, indicating potential risk from region-wide emergencies.

2 Strategic National Arts Alumni Project (SNAAP) found median income of MA in fine arts graduates was \$35,000 and median income of MFAs was \$45,000, "SnaapShot 2011" Leveraging Investments in Creativity (LINC) found that six in 10 artists made less than \$40,000 in 2008, "Artists and the Economic Recession Survey: A Summary of Findings"



Dan Bollock

Most craft artists have taken obvious precautions against emergencies like installing fire extinguishers and smoke alarms, but nearly two-thirds do not backup documentation of their work and business records with secure off-site storage. Those familiar with CERF+ information were more likely to take precautions to protect their business from emergencies and to recover their businesses after a disaster. Those who had experienced an emergency or knew someone who had were more likely to be concerned and take precautions. Nearly nine in ten craft artists who prepared were able to recover their businesses after an emergency.

Craft artists have generally better insurance coverage in 2013 compared with a 2007 CERF+ business insurance survey, about 7% higher overall in this report. While improvements may be due to sampling or other factors, there is a positive correlation between CERF+'s business insurance initiative and significantly improved craft insurance coverage.

Most craft buildings are insured, three quarters of these through homeowners' policies. Two thirds of full time craft artists insure their business property (everything other than buildings) with business insurance. However, of those who rely upon homeowners' insurance, less than a third have confirmation their policies cover business use of the home. In most cases relying on homeowners insurance is the same as no insurance, but more dangerous because of a false sense of security. While this is a risky omission, there has been progress since 2007. Craft artists familiar with CERF+ were twice as likely as others to protect their business property with commercial business insurance. Show producer insurance requirements and access to policies geared to artists are motivations to insure. Most craft artists (87%) have health insurance, most frequently obtained through a family member's employer. Nearly a third purchased their own health insurance.

Craft artists are aging and older focus group participants indicated little interest in retirement. Some had taken precautions to preserve their legacy. The survey found nearly half have saved for retirement, though nearly as many intend to rely upon Social Security, Medicare, Medicaid, or count on staying healthy enough to work lifelong. Many help assure their legacy through photo documentation of their work, exhibitions, and awards. Few have thought about eventual disposition of tools, equipment, studios, or unsold works. Many pass on their expertise through teaching and writing.

Craft artists who have taken advantage of CERF+ services report high satisfaction with CERF+. The most common concern (shared by CERF+ leaders) is that grants and loans are too small. The most common request for additional services is information or access to affordable health insurance.

**RESEARCH METHODS** — Over 3,500 individuals responded to a national, online survey conducted by CERF+ with the help of its partners. Of these, 3,393 identified themselves working in one or more craft media and are included in this report. The survey was active in January and February, 2013. Forty-six partnering organizations including: guilds, national media focused organizations, schools, state and local arts councils, craft councils, artist service organizations and show producers forwarded the survey to their members. The partners' distribution of the survey extended the reach but made it impossible to calculate a response rate. However, CERF+ staff is pleased with the high response and confident of the findings. Dreeszen & Associates and CERF+ staff developed and reported survey results.

## Acknowledgments

This research was made possible with funding from the Windgate Charitable Foundation. Research was conducted by Dr. Craig Dreeszen, Dreeszen & Associates with CERF+ staff Craig Nutt, Cornelia Carey, and Carrie Cleveland.

The following organizations forwarded survey invitations to their constituents: American Association of Woodturners (AAW), American Craft Council (ACC), Arrowmont School of Arts and Crafts, Artist Trust, Artrider Productions, Inc., Arts Council of New Orleans, Association of Clay & Glass Artists of California (ACGA), Atlanta Contemporary Jewelry Show, Bellevue Festival of the Arts, Berea College Crafts, Clay Artists of San Diego (CASD, Inc.), The Clay Studio, Colorscape Chenango Arts Festival, Corning Museum of Glass, Craft Alliance, crafthaus, Craftproducers, Craft Retailers' Association for Tomorrow, The Crafts Report, Frank Maguire & Associates, Inc., The Furniture Society, The Glass Art Society, HandMade in America, Handweavers Guild of America, Inc., Illinois Artisans Program, International Society of Glass Beadmakers, Maine Crafts Association, Montana Arts Council, National Council on Education for the Ceramic Arts (NCECA), New England Crafts Connoisseur, North Bennet Street School, One of a Kind Show – Chicago, Penland School of Crafts, Piedmont Craftsmen, Pottery Northwest, Santa Cruz Artists' Assistance & Relief Fund, Seattle Metals Guild, Society of North American Goldsmiths (SNAG), Southwest School of Art, St. James Court Art Show, Tamarack, Tennessee Association of Craft Artists (TACA), The School of the Art Institute of Chicago, The Society of Arts & Crafts, Vermont Crafts Council, Westfield Weavers

## Summary Findings

### General Questions

**CRAFT MEDIA** — Clay was the best represented craft media with 27% of respondents working in that media. Metal was next with 23%, then glass 19%, wood 16%, mixed media 16%, and paper 9%. Other media reported by less than 5% include: enamel, leather, organic materials, and plastics.

**TYPE OF COMMUNITY** — Four in ten craft artists lived in urban settings (39%), a third (33%) in rural communities, and over a quarter (28%) in suburban communities.

#### GEOGRAPHIC DISTRIBUTION OF SURVEY

**RESPONDENTS** — Artists responded to the survey from all 50 states, with most concentrated in the northeast, mid-Atlantic, upper mid-west, southeast, and west coast.

**PREFERRED NAMING** — Respondents most often “strongly preferred” to be referred to as *artist*. Overall, 96% were positive about the name *artist*. Next most preferred are: the *craft medium followed by artist* (91% positive), e.g., ceramic artist, or the *name of the medium* (90% positive) itself e.g., woodworker. Several terms were nearly equivalent and either acceptable or preferred to most: *designer* (+78%), *craftsperson* (+72%), *craftsman* (+72%), *craft artist* (+64%), *maker* (+64%), and *artisan* (+60%). The only term strongly disliked by most is *craft* (75% negative perceptions), although every description had negative responses.

**THE LANGUAGE OF CRAFT** — Respondents had mixed opinions on the term *craft*. Nearly six in ten (58%) identified with the word “craft” as a good way to describe their work. Just over half (54%) agreed that “craft” remained an effective word to communicate what they do to buyers, collectors, and the public. Other respondents did not agree.

While a majority of respondents (58%) identified with the term *craft*, as a good way to describe their work it is notable in this survey of craft artists, that 42% either disagree or strongly disagree, and 46% do not feel that the word “craft” remains an effective word to communicate what they do to buyers, collectors, and the public. Some respondents reported that “craft” no longer conveyed their expertise or commitment to finely made objects.

**CRAFT TRENDS** — We asked an open-ended question about trends affecting craft. Frequently repeated observations about craft trends are clustered with closely-related comments and ranked here in order of frequency.

**INTERNET AND NEW TECHNOLOGIES** — Most frequently mentioned by far (1,295 references) is the growing impact of the Internet, online marketing and sales, social networking, digital image sharing, and computer-aided design and fabrication. For most, technology has been a help especially with marketing, but the growing ease to copy designs and even replicate objects with 3-D printing means craft artists must continually innovate to cope with design theft.

**BUY LOCAL – BUY AMERICAN** — An encouraging trend for American craft artists is increased interest to buy local and buy American. These were the next most frequently cited trends affecting craft (cited 177 times). Consumer attitudes are changing to value locally produced craft and food. Buy local campaigns seem to be having an impact.

**GLOBAL MARKETPLACE** — International marketing and global competition were frequently mentioned trends (cited 136 times). Some craft artists are finding international buyers. But many cited cheap imports as a growing concern, often well-designed copies of American craft that mimic handmade craft work. Increasing scarcity, changing accessibility, and increasing cost of materials are also concerns, prompting some craft artists to shift to less costly or more sustainable materials.

**PUBLIC APPRECIATION FOR CRAFT** — Responding craft artists had strong and mixed feelings about how the public values handmade craft (referenced 122 times). Most often craft artists are concerned that respect for craft is eroding with consumer concern for the economy above all else, cheap imports and mass-produced goods, and the continuing erosion of arts education. Others saw encouraging trends with people valuing the personal contact with craft artists and their handmade work in contrast with impersonal electronic technologies.

**CRAFT SHOWS** — Craft artists frequently mentioned craft shows (107 mentions), often saying they were less confident they could rely on increasingly volatile sales. Some cited increasing costs or thought there were too many shows. Many are finding alternatives through online sales, home shows, and other marketing systems. For others, craft shows remain a central part of their business model.

**THE ECONOMY** — As craft artists were responding to this survey in early 2013, the U.S. economy was improving somewhat. Economic conditions were cited 82 times, but with widely varying interpretations of the trends. For most perhaps, economic trends have been negative. They cited the lingering effects of the Great Recession, less disposable income, job losses, economic uncertainty, and the shrinking middle class. Rising material costs, tools, energy, and health insurance are of concern for many. Some mentioned the economy without indicating if the impact was up or down. Nearly as many were seeing encouraging trends or hopeful signs that economic conditions were improving.

**ARTS EDUCATION** — Craft artists are concerned with reductions in arts education in schools. This impacts future art collectors, the next generations of craft artists, and current teaching opportunities. Some cited reduced opportunities as well for adult education in the arts.

**GALLERIES** — Craft artists had mixed feelings about galleries, citing many of the same concerns as with craft shows as less viable or dependable for sales. Some questioned whether prevailing business models were viable given self-representation and Internet sales.

**AGING POPULATIONS** — Craft artists and their collectors are aging and it shows. Some craft collectors are no longer buying, and some are even starting to disperse their collections. Many craft artists (largely from the baby boom generation) are finding it more difficult to produce work or withstand the rigors of making their work and exhibiting at craft shows.

**GREEN MOVEMENT** — Some craft artists mentioned that they have modified their materials, recycling, production techniques, or energy use to make less impact on the environment.

**DO-IT-YOURSELF MOVEMENT** — Some craft artists find that do-it-yourselfers, perhaps in retirement, learn to appreciate craftsmanship and become more discerning collectors. Many believe the DIY sensibility often devalues professional craft work. Others find the DIY community an audience for their craft teaching.

**STAGE OF CAREER** — Over a third of survey respondents (35%) were mid-career craft artists. One in three (30%) were serious craft artists who made a living another way. About two in ten were either late-career craft artists (22%), emerging craft artists (20%), or second career artists (17%). Eight percent made craft as a hobby and 5% as students.

**TIME SPENT WORKING ON CRAFT BUSINESS** — Over half (54%) of craft artists responding to this survey worked full time (for the purposes of this study, working more than 30 hours per week.) About four in ten (39%) worked 40 hours or more per week. Fifteen percent worked 30-39 hours per week. About two in ten (19%) worked 20-29 hours per week. The balance (27%) worked less than half time at their business. As might be expected, mid-career craft artists devoted the most time to their craft businesses. This finding is similar to results from the 2007 CERF+ business insurance survey reported in 2010, hereinafter referred to as the 2007 business insurance survey or study.

**NUMBER OF EMPLOYED WORKERS** — Eighty five percent (85%) of responding craft artists employed no one else in their craft business. Another 9% employed or contracted with one full-time person, 3% employed two workers, 1% employed three staff, 1% employed 4-10 people, and less than 1% employed more than ten.

**LOCATION OF CRAFT BUSINESSES** — Over a third (36% or 1,009 respondents) of craft businesses are located in the home. This was the most frequent response and a concern for those relying on homeowners insurance without provisions for home-based businesses. About two in ten, located their businesses in a separate building away from home (22%), in a separate building on the same property as the home (22%), or in a garage or studio building attached to the home (20%). This survey finds a higher proportion working in their home than the 2007 CERF insurance study.



Jack Larimore, "Filly Crusto Table"

## Craft Income and Trends

**SOURCES OF INCOME** — Sales of craft work were the single largest source of income for nearly four in ten (38%) responding craft artists. Next most often cited was the income of a spouse or partner (largest source for 28%). Third was employment unrelated to art (largest source for 21%). Some relied on retirement (largest source for 16%) or other craft-related income (15%). Only one percent reported grants and fellowships as the largest income source. Grants were at least somewhat a factor for just 15% of respondents.

**WHOLESALE TRENDS** — Craft artists reported wholesale sales as generally growing or steady. Few reported rapidly growing wholesale sales. Respondents reported the most growth in wholesale sales through galleries, although gallery sales were also cited most frequently for declining sales.

Wholesale orders through craft shows and through craft artists' own web sites had similar patterns with nearly equivalent reports of slow growth and steadiness, although craft show wholesale orders had the most reports of rapid declines.

However, most craft artists selected the option, "up and down with no clear trend," indicating ambiguous wholesale trends or that they did not know. This was the most frequent response.

**RETAIL TRENDS** — We looked at retail sales trends for full-time craft artists (working 30 hours or more each week). Overall, most craft artists reported growing retail sales in each of five categories; a significant number reported steady sales. Growing sales led declining sales by at least a two-to-one margin in every category. Retail sales through craft shows and craft artists' own studios or sales room grew the most. As with wholesale trends, most respondents selected the option, "up and down with no clear trend," indicating ambiguous trends in retail sales. Retail sales through own website, studio or sales room were most frequently mentioned followed by retail through craft shows.

**OTHER INCOME TRENDS** — Craft-related teaching income for full-time craft artists was mostly steady or growing slowly. Public and private commissions were more volatile, mostly up and down with no clear trend, though were steady or grew slowly for a significant number of craft artists. Craft-related writing, consulting, and sales of materials and supplies were less significant overall for most respondents, with no clear trends.

**MARKETS FOR CRAFT** — For the largest number of craft artists (1,367 including all survey respondents), local markets are most important. Regional markets are an important secondary area, most important for 538. A significant number also market nationally. International markets are less significant for most respondents.

**GROSS CRAFT BUSINESS RECEIPTS** — Looking at full-time craft artists (working more than 30 hours a week), there were two dominant clusters. Nearly a quarter report gross business receipts of under \$10,000 (23%) and the same number report sales between \$10,000 and \$25,000 (also 23%). Two in ten (21%) grossed \$26-50K, 17% grossed \$51-100K, and 9% cited gross craft business receipts of \$101-200K. Only 2% of those working full time reported zero gross receipts.

Results are comparable to an earlier survey in 2004. Looking at all craft artists, including full-time and part-time, patterns of gross business receipts were similar in the 2004 and 2013 CERF+ surveys. In each case the largest group of all responding craft artists received less than \$10,000 in gross revenues from their craft business.

Other national studies did not necessarily distinguish between full and part-time craft artists and some used average, some median, and some dollar ranges to report gross or net income. While direct comparisons are difficult, all agreed that most craft artists have a low to modest income. Average or median gross sales for craft artists range from a reported high average of \$76,000 from CODA in 1999 to a low median of \$13,000 in the 2007 CERF+ Business Insurance Survey. In eight studies cited by CODA in 2011<sup>3</sup>, average gross sales were \$44,500<sup>4</sup>. Net incomes would be lower.

When we considered all respondents in the current survey, including part-timers, four in ten (42%), the largest group of all responding craft artists, reported gross craft business receipts of less than \$10,000. There was a straight line progression of fewer craft artists reporting each higher range of receipts. Nearly two in ten (19%) reported receipts of \$10,000-25,000. Nearly 14% reported \$26,000-50,000. Only one in ten (10%) reported receipts of \$51,000-100,000. Just 5% reported \$101,000-200,000. One percent reported receipts in each of the highest ranges: 1% \$201,000-300,000; 1% \$301,000-400,000; and less than 1% over \$500,000. Seven percent (7%) reported no business receipts.

**NET CRAFT BUSINESS INCOME** — Full-time craft artists' net income (including all career stages, students, retirees, and serious amateurs) shows a similar distribution to the analysis of gross business income. Nearly half of craft artists working full time (45%) report zero to \$10,000 net income (of these 7% reported zero net income). Over a quarter (27%) earned \$10,000-25,000, and just under two in ten (19%) earned from \$26,000-50,000. Filtering for career stage also results in a similar distribution (though there are about 100 fewer craft artists in this selection). This demonstrates that, for the purposes of this research, selecting full-time and early/mid/late-career craft artists gives comparable results for craftartists' net craft business income. Considering all craft artists responding to the survey regardless of time spent on craft or stage of career – half (50%) reported net income of less than \$10,000 and fifteen percent reported zero net income.

3 The CODA Review 2011: Craft Artists, Income, and the U.S. Economy

4 Mid-point numbers were chosen for studies reporting ranges of dollars rather than absolute amounts.

**FACTORS AFFECTING INCOME** — College graduates earn significantly more than those with fewer years of education. However, those with four-year degrees generally earn more than those with graduate degrees. Comparing net income with type of craft education finds few significant advantages to those who learned with college, BFA, MFA, short courses, or self-taught. Only apprentices without significant college art instruction generally earned significantly less than those with other forms of education.

#### **CRAFT BUSINESS CONTRIBUTIONS TO FAMILY INCOME**

— Nearly six in ten (58%) of those working full time in craft reported that net craft income provided less than 20% of their immediate family's annual income. About 14% of craft artists relied on craft income to support most of their family's income (81-100%). Fourteen percent (14%) generated 21-40% of their family's income, 9% contributed 41-60%, and 5% contributed 61-80% of their family's annual income from their craft business revenues. There is a correlation between hours worked and contribution to family income. Those working less than 40 hours each week contributed less to their family's income than those working longer.

**CASH RESERVES** — Nearly half of all responding craft artists (47%) did not have sufficient cash reserves (cash and accounts receivable) to meet their expenses for one month. Only 25% had enough reserves to meet four to six months of usual living and business expenses recommended by many financial planners. Nearly three in ten (29%) were prepared for one to three months expenses. Craft artists working more than 30 hours a week were slightly more likely to have a larger cash reserve. Still only 16% of full-timers had more than six months reserve, 13% had 4-6 months, 36% had 1-3 months cushion, and 35% had less than one month's cash.

**WRITTEN PLANS** — Only two in ten (19%) of craft artists had a written business or strategic plan. Only 24% of craft artists working 30+ hours had a plan. Craft artists with plans were more likely (by 12% margin over those without plans) to insure their business property with commercial business insurance. Planners more often had an in-home business-owners policy that combines business insurance and homeowners insurance (9% margin), or to have purchased insurance within the past two years (13% margin). There was no significant correlation between craft business income and formal planning.

## Emergency Awareness, Preparedness, and Disaster Recovery

**SAFETY PRECAUTIONS** — The majority of craft artists took the obvious precautions to install fire extinguishers (73%) and smoke detectors (72%) and safely store flammable liquids (62%). However, over a quarter did not take even these most basic precautions. Just over a third (38%) regularly backed up critical data with off-site storage, a third (32%) documented art work with off-site copies, and a third (32%) photo/video documented contents of studios with off-site storage. Only two in ten (20%) developed an evacuation plan and fewer than one in ten (9%) designated a contact person outside their region who can serve as an information conduit during and after an emergency as recommended by the CERF+ Studio Protector.

Craft artists who are familiar with CERF+ programs, received CERF+ information or communications, or have a copy of the Studio Protector were more likely to have taken precautions than craft artists who had not heard of CERF+. The difference is about 10%. Craft artists in contact with CERF+ have backed up critical data with secure off-site storage about 11% more often than craft artists unfamiliar with CERF+; 10% more document art work with secure off-site copies, 10% more developed evacuation plans, 10% more install and maintain smoke alarms, and 12% more installed fire extinguishers.

**IMPACTED BY LOCAL DISASTER** — Most respondents (88%) had not been impacted in the past by a major disaster, though 12% had been affected. This finding is similar to Wells Fargo/Gallup finding that 18% of small businesses had been impacted by a disaster. Craft artists impacted by a local disaster were significantly more likely to have taken precautions to designate an outside-the-region contact person and develop an evacuation plan. Those impacted by disaster were much more likely to be very or extremely concerned about future emergencies than those without this experience. Such craft artists were also much more likely to describe themselves now as "very prepared" for an emergency.

**PREPARATIONS' LIMITATION OF LOSS** — For those who had been impacted by a disaster, the effectiveness of emergency preparations varied considerably. Of those who prepared for emergencies, over six in ten (63%) reported their emergency preparations reduced or prevented loss. Over a third (36%) said preparations were completely unable to prevent loss. ("I raised my work five feet, but the water came up ten.") Of the majority who reported benefits from preparations, a quarter (25%)

reported that preparations somewhat reduced the loss, and nearly a quarter (23%) found preparations significantly reduced loss; while 16% said preparations entirely prevented loss.

Craft artists with business or strategic plans were twice as likely as those without plans to report their preparations entirely prevented or significantly reduced the loss that otherwise likely would have occurred.

**PREPARATIONS' AID TO RECOVERY** — About three quarters of respondents indicated they had prepared before their emergency. Of these, 85% were able to recover their businesses. Over four in ten (43%) reported their emergency preparations allowed for eventual resumption of their craft business and nearly as many (42%) said they could quickly resume business. Only 9% said preparations were inadequate to allow business resumption and 6% said it was too early to tell.

Recipients of CERF+ emergency aid were slightly more likely to have eventually resumed their business than those who had never heard of CERF+ (by an 11% margin). There were no other significant correlations between CERF+ awareness and the resumption of business after an emergency. Craft artists in contact with CERF+ were more likely (by 15% margin) to quickly resume their craft business after an emergency compared with those who had not heard of CERF+. Craft artists were 9% less likely to make preparations before an emergency if they had not heard of CERF+.

**CERF+ ADVICE SOUGHT** — Nearly eight in ten (79%) did not seek help or advice from CERF+ while two in ten (21%) did seek CERF+ help.

**CERF+ HELP** — Of those who sought help from CERF+, two thirds (66%) received Rapid Relief Emergency Grants. A quarter (26%) received Career Recovery: Emergency Recovery Loans. About two in ten (22%) received booth fee discounts or waivers, 22% got referrals or information about other resources, 20% received discounted or donated craft supplies or equipment, and 14% received counseling.

**SATISFACTION WITH CERF+ AID** — Craft artists reported high satisfaction with the quality of CERF+ assistance. Most craft artists were very satisfied and said that CERF+'s response was timely and compassionate and that application procedures were simple. The amount of aid was only element with which a significant number of craft artists were somewhat dissatisfied. One or two were dissatisfied.

#### **PERSONAL KNOWLEDGE OF DISASTER IMPACT** —

Only 45% of respondents personally knew someone who had been impacted by a disaster. As might be expected, knowing someone affected by a disaster correlates with increased preparations to avoid emergencies.

**CONCERN ABOUT FUTURE DISASTERS** — When asked "How concerned are you about disasters impacting your business in the future, respondents were nearly evenly split. Just over half were concerned and of these, 41% somewhat concerned, 9% very concerned, and 3% extremely concerned. Four in ten (40%) were not very concerned and 8% were not at all concerned. Those aware of CERF+ programs or information were much more likely to be concerned about future disasters than those unaware of CERF+ (by an 18% margin). A 2011 Wells Fargo/Gallup Small Business Index survey found similar results at the top end of the scale with 3% extremely concerned, 10% very concerned. In the mid-range, CERF+ constituents in the current study are significantly more often "somewhat concerned" than other small business owners surveyed by Gallup by an 11% margin.

**EMERGENCY PREPAREDNESS** — Six in ten felt their business was prepared if they needed to respond to a major weather event or disaster. Of these, 48% felt somewhat prepared, 12% were very prepared, and 2% extremely prepared. However nearly a third (32%) felt not very prepared and 7% were not at all prepared. Other small businesses in a 2011 Wells Fargo/Gallup Small Business Index reported themselves more prepared than craft artists responding to this CERF+ survey with only 13% of small businesses not prepared compared with 39% of craft artists not prepared. Many more small businesses representatives reported themselves to be "not at all concerned" than craft artists (by 18% margin).

Craft artists familiar with CERF+ programs, who had received CERF+ communications, or who had the Studio Protector were slightly more likely (by a 9% margin) to report they were somewhat prepared for an emergency compared with those who had not heard of CERF+. Craft artists unaware of CERF+ were more likely (by 12% margin) to report they were unprepared for an emergency than those familiar with CERF+ programs.

**ILLNESS OR INJURY** — Over a quarter (27%) had suffered an injury or illness that has significantly reduced their capacity to work.

**ADAPTATION OF WORK BASED MEDICAL ADVICE** — Over a third (34%) had adapted work practices based on advice from a physical or occupational therapist, or doctor.

**AWARENESS OF RISKS** — Most craft artists reported heightened awareness of risks to their business, safety, or health in recent years. Nearly four in ten (39%) were more aware of risks, two in ten (19%) much more aware, and a quarter (24%) slightly more aware of risks. Two in ten (19%) reported no change in attitudes about risks.

**INSURANCE IMPROVEMENTS SINCE 2007** — In 2007 CERF+ surveyed nearly 3,000 members of six national craft media organizations on practices related to business insurance. That survey, *Insuring Creativity: CERF Business Insurance Survey* was released in 2010. The current survey confirms many of the observations from the 2010 report, but it is notable that incidence of insurance is about 7% higher overall in this report. While the improvements may be due to sampling or other factors, there is a positive correlation between CERF+'s business insurance initiative and significantly improved craft insurance coverage.

**OWN OR RENT BUILDING** — Seven in ten (71%) own the building in which their craft business operates. About three in ten (29%) rent or lease.

**BUILDING INSURANCE** — Artists who work in a separate building they own away from their home are more likely to know whether or not they are insured. The same does not hold true, however, for many of the artists who work in the home, attached structures, or separate structures on the same property as the home. Activities that would be acceptable if pursued as a hobby trigger an exclusion in homeowners policies if goods or services are offered for sale. Nearly three quarters of the respondents to this survey who own the building in which their studio is located cited that it was insured by homeowners insurance, yet only a third of those reported that they had received a confirmation from their insurance company that their building was covered despite its use for business purposes.

Perhaps the most vulnerable are artists whose studio is in a separate building on the same property as the home (22%). CERF+ has assisted many artists who work in such a building, who learned the building was excluded from insurance if used for business purposes, only after a major loss had occurred. Sixty percent (60%) of artists who own such a studio reported that it was insured by homeowners insurance but only about half of those had received a confirmation from their insurance company that they were covered. Thirty two (32%) of these respondents reported insuring the structure with a business insurance policy. If a confirmation by the insurance company of coverage under a homeowners policy is counted as insurance, 60% of these

structures are insured. This represents an 18% improvement over the survey responses (from 2007) reported in the 2010 study *Insuring Creativity: CERF Business Insurance Survey*.

Sixty-nine percent (69%) of respondents who own a studio in a separate location from their home are insured with a business insurance policy and only 24% reported being covered by homeowners insurance. Five percent reported having been told by their insurance company that they were insured by a homeowners policy, so we estimate that as many as 74% of respondents in this category own a studio building that may be insured.

**BUSINESS PERSONAL PROPERTY** — Business personal property refers to tangible business assets such as tools, supplies, finished products, and work in progress, but not buildings or land. Thirty-eight percent of all respondents are insured for business personal property losses. While this number seems very low, it represents an improvement of 7% over the number reported as insured (31%) in the 2007 business insurance survey. As in that survey, we found that artists were more likely to be insured if they worked more hours, had higher gross business receipts, or worked in a studio further removed from the home.

**FACTORS INFLUENCING INSURANCE PURCHASES** — The two factors that most influenced insurance purchases were show requirements and the availability of an insurance product geared to craft artists' needs. Each factor was cited by 35% of craft artists. Nearly a quarter (24%) cited a requirement for a commission or other business opportunity. CERF+ communications or publications about business insurance or a disaster, emergency, or a close call prompted 12% to purchase insurance. A similar proportion (11%) was influenced by a policy available from an organization. A few were persuaded by a magazine or web article (by someone other than CERF+) (6%), a workshop (5%), or an insurance advertisement in a publication (4%).

**HEALTH INSURANCE** — Nearly nine in ten (87%) of respondents have health insurance. The largest number of craft artists (41%) obtained their health insurance through their or a family members' employer or union. Nearly a third (32%) purchase their own private health insurance. About two in ten (19%) rely upon Medicare. A few (3%) depend upon Medicaid or other state assistance for low-income people, and 3% use military health care. Another 13% are uninsured. Proportions exceed 100% as individuals could report more than one provider.

**DISABILITY INSURANCE** — Two in ten respondents (21%) have disability insurance.



## Legacy

**LEGACY PREPARATION** — We asked, “Have you done anything to plan for your legacy?” Over six in ten (62%) maintain a portfolio of photographs, half (50%) maintain an updated resume, 44% document exhibitions and awards. About a third take the following steps: photographs or videos of the craft artist at work (34%), and documented exhibition history of important work (34%), or photographs or videos of the studio (33%). Fewer than a quarter document their collections/locations of art works (23%) or document methods: e.g., designs, formulas, technical specifications, etc. (23%). Very few (6%) have planned for disposition of unsold works. About two in ten (19%) have not thought about their legacy and some (13%) are concerned, but have taken no action. Craft artists with strategic or business plans are more likely to have taken steps to plan for their legacy.

**PLANS FOR EVENTUAL DISPOSITION OF EQUIPMENT AND TOOLS** — The largest group of craft artists (37%) has not thought about the eventual disposition of their studio equipment and tools. About a quarter will likely bequeath to a relative (24%), or likely donate to school or other organization (24%). Nearly two in ten (19%) will likely sell their tools. A few (3%) will not plan for disposition of studio equipment and tools.

**PASSING ON EXPERTISE** — Most often (43%), craft artists passed on their expertise through teaching workshops. Nearly three in ten (29%) write about their work, 27% tutor one or more apprentices, and 22% teach college or art school classes.

**PRECAUTIONS FOR LATE-CAREER LIMITATIONS ON EARNING CAPACITY** — We asked, “Have you considered precautions or plans in case old age, illness, or injury limits your earning capacity, late in your career, while you still need the revenue?” Nearly half (49%) have saved for retirement, while nearly as many (44%) are counting on Social Security, Medicare, and/or Medicaid. A third (34%) depend upon staying healthy. Nearly two in ten (19%) are building a supplemental career related to craft expertise (teaching, writing, etc.) while 15% would seek a job unrelated to their craft expertise. About one in ten (11%) has long-term care insurance and 7% have disability insurance. Nearly a quarter (23%) had not thought about precautions like this.

**RECOMMENDED CERF+ PROGRAMS AND SERVICES** — In response to an open ended request for suggestions, the most frequent recommendation, by far, was for insurance (cited 282 times). Most often requested is affordable health insurance (143 references). Craft artists wanted access to group policies,

references to insurance providers, and information. Other insurance needs include: disability (42) and business insurance (28). Others thanked CERF+ for its work. Others called for the emergency relief, advocacy, information, and training that CERF+ offers now. Some wanted help with business practices, making business contacts, or planning for retirement.

**FAMILIARITY WITH CERF+** — Nearly half (48%) of responding craft artists had heard of CERF+ before this survey while a third (33%) had not. Three in ten (29%) had contributed to CERF+ and nearly as many (28%) had received CERF+ mailings or electronic communications or were familiar with CERF+ programs. Just over one in ten (11%) had a copy of the CERF+ Studio Protector. Just 3% had received emergency assistance from CERF+.



Ann Brauer

## Demographics

**EDUCATION** — Over three quarters of survey respondents (77%) were college graduates, 40% with a four-year degree and 37% with a graduate degree. Fourteen percent had some college, 5% two-year college certificate and 4% high school or technical school.

**CRAFT EDUCATION** — A quarter (25%) of respondents were self-taught, 22% attended short courses or workshops without significant college art instruction, 19% earned a BFA, 16% an MFA, 13% had some college instruction in art or craft, and 5% were apprenticed without significant college art instruction. Over eight in ten craft artists in business indicated they did not receive an adequate business or career-related instruction in college.

**AGE** — Survey respondents' ages were skewed toward older craft artists. The largest age cohort was 55-64 (39% of respondents), followed by 45-54 (21%) and 65 and older (19%).

**RACE OR ETHNICITY** — Over nine in ten respondents (91%) were Caucasian.

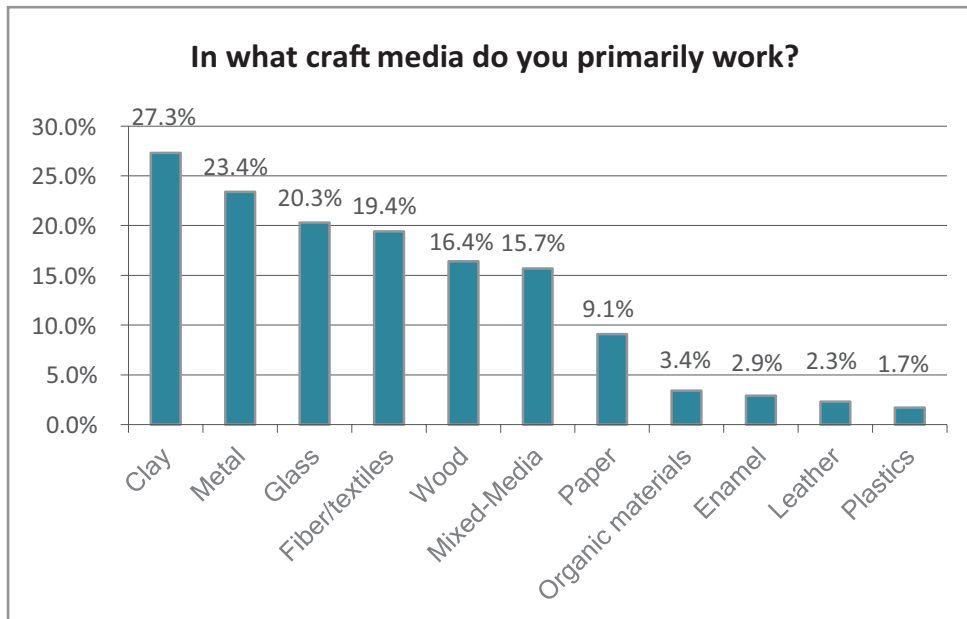


# Sustaining Careers: A National Study on the Status of U.S. Craft Artists

## Full Survey Results General Questions and Responses

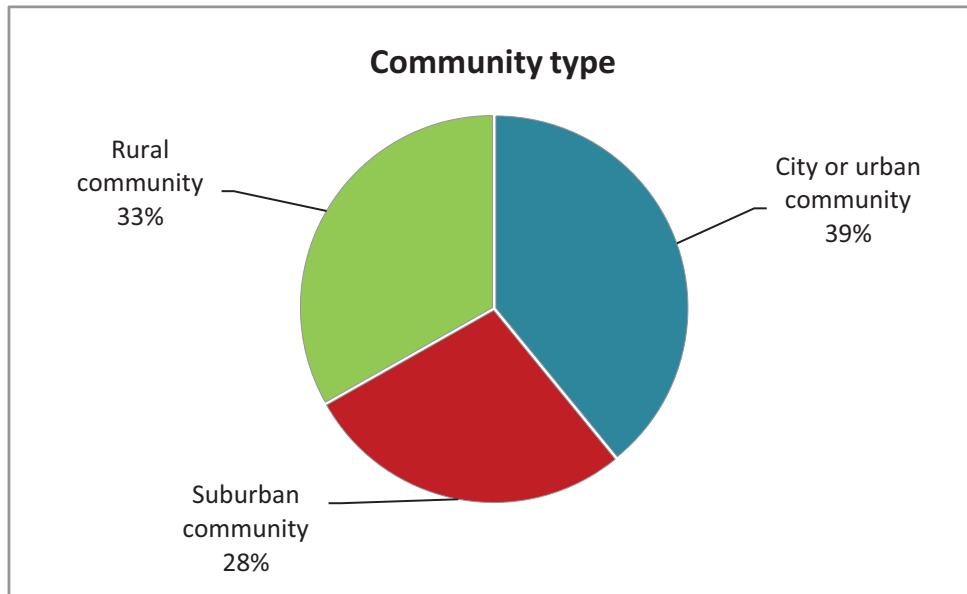
### Craft media

Clay was the best represented craft media with 27% of respondents working in that media. Metal was next with 23%, then glass 20%, fiber 19%, wood 16%, mixed media 16%, and paper 9%. Other media were reported by less than 5%: enamel, leather, organic materials, and plastics. Number answering the question, n = 2927\*.

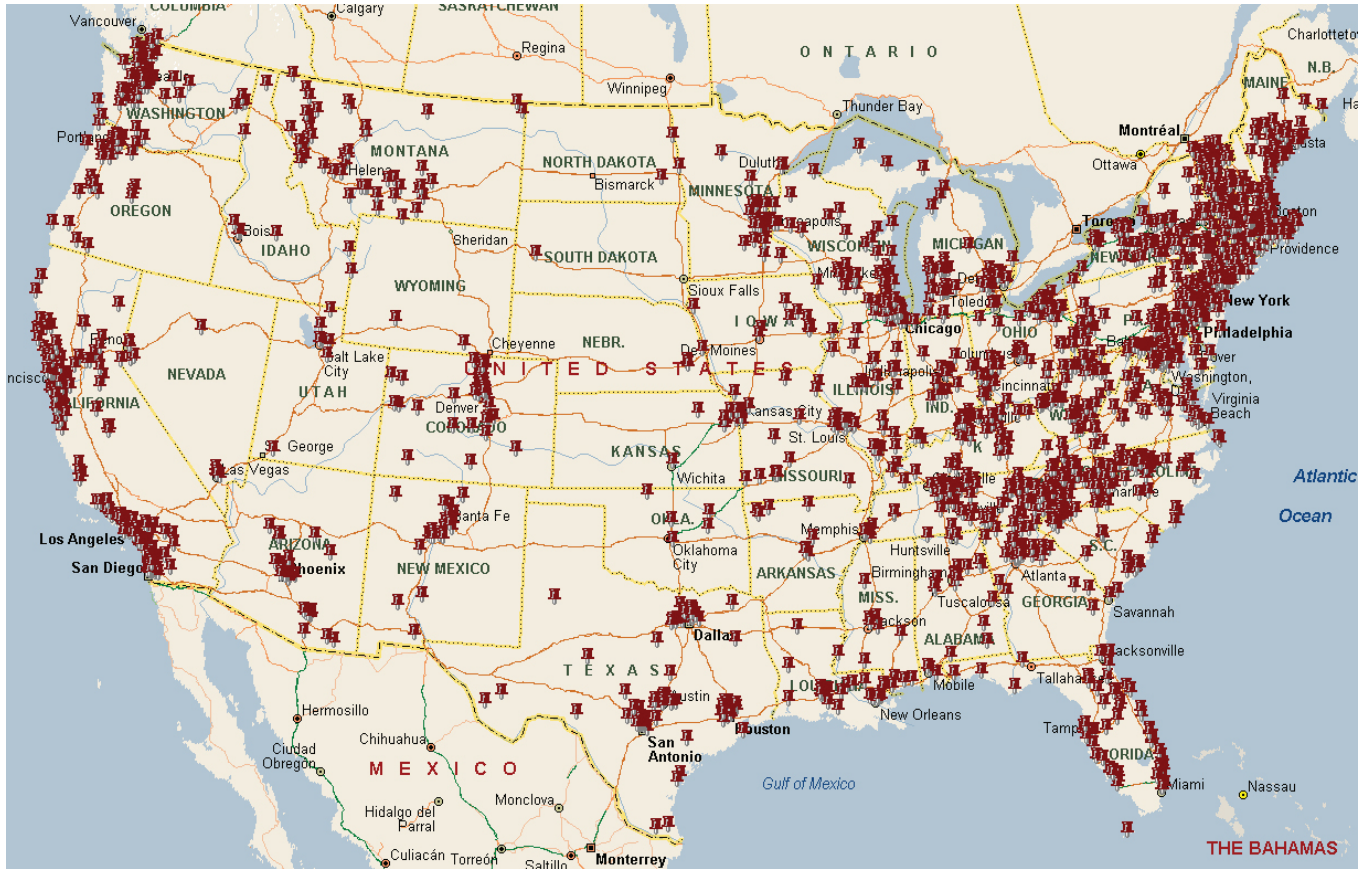


### Type of community

Four in ten artists lived in urban settings (39%), a third (33%) in rural communities, and over a quarter (28%) in suburban communities. n = 3057



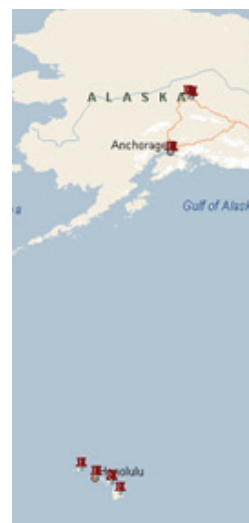
\* Throughout the report n indicates the number of survey responses.



Geographic distribution of respondents 1

### Geographic distribution of survey respondents

Craft artists responded to the survey from all 50 states, with most concentrated in the northeast, mid-Atlantic, upper mid-west, southeast, and west coast. The map illustrates the zip code locations of survey respondents.



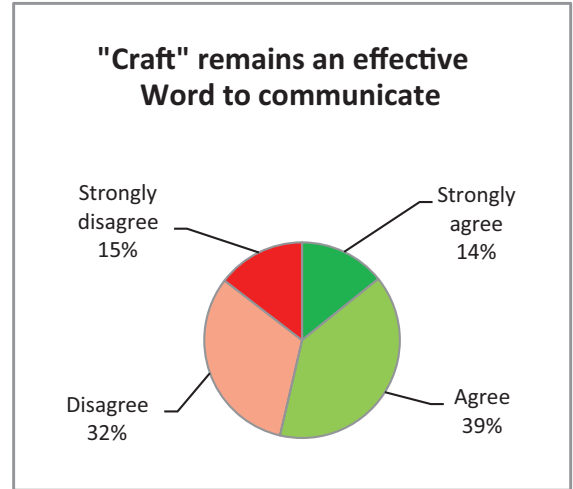
## The language of craft

*"As much as I hate to admit it, we've lost the fight on this one. I'm tired of that look on people's faces when I tell them I am a craftsperson."*

*"Craft' is a beautiful word that intimates something that is 'finely made.' The use of the term 'crafters' to 'anyone who makes anything' has lowered the connotation of expertise that 'craft' once conveyed."*

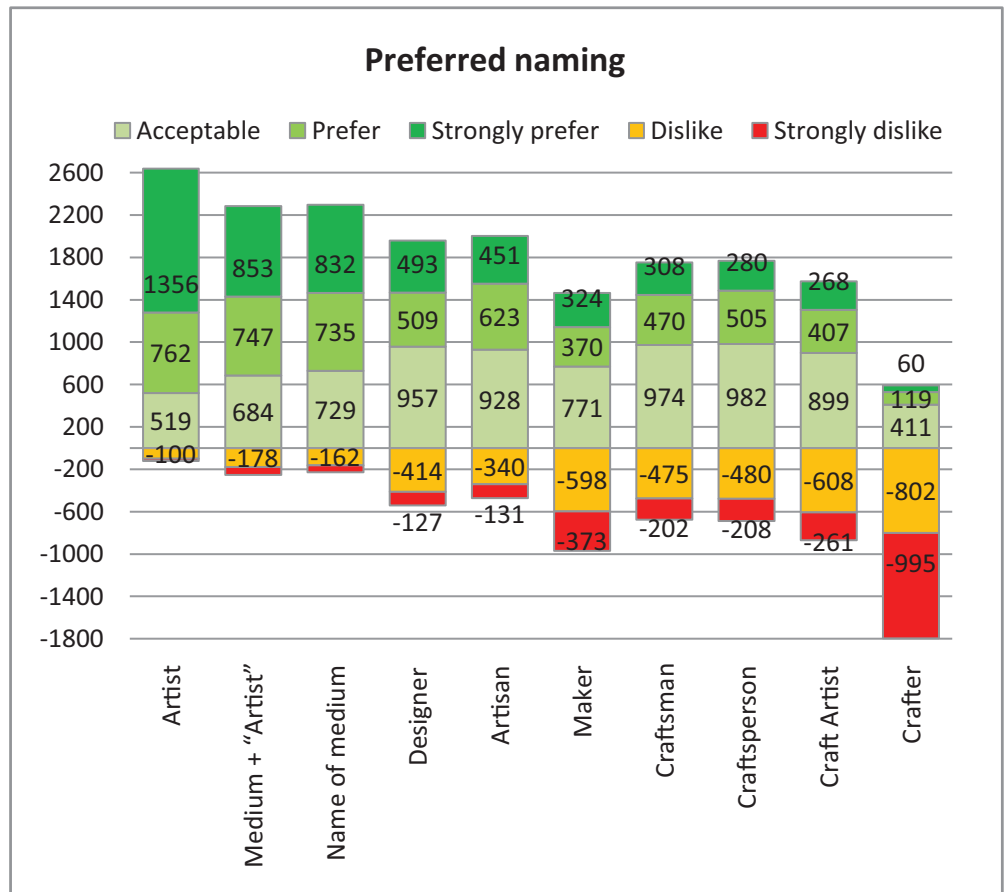
*"The romantic idea of craft no longer is an effective way to create interest and excitement about the work. It is a trend or fashion that has passed."*

This sampling of the over 600 open-ended responses to questions about the word "craft" capture the mixed feelings about the word expressed by respondents to this survey. While a majority (58%) of respondents identified with "craft" as a good way to describe their work, somewhat fewer (53%) felt it was an effective word to communicate what they do to buyers, collectors, and the public. It is notable that 42% of craft practitioners either disagree or strongly disagree that "craft" is a good way to describe their work and 47% disagree or strongly disagree that "craft" is a good word to communicate what they do to the public. The open-ended responses suggested that the negative opinions of the word have more to do with general public's negative perception (or misperception) of what craft is, rather than their own understanding of the word. n = 3067



## Preferred terms of description

The misgivings about the word craft expressed by a significant percentage of respondents were reinforced by the responses to a variety of terms used to describe craft practitioners. Survey respondents most often "strongly preferred" to be referred to as *artist*. Overall, 96% were positive about the name "artist."





**GLOBAL MARKETPLACE** — International marketing and global competition were frequently mentioned trends (cited 136 times). Some craft artists are finding international buyers. But many cited cheap imports as a growing concern, often well-designed copies of American craft that mimic handmade craft work. Increasing scarcity, changing accessibility, and increasing cost of materials are also concerns, prompting some craft artists to shift to less costly or more sustainable materials.

**PUBLIC APPRECIATION FOR CRAFT** — Responding craft artists had strong and mixed feelings about how the public values handmade craft (referenced 122 times). Most often craft artists are concerned that respect for craft is eroding with consumer concern for economy above all else, cheap imports and mass-produced goods, and the continuing erosion of arts education. Others saw encouraging trends with people valuing the personal contact with craft artists and their handmade work in contrast with impersonal electronic technologies.

**CRAFT SHOWS** — Craft artists frequently mentioned craft shows (107 mentions), often saying they were less confident they could rely on increasingly volatile sales. Some cited increasing costs or thought there were too many shows. Many are finding alternatives through online sales, home shows, and other marketing systems. For others, craft shows remain a central part of their business model.

**THE ECONOMY** — As craft artists were responding to this survey in early 2013 the U.S. economy was improving. Economic conditions were cited 82 times, but with widely varying interpretations of the trends. For most perhaps, economic trends have been negative. They cited the lingering effects of the Great Recession, less disposable income, job losses, economic

uncertainty, and the shrinking middle class. Rising material costs, tools, energy, and health insurance is a concern for many. Some mentioned the economy without indicating if the impact was up or down. Nearly as many were seeing encouraging trends or hopeful signs that economic conditions were improving.

**ARTS EDUCATION** — Craft artists are concerned with reductions in arts education in schools. This impacts future arts collectors, the next generations of craft artists, and current teaching opportunities. Some cited reduced opportunities as well for adult education in the arts.

**GALLERIES** — Craft artists had mixed feelings about their galleries, citing many of the same concerns as with craft shows as less viable or dependable for sales. Some questioned that the prevailing business models were viable given self-representation and Internet sales.

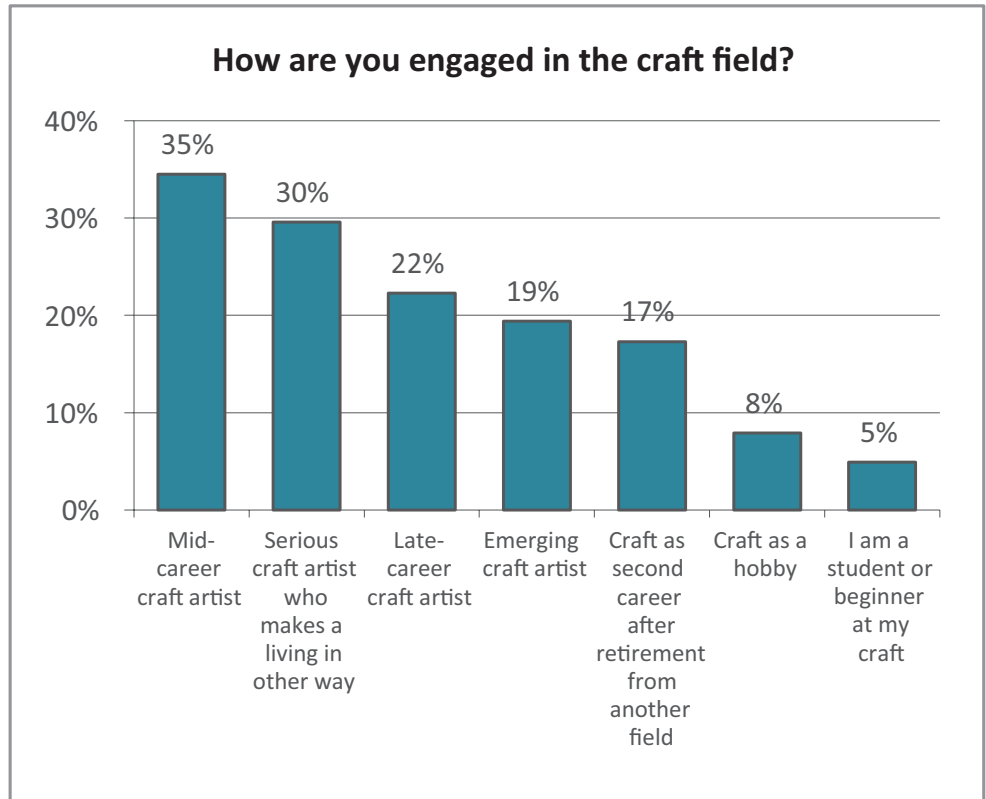
**AGING POPULATIONS** — Craft artists and their collectors are aging and it shows. Some craft collectors are no longer buying, and some are even starting to disperse their collections. Many craft artists (largely from the baby boom generation) are finding it more difficult to produce work or withstand the rigors of craft shows.

**GREEN MOVEMENT** — Some craft artists mentioned that they have modified their materials, recycling, production techniques, or energy use to make less impact on their environment.

**DO-IT-YOURSELF MOVEMENT** — Some craft artists find that do-it-yourselfers, perhaps in retirement, learn to appreciate craftsmanship and become more discerning collectors. Others find the DIY sensibility means professional craft work is devalued. Others find the DIY community an audience for their craft teaching.

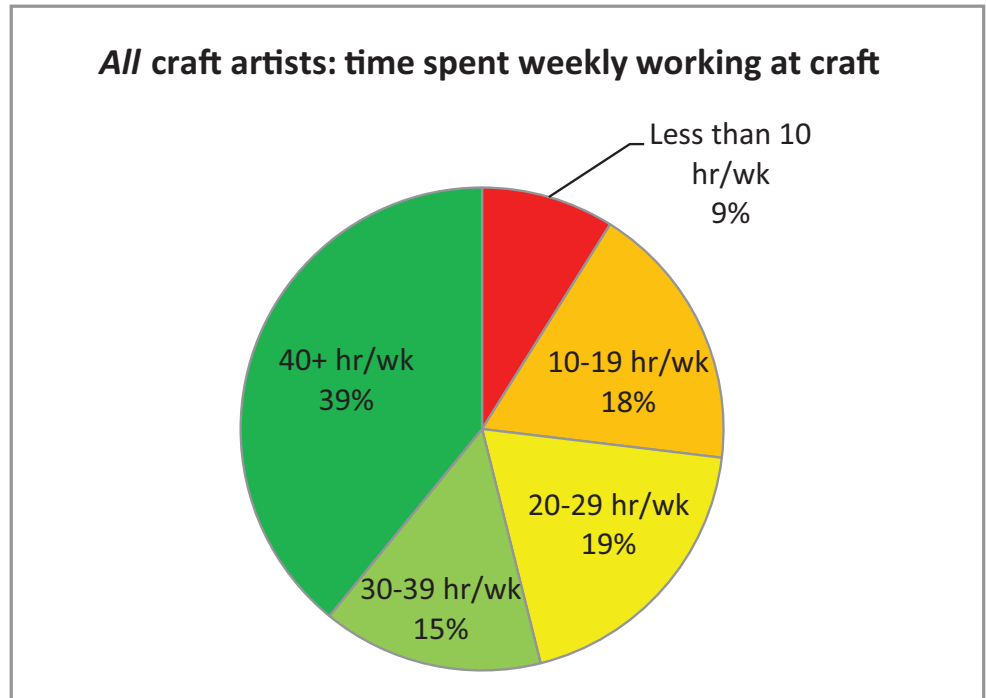
**Stage of career**

Over a third of respondents (35%) were mid-career craft artists. One in three (30%) were serious craft artists who made a living another way. About two in ten were either late-career craft artists (22%), emerging craft artists (19%), or second career artists (17%). Eight percent made craft as a hobby and 5% as students. Proportions exceed 100% because respondents could select multiple designations. n = 2979



**Time spent working on craft business**

Over half (54%) of craft artists responding to this survey worked full time (for the purposes of this study, working more than 30 hours per week.) About four in ten (39%) worked 40 hours or more per week. Fifteen percent worked 30-39 hours per week. About two in ten (19%) worked 20-29 hours per week. The balance (27%) worked less than half time at their business. This finding is similar to the 2007 CERF insurance study. n = 3054



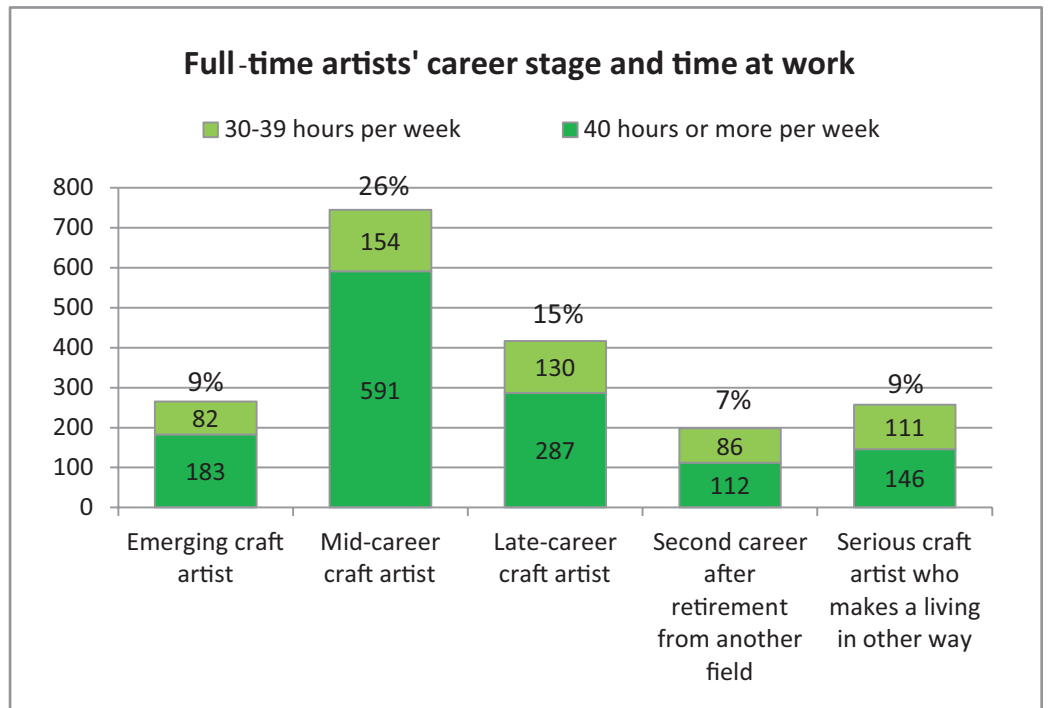
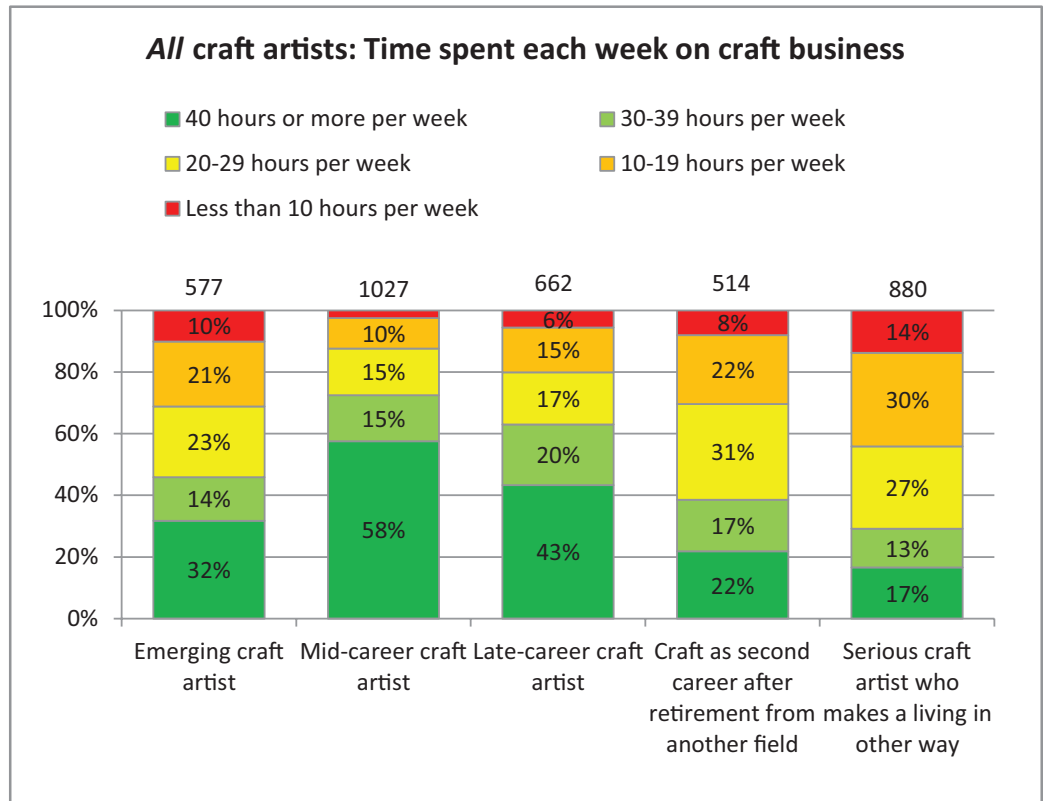


**TIME AT WORK AND CAREER STAGE** — As might be expected, mid-career craft artists devoted the most time to their craft businesses.

**Number of employed workers**

Eighty five percent (85%) of responding craft artists employed no one else in their craft business. Another 9% employed one full-time person, 3% employed two workers, 1% employed three staff, 1% employed 4-10 people, and less than 1% employed more than ten.

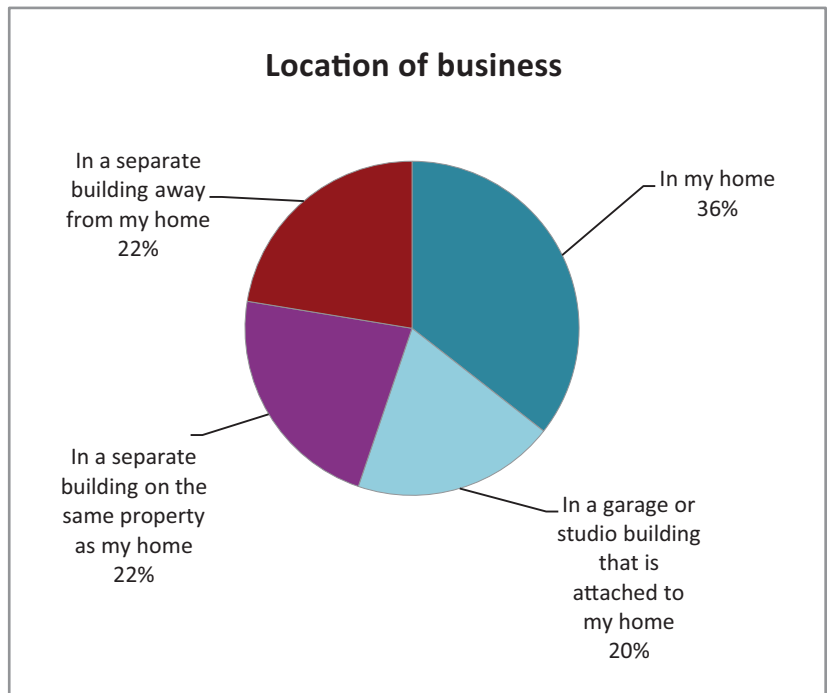
These findings are quite similar to CERF’s insurance survey and consistent with 2009 Bureau of Labor Statistics data on unincorporated self-employed workers. So craft artists are similar to other self-employed workers in their hiring. n = 2535



## Location of business

Over a third (36% or 1,009 respondents) of craft businesses are located in the home. Over three quarters of craft artists (78%) work in the home, garage, or building on the same property. All of these locations are likely to be mistakenly assumed covered by homeowners insurance.

The most vulnerable is the separate building on the same property as such a building is excluded by homeowners' policies if used for business purposes. In all of these cases business personal property would not be covered (over a typical \$2,500 home office coverage), but the separate building that might normally be covered as an accessory structure would not be covered. Also, homeowners has no liability coverage for business activities, and not all home business endorsements cover business liability. This survey finds a higher proportion working in their home than the 2007 CERF insurance study. The chart illustrates the numbers of craft artists reporting each business location. n = 2535



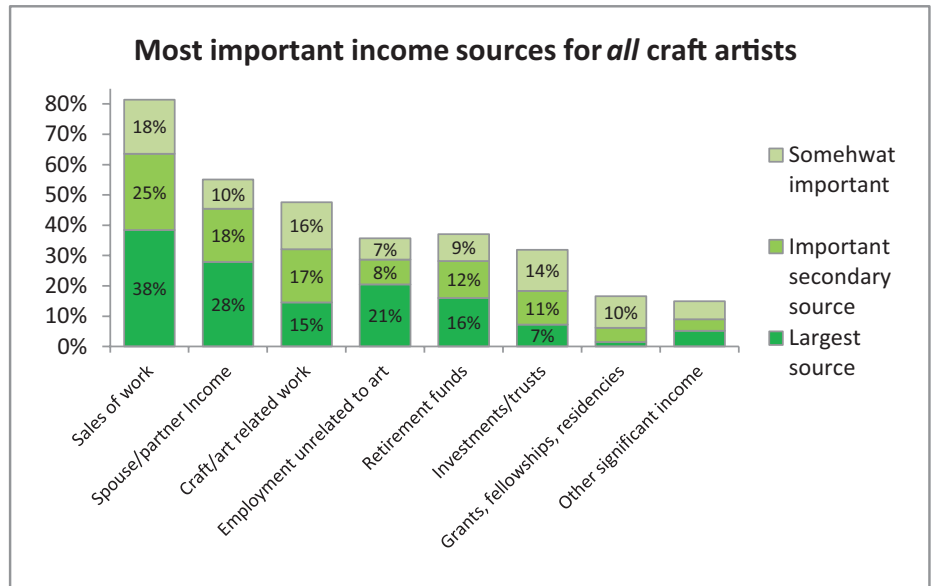
## Craft organization membership

The most frequently reported craft association memberships were state or regional organizations (42 %) or the American Craft Council (39%). As the survey was distributed to CERF+ contacts and craft organization member lists, it is unlikely the survey reached unaffiliated craft artists.

State or regional craft organization or guild	850
American Craft Council	799
National Council for Education for the Ceramic Arts (NCECA)	310
Society of North American Goldsmiths (SNAG)	231
Glass Art Society (GAS)	215
National or International craft organization (not listed above)	206
International Society of Glass Beadmakers (ISGB)	186
The Furniture Society	117
American Association of Woodturners (AAW)	116
Surface Design Association (SDA)	112
Handweaver's Guild of America (HGA)	68
National Association of Independent Artists (NAIA)	43
Artist Blacksmith's Association of North America (ABANA)	36
Society of American Silversmiths	21
International Polymer Clay Association	20
National Basketry Organization (NBO)	15
Society of American Period Furniture Makers (SAPFM)	10

## Sources of income

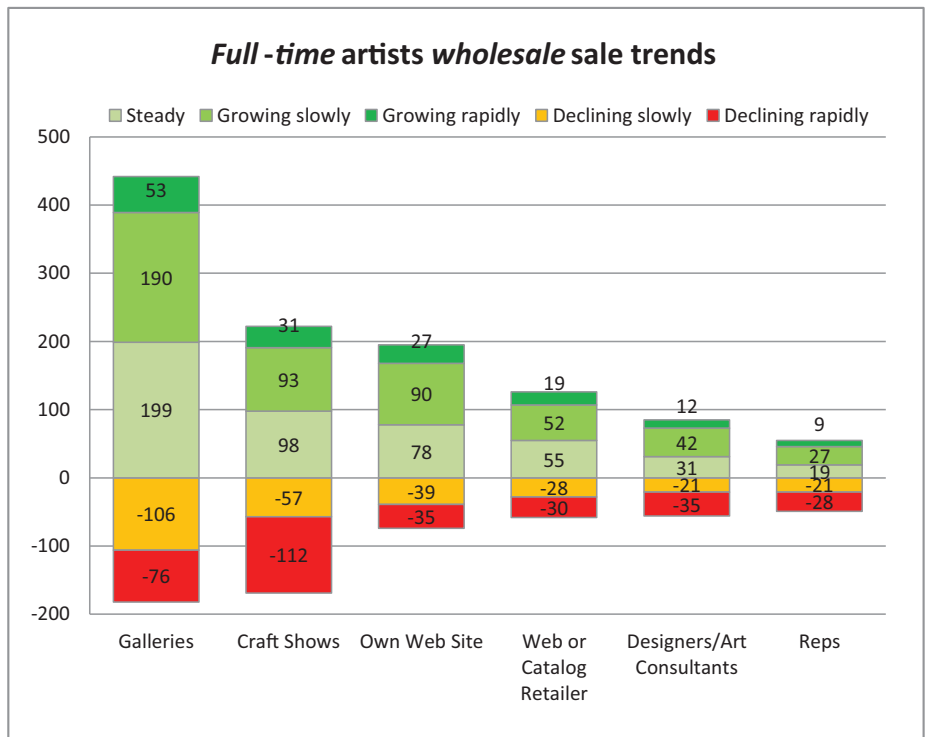
Sales of craft work were the single largest source of income for nearly four in ten (38%) responding craft artists. Next most often cited was the income of a spouse or partner (largest source for 28%). Third was employment unrelated to art (largest source for 21%). Some relied on retirement (largest source for 16%) or other craft-related income (15%). Only one percent reported grants and fellowships as the largest income source. Grants were at least somewhat a factor for just 15% of respondents. The following chart illustrates income sources for all survey respondents. The chart below illustrates numbers of craft artists selecting each category (omitting unimportant or not applicable responses for clarity). n = 2881

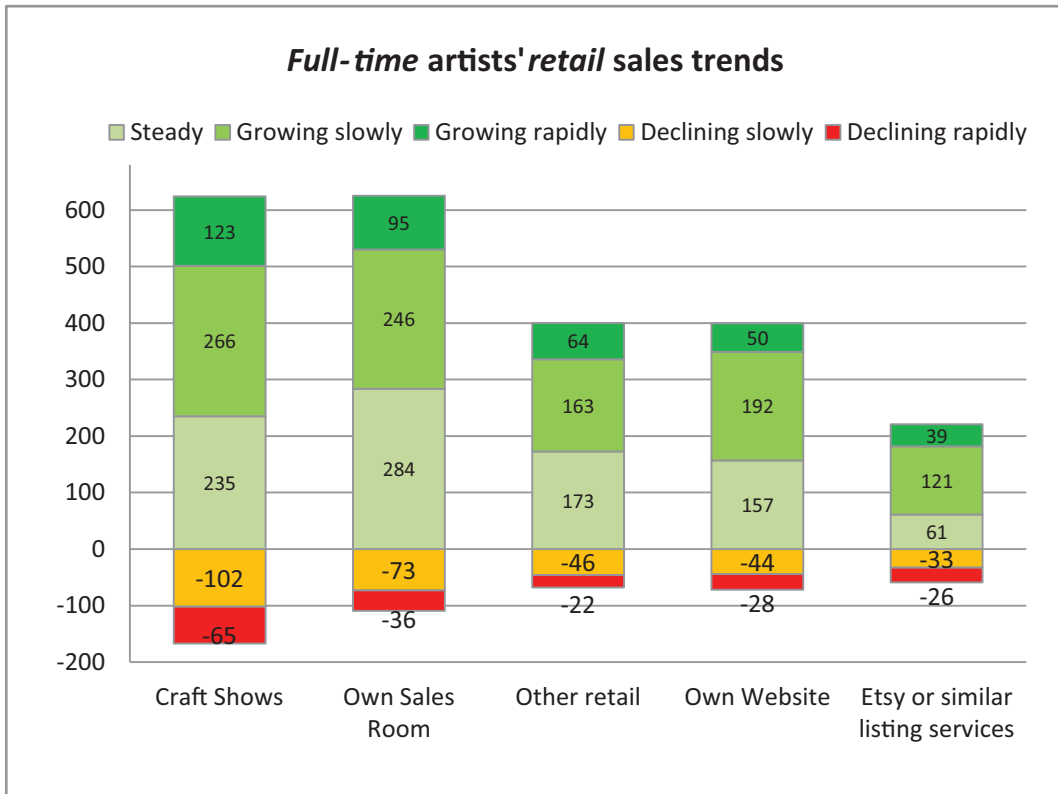


## Wholesale trends

For sales trends, the analysis considers only craft artists working full time (30 hours or more per week), which was 54% of survey respondents or 1,646 individuals. Craft artists reported sales through six wholesale systems as generally growing or steady. Few reported rapidly growing wholesale sales. Craft artists reported the most growth in wholesale sales through galleries, although gallery sales were also cited most frequently for declining sales. Wholesale orders through craft shows and through craft artists' own web sites had similar patterns with nearly equivalent reports of slow growth and steadiness, although craft show wholesale orders had the most reports of rapid declines. n = 1501

However, most craft artists selected the option, "up and down with no clear trend," indicating ambiguous wholesale trends. This was the most frequent response for each wholesale system. Most often, wholesale through galleries were cited, followed by wholesale through own web site, and wholesale orders through craft shows. Some indicated no clear trend for wholesale through designers or arts consultants and wholesale through web or catalog retailer.





### Retail trends

We looked at retail sales trends for full-time craft artists (54% of our total sample that worked 30 hours or more each week). Overall, most craft artists reported growing retail sales in each of five categories; a significant number reported steady sales. However, the most frequent response was “up or down with no clear trend” which may indicate ambiguous market trends. Growing sales led declining sales by at least a two-to-one margin in every category. Retail sales through craft shows and craft artists’ own studios or sales room grew the most. n = 1554

Most craft artists selected the option, “up and down with no clear trend,” indicating ambiguous trends in retail sales. Retail sales through own website, studio or sales room were most frequently cited, followed by retail through craft shows.

### Other income trends

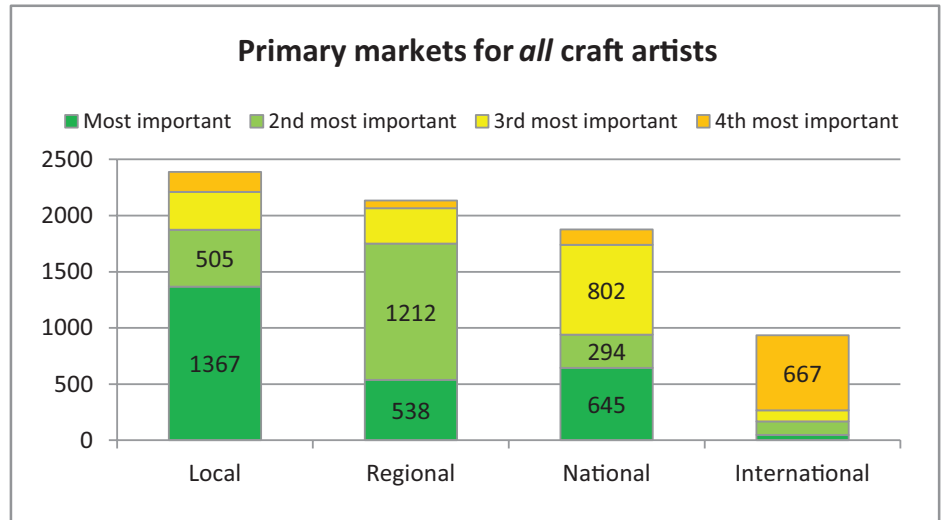
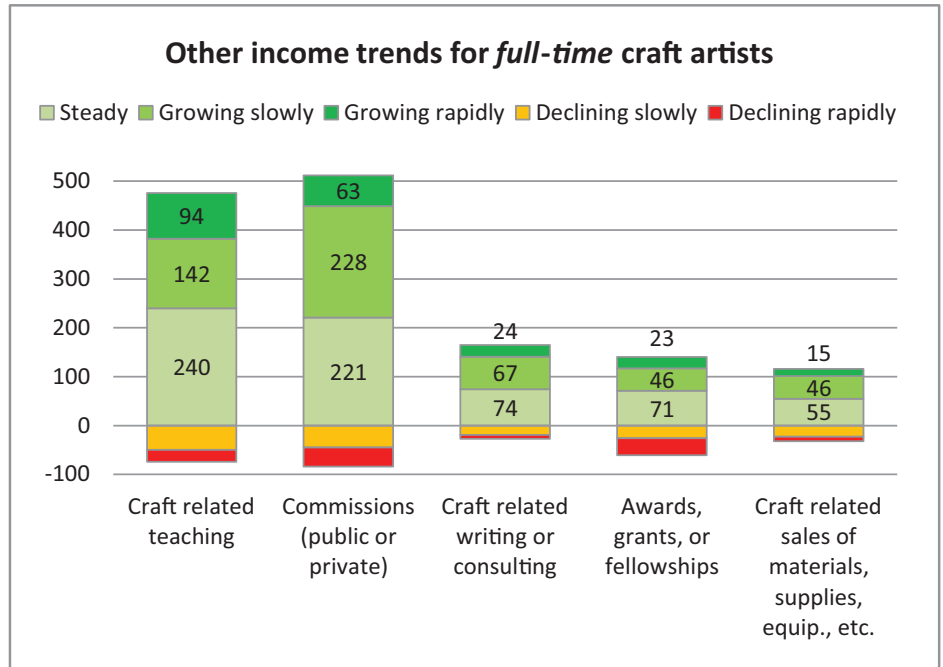
For craft artists working full time, craft-related teaching income was mostly steady or growing slowly. Public and private commissions were more volatile, mostly up and down with no clear trend, though were steady or grew slowly for a significant number of craft artists. Craft-related writing, consulting, and sales of materials and supplies were less significant overall for most craft artists, with no clear trends. Data in the chart is ranked according to sources that grew most rapidly. n = 2781

### Markets for craft

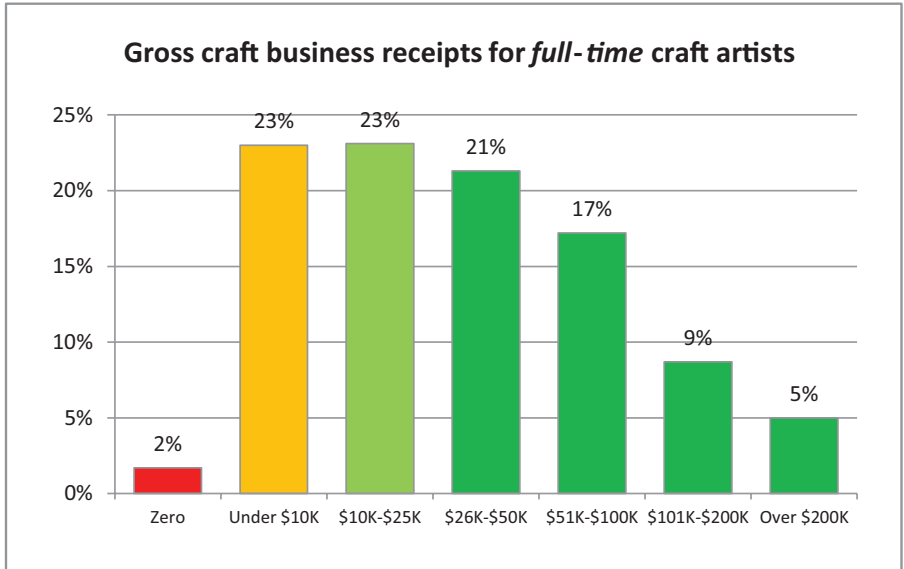
For the largest number of craft artists (1367), local markets are most important. Regional markets are an important secondary area, most important for 538. A significant number also market nationally. International markets are less significant for most respondents. This data includes part-time craft artists. As the survey allowed multiple responses, the results are reported as numbers selecting each option, not percentages. n = 2715

### Gross craft business receipts

Four in ten, the largest group of all responding craft artists (42%) reported gross craft business receipts of less than \$10,000. There was a straight line progression of fewer craft artists reporting each higher range of receipts. Nearly two in ten (19%) reported receipts of \$10,000-25,000. Nearly 14% reported \$26,000-50,000. Only one in ten (10%) reported receipts of \$51,000-100,000. Just 5% reported \$101,000-200,000. One percent reported receipts in each of the highest ranges: 1% \$201,000-300,000; 1% \$301,000-400,000; and less than 1% over \$500,000. Seven percent (7%) reported no business receipts. n = 1451

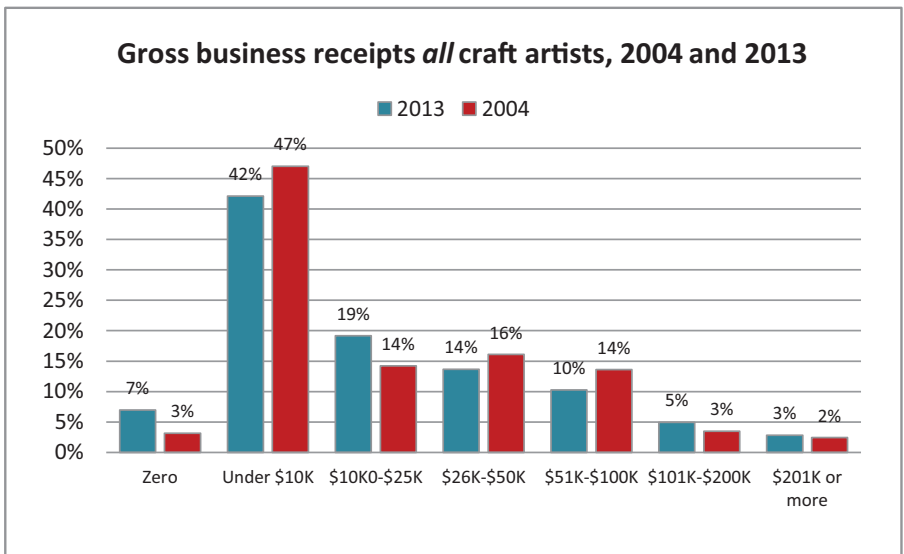


**FULL-TIME CRAFT ARTISTS** report a more even distribution of gross business receipts than when considering part-timers, students, and amateurs. Nearly a quarter of full-time craft artists (23%) reported under \$10K receipts, the same (23%) cited \$10-25K, two in ten (21%) grossed \$26-50K, 17% grossed \$51-100K, and 9% cited gross craft business receipts of \$101-200K. Only 2% of those working full time reported zero gross receipts.



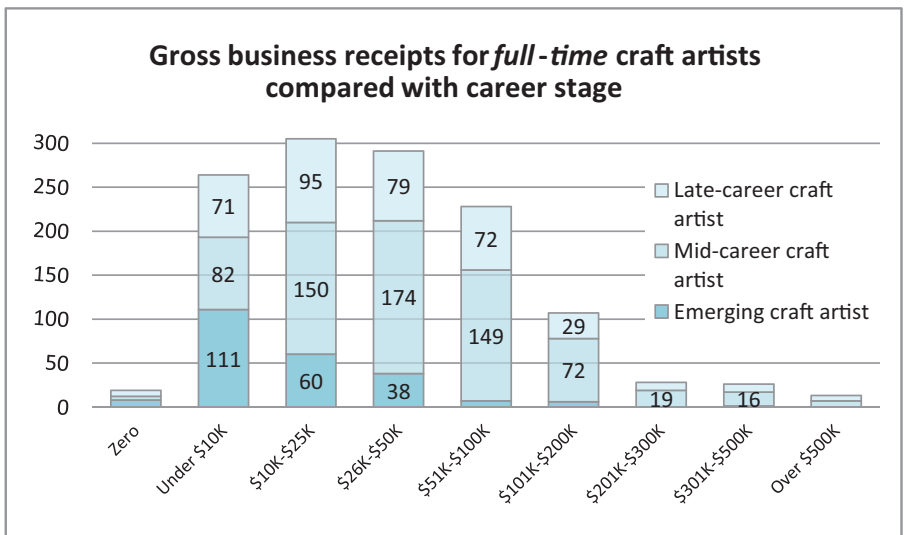
**COMPARISON WITH 2004 CERF SURVEYS**

Looking at all craft artists, including full-time and part-time, patterns of gross business receipts were similar in the 2004 and 2013 CERF+ surveys. In each case the largest group of craft artists received less than \$10,000 in gross revenues from their craft business.



**COMPARING GROSS BUSINESS RECEIPTS WITH CRAFT ARTISTS' CAREER STAGE**

we see that the largest number of mid-career craft artists have mid-range business receipts (from \$10,000 to 100,000). Late-career craft artists also cluster in the same mid-range of business receipts though with proportionately more than might be expected grossing less than \$10,000.



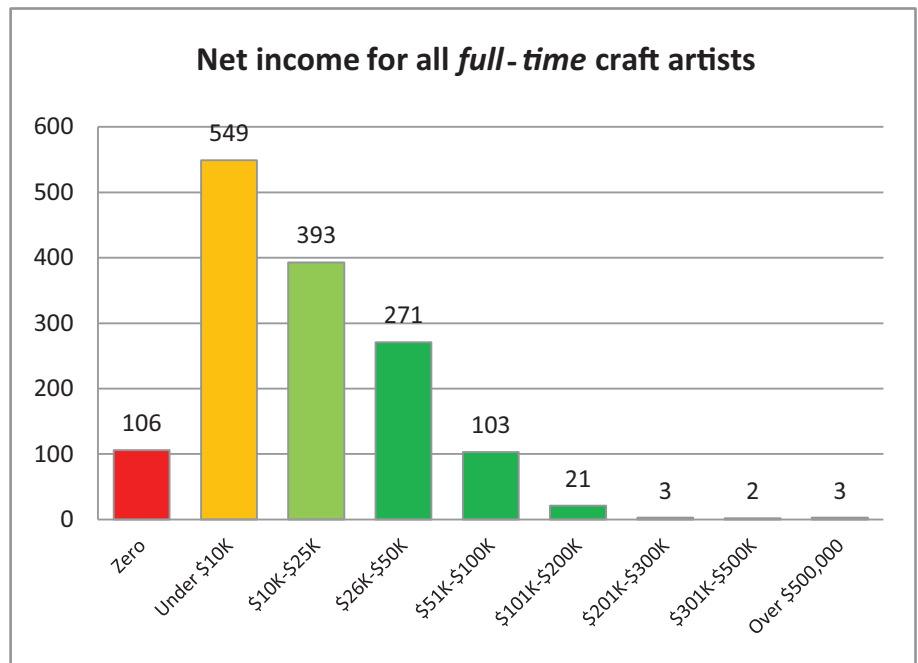
**NET INCOME BY CRAFT MEDIA** (filtered for full-time craft artists only). Comparing the proportion of craft artists who reported each income range, there were no significant patterns to indicate that craft artists in any one discipline were more or less likely to have high or low incomes. There are some interesting details for this sample of craft artists: clay and paper artists are slightly more likely to have income under \$10,000 than other media; leather, enamel, and metal workers are significantly more likely to earn in the \$51,000 to 100,000 range than other craft artists. But these distinctions are not likely significant for the larger population of craft artists given the small numbers in each category.

	Zero	Under \$10,000	\$10,000-\$25,000	\$26,000-\$50,000	\$51,000-\$100,000	\$101,000-\$200,000	\$201,000-\$300,000	\$301,000-\$500,000	Over \$500,000
Q2: Clay	7.47% 26	47.13% 164	28.74% 100	12.93% 45	3.45% 12	0.29% 1	0% 0	0% 0	0% 0
Q2: Enamel	11.11% 4	22.22% 8	41.67% 15	8.33% 3	11.11% 4	2.78% 1	0% 0	0% 0	2.78% 1
Q2: Fiber/textiles	9.02% 22	43.03% 105	22.54% 55	18.85% 46	4.92% 12	0.82% 2	0.82% 2	0% 0	0% 0
Q2: Glass	6.99% 16	35.81% 82	30.57% 70	17.47% 40	5.24% 12	3.06% 7	0% 0	0% 0	0.87% 2
Q2: Leather	18.92% 7	29.73% 11	18.92% 7	16.22% 6	13.51% 5	2.70% 1	0% 0	0% 0	0% 0
Q2: Metal	9.72% 35	29.72% 107	26.11% 94	20.56% 74	11.11% 40	2.50% 9	0% 0	0.28% 1	0% 0
Q2: Mixed-Media	13.98% 26	41.94% 78	23.12% 43	12.90% 24	5.91% 11	1.61% 3	0% 0	0% 0	0.54% 1
Q2: Paper	12.35% 10	50.62% 41	23.46% 19	7.41% 6	4.94% 4	1.23% 1	0% 0	0% 0	0% 0
Q2: Organic materials	11.43% 4	48.57% 17	22.86% 8	8.57% 3	5.71% 2	0% 0	0% 0	0% 0	2.86% 1
Q2: Plastics	13.04% 3	43.48% 10	17.39% 4	13.04% 3	8.70% 2	4.35% 1	0% 0	0% 0	0% 0
Q2: Wood	8.30% 19	37.12% 85	26.20% 60	19.65% 45	7.86% 18	0.87% 2	0% 0	0% 0	0% 0
Total Respondents	100	524	369	257	97	19	2	1	3

**Net business income**

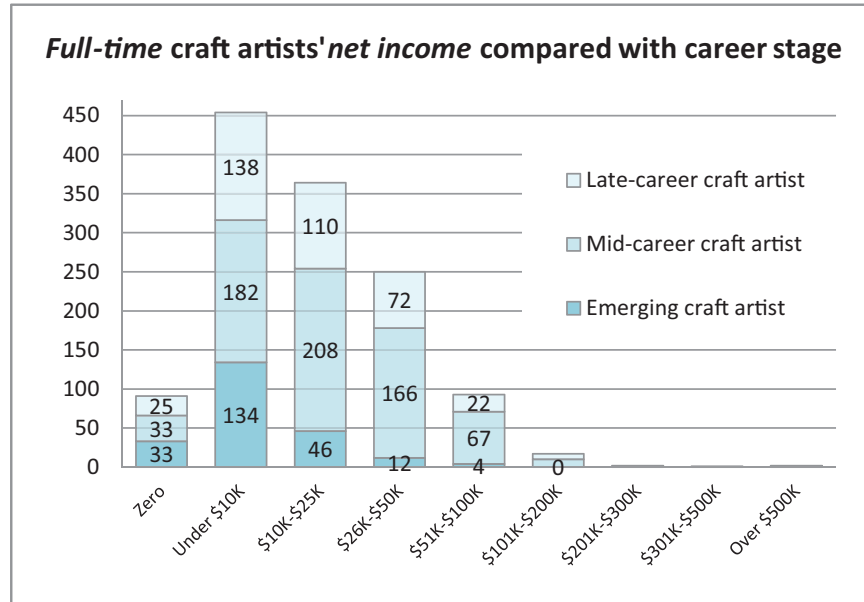
To analyze net business income, we looked at full time craft artists (working 30+ hours/week) and compared this with career stage. Full-time craft artists’ net income (including all career stages, students, retirees, and serious amateurs) shows a similar distribution to the analysis of gross business income.

Nearly four in ten working full time (38%) earned something, but less than \$10,000 from craft. Including those reporting zero, nearly half of full-time craft workers (45%) report zero to \$10,000 net income. Over a quarter (27%) earned \$10,000-25,000, and just under two in ten (19%) earned from \$26,000-50,000. The chart illustrates numbers, not percentages. n = 1451



Filtering for career stage also results in a similar distribution (though there are about 100 fewer craft artists in this selection). This demonstrates that, for the purposes of this research, selecting full-time and early/mid/late-career craft artists gives comparable results for craft artists' net craft business income.

Considering all craft artists responding to the survey regardless of time spent on craft or stage of career — half (50%) reported net income of less than \$10,000 and fifteen percent reported zero net income.



**COMPARING NET INCOME WITH EDUCATION** indicates that college graduates earn significantly more than those with less years of education. However, those with four-year degrees generally earn more than those with graduate degrees. For some income and education segments, the numbers were too few for valid comparison. The chart illustrates numbers, not percentages.

**COMPARING NET INCOME WITH KIND OF CRAFT EDUCATION** finds few significant advantages to those who learned with come college, BFA, MFA, short courses, or self-taught. Only apprentices without significant college art instruction generally earned significantly less than those with other forms of education.

**ADEQUACY OF BUSINESS EDUCATION IN COLLEGE —**

Few craft artists thought their business education in college was adequate, but there was no significant correlation with this perception and income.

**AGE AND NET INCOME —**

There were no significant correlations between craft artists' age and their net income.

**RACE AND NET INCOME —**

There were too few people of color to determine if there were any correlations with race and income.

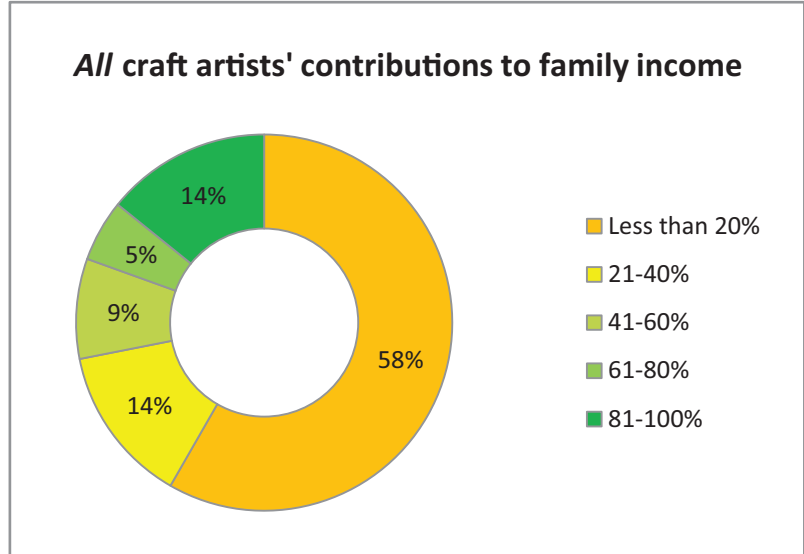
	Percentage of Emerging craft artists	#	Percentage of Mid-career craft artists	#	Percentage of Late-career craft artists	#	Total Resp. #
Zero	14%	33	5%	33	7%	25	91
Under \$10K	59%	134	27%	182	37%	138	454
\$10K-\$25K	20%	46	31%	208	29%	110	364
\$26K-\$50K	5%	12	25%	166	19%	72	250
\$51K-\$100K	2%	4	10%	67	6%	22	93
\$101K-\$200K	0%	0	1%	10	2%	7	17
\$201K-\$300K	0%	0	0%	2	0%	0	2
\$301K-\$500K	0%	0	0%	0	0%	1	1
Over \$500K	0%	0	0%	1	0%	1	2
	100%	229	100%	669	100%	376	1274



### Craft business contributions to family income

Nearly six in ten (58%) all responding craft artists reported that net craft income provided less than 20% of their family's annual income. About 14% of craft artists relied on craft income to support most of their family's income (81-100%). Fourteen percent (14%) generated 21-40% of their family's income, 9% contributed 41-60%, and 5% contributed 61-80% of their family's annual income from their craft business revenues. n = 2676

There is a correlation between hours worked and contribution to family income. Those working less than 40 hours each week contributed less to their family's income than those working longer.



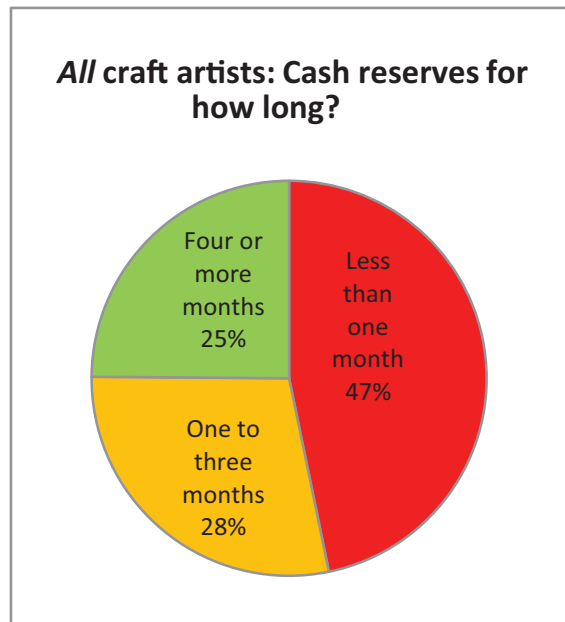
### Cash reserves

Nearly half of all responding craft artists (47%) had only enough cash reserves (cash and accounts receivable) to meet their expenses for less than one month. Only 25% had enough reserves to meet four to six months of usual living and business expenses recommended by many financial planners. Nearly three in ten (29%) were prepared for one to three months expenses. n = 2625

Craft artists working more than 30 hours a week were slightly more likely to have a larger cash reserve. Still only 16% had more than six months reserve, 13% had 4-6 months, 36% had 1-3 months cushion, and 35% had less than one month's cash.

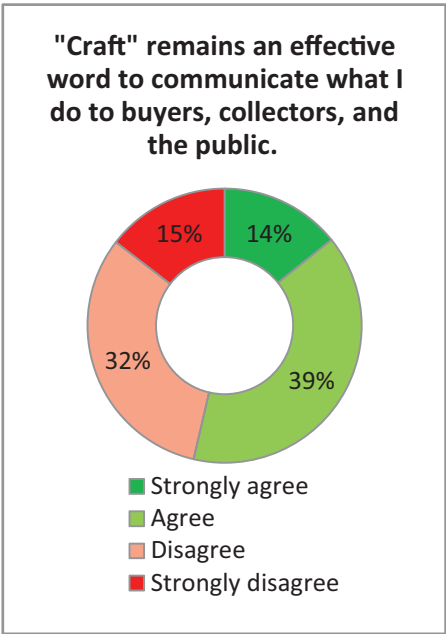
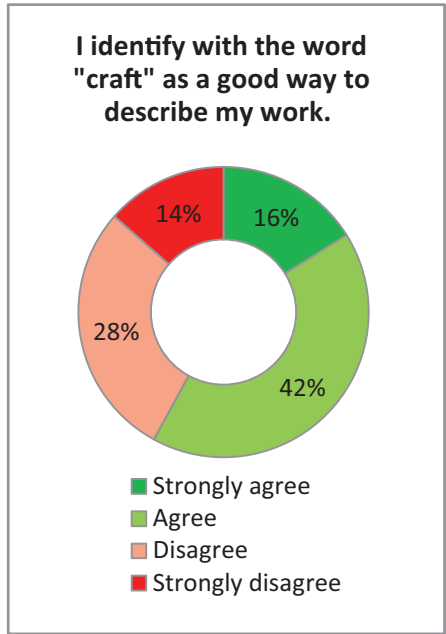
### Written plans

Only two in ten (19%) of craft artists had a written business or strategic plan. Only 24% of craft artists working 30+ hours had a plan. Craft artists with plans were more likely (by 12% margin over those without plans) to insure their business property with commercial business insurance, with an in-home business-owners policy that combines business insurance and homeowners insurance (09% margin), or to have purchased insurance within the past two years (13% margin). There was no significant correlation between craft business income and formal planning. n = 2714



### The language of craft

Respondents had mixed opinions on the term craft. Nearly six in ten (58%) identified with the word “craft” as a good way to describe their work. Just over half (53%) agreed that “craft” remained an effective word to communicate what they do to buyers, collectors, and the public. The rest disagreed. n = 2652

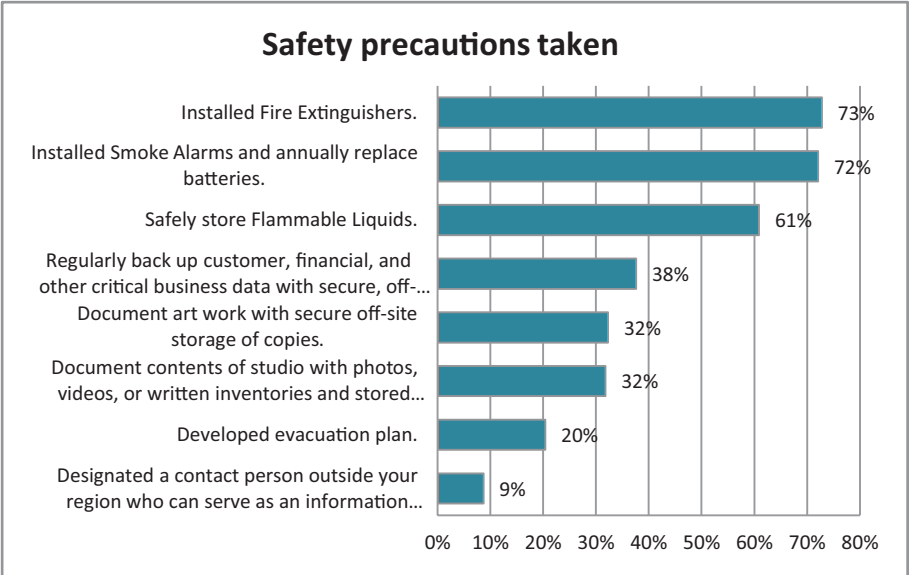


### Safety precautions

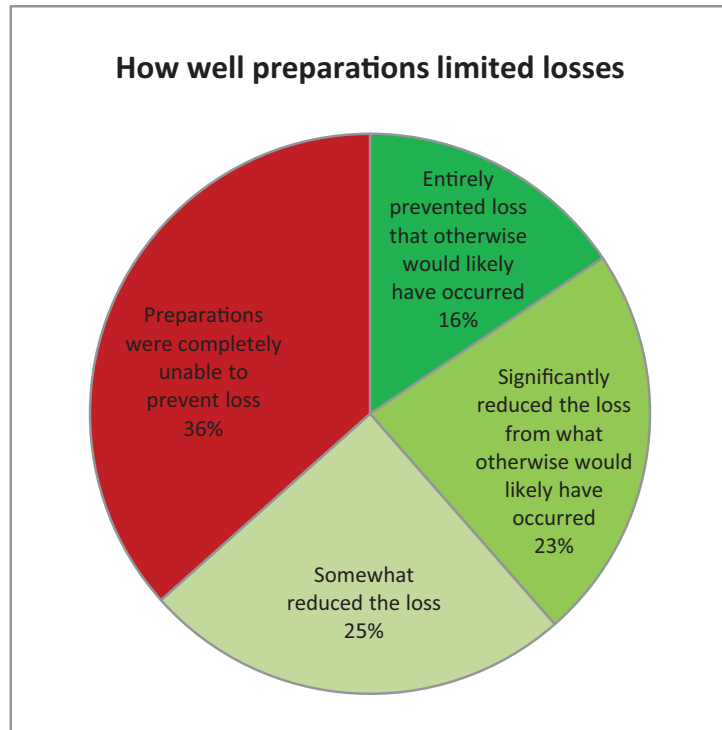
The majority of craft artists took the obvious precautions to install fire extinguishers (73%) and smoke detectors (72%) and safely store flammable liquids (61%). However, over a quarter did not take even these most basic precautions. Just over a third (38%) regularly backed up critical data with off-site storage, a third (32%) documented art work with off-site copies, and a third (32%) photo/video documented contents of studios with off-site storage. Only two in ten (20%) developed an evacuation plan and fewer than one in ten (9%) designated a contact person outside their region who can serve as an information conduit during and after an emergency as recommended by the CERF+ Studio Protector. n = 1694

#### PRECAUTIONS BY CRAFT ARTISTS FAMILIAR WITH CERF+’S PROGRAMS

Craft artists who are familiar with CERF+ programs, received CERF+ information or communications, or have a copy of the Studio Protector were more likely to have taken precautions than craft artists who had not heard of CERF+. The difference is about 10%. Craft artists in contact with CERF+ have backed up critical data with secure off-site storage about 11% more often than craft artists unfamiliar with CERF+; 10% more document art work with secure off-site copies, 10% more developed evacuation plans, 10% more install and maintain smoke alarms, and 12% more installed fire extinguishers. As respondents could select all applicable options, it is not possible to distinguish the studio protector’s impact compared with other CERF+ programs and communications<sup>5</sup>.



5 Note: response totals for each row include numbers responding to response options not included in this analysis.



**CERF+-CONNECTED CRAFT ARTISTS’ RESUMPTION OF BUSINESS AFTER EMERGENCY**

Craft artists in contact with CERF+ were more likely (by 15% margin) to quickly resume their craft business after an emergency compared with those who had not heard of CERF+. Craft artists were 9% less likely to make preparations before an emergency if they had not heard of CERF+. There were not significant correlations with CERF+ familiarity and other recovery factors.

**Impacted by local disaster**

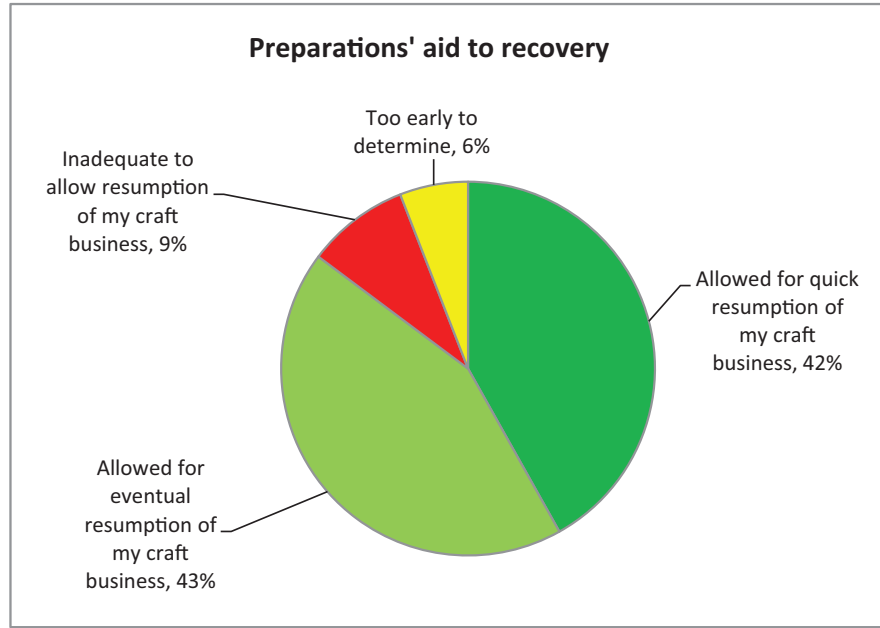
Most respondents (88%) had not been impacted in the past by a major disaster, though 12% had. This finding is similar to Wells Fargo/Gallup finding that 18% of small businesses had been impacted by a disaster. Craft artists impacted by a local disaster were significantly more likely to have taken precautions to designate an outside-the-region contact person and develop an evacuation plan. Those impacted by disaster were much more likely to be very or extremely concerned about future emergencies than those without this experience. Such craft artists were also much more likely to describe themselves now as “very prepared” for an emergency. n = 2706

**Preparations’ limitation of loss**

For those who had been impacted by a disaster, the effectiveness of emergency preparations varied considerably. Of those who prepared for emergencies, over six in ten (63%) reported their emergency preparations reduced or prevented loss. Nearly four in ten (37%) said preparations were completely unable to prevent loss (“I raised my work five feet, but the water came up ten.”) n = 264

Of the majority who reported benefits from preparations, a quarter (25%) reported that preparations somewhat reduced the loss, and nearly a quarter (23%) found preparations significantly reduced loss; while 16% said preparations entirely prevented loss. Over a third (36%) reported preparations were completely unable to prevent loss. Nearly a quarter (22%) made no preparations before the emergency occurred.

Craft artists with business or strategic plans were twice as likely as those without plans to report their preparations entirely prevented or significantly reduced the loss that otherwise likely would have occurred.



### Preparations' aid to recovery

About three quarters of respondents indicated they had prepared before their emergency. Of these, 85% were able to recover their businesses. Over four in ten (43%) reported their emergency preparations allowed for eventual resumption of their craft business and nearly as many (42%) said they could quickly resume business. Only 9% said preparations were inadequate to allow business resumption and 6% said it was too early to tell.

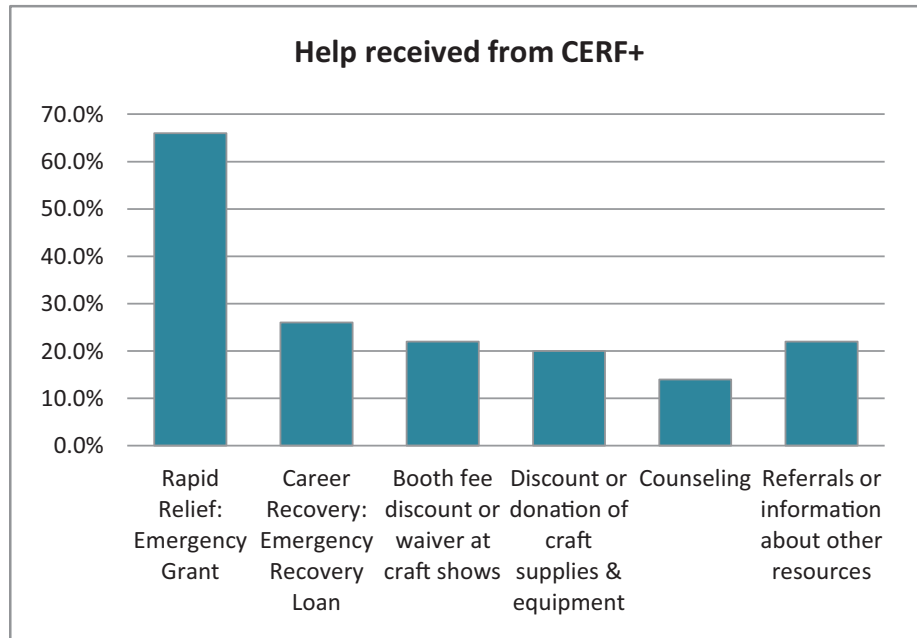
Recipients of CERF+ emergency aid were slightly more likely to have eventually resumed their business than those who had never heard of CERF+ (by an 11% margin). There were no other significant correlations between CERF+ awareness and the resumption of business after an emergency. n = 262

### CERF+ advice sought

Nearly eight in ten (79%) did not seek help or advice from CERF+ while two in ten (21% or 63 individuals) reported that they did seek CERF+ help. n = 307

### CERF+ help

Of those who sought help from CERF+, two thirds (66%) received Rapid Relief Emergency Grants. A quarter (26%) received Career Recovery: Emergency Recovery Loans. About two in ten (22%) received booth fee discounts or waivers, 22% got referrals or information about other resources, and 20% received discounted or donated craft supplies or equipment. n = 50



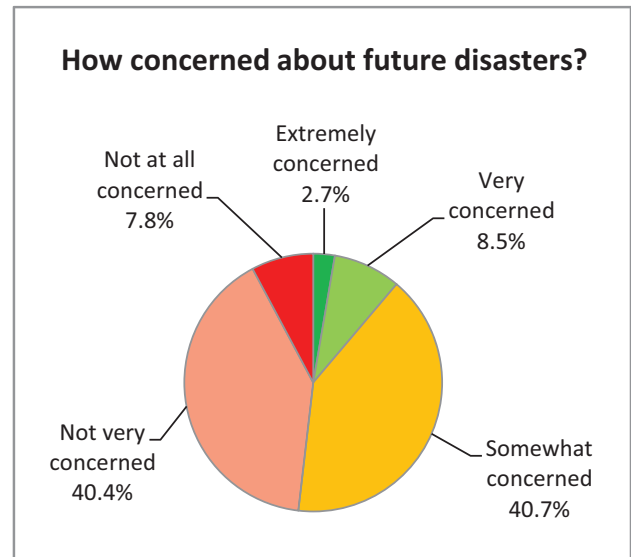


## Concern about future disasters

When asked “How concerned are you about disasters impacting your business in the future, respondents were nearly evenly split. Just over half were concerned and of these, 41% somewhat concerned, 9% very concerned, and 3% extremely concerned. Four in ten (40%) were not very concerned and 8% were not at all concerned. n = 2639

Those aware of CERF+ programs or information were much more likely to be concerned about future disasters than those unaware of CERF+ (by an 18% margin).

A 2011 Wells Fargo/Gallup Small Business Index survey found similar results at the top end of the scale with 3% extremely concerned, 10% very concerned. In the mid-range, CERF constituents in the current study are significantly more often “somewhat concerned” than other small business owners surveyed by Gallup by an 11% margin.

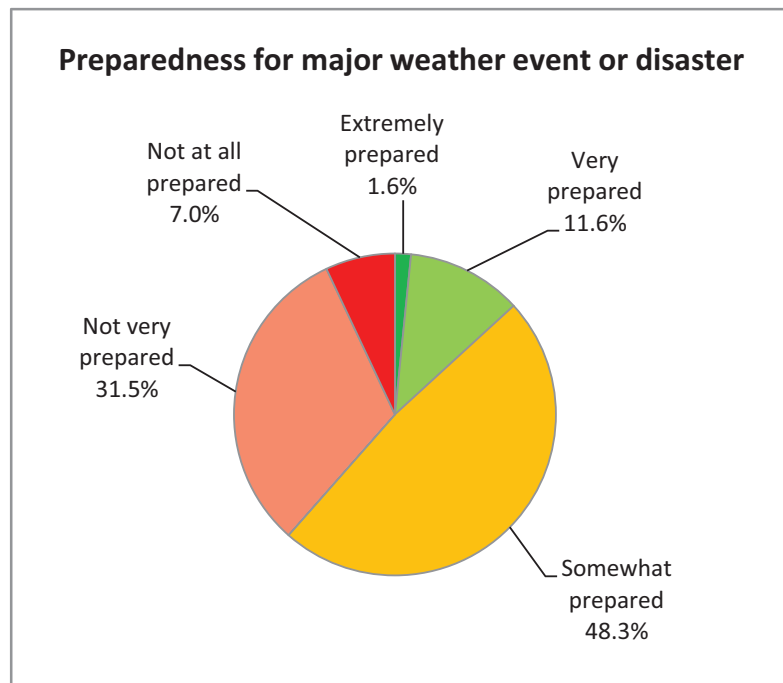


## Emergency preparedness

Six in ten felt their business was prepared if they needed to respond to a major weather event or disaster. Of these, 48% felt somewhat prepared, 12% were very prepared, and 2% extremely prepared. However nearly a third (32%) felt not very prepared and 7% were not at all prepared.

Other small businesses in a 2011 Wells Fargo/ Gallup Small Business Index<sup>6</sup> reported themselves more prepared than craft artists responding to this CERF+ survey with only 13% of small businesses not prepared compared with 38% of craft artists not prepared. Many more small businesses representatives reported themselves to be “not at all concerned” than craft artists (by 18% margin). n = 2624

Craft artists familiar with CERF+ programs, who had received CERF+ communications, or who had the Studio Protector were slightly more likely (by a 9% margin) to report they were somewhat prepared for an emergency compared with those who had not heard of CERF+. Craft artists unaware of CERF+ were more likely (by 12% margin) to report they were unprepared for an emergency than those familiar with CERF+ programs. There was not a significant correlation between CERF+ awareness and craft artists reporting they were extremely or very prepared for an emergency.



6 [https://www.wellsfargo.com/press/2011/20110829\\_SBIEmergencyPreparedness](https://www.wellsfargo.com/press/2011/20110829_SBIEmergencyPreparedness)



### Illness or injury

Over a quarter (27%) had suffered an injury or illness that has significantly reduced their capacity to work. n = 2674

### Adaptation of work based medical advice

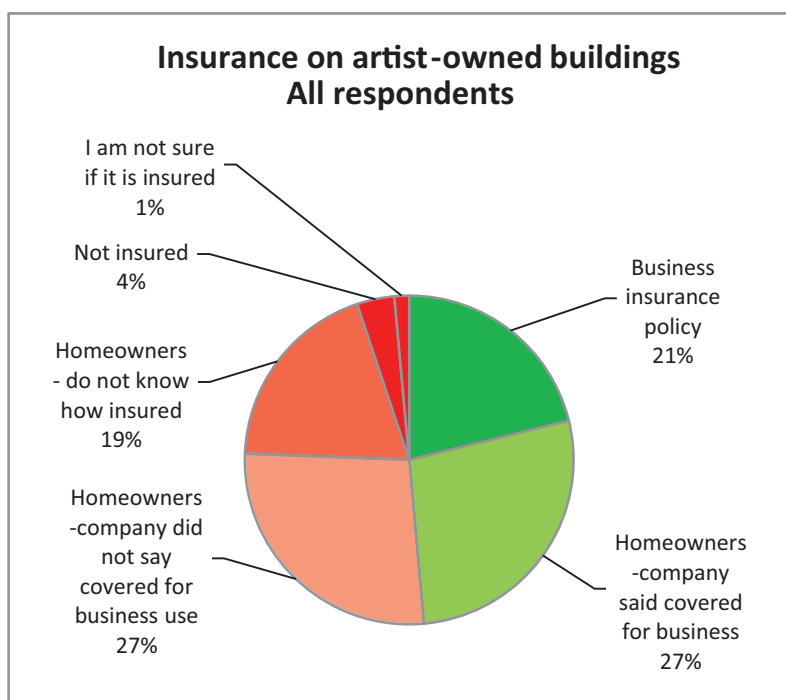
Over a third (34%) had adapted work practices based on advice from a physical or occupational therapist, or doctor. n = 2620

### Awareness of risks

Most craft artists reported heightened awareness of risks to their business, safety, or health in recent years. Nearly four in ten (39%) were more aware of risks, two in ten (19%) much more aware, and a quarter (24%) slightly more aware of risks. Two in ten (19%) reported no change in attitudes about risks. n = 2635

### Own or rent building

Seven in ten (71%) own the building in which their craft business operates. Three in ten (29%) rent or lease. n = 2659



## Business Insurance

Artists' insurance of their business assets mirrored the patterns identified in the 2007 study by CERF+, *Insuring Creativity: CERF Business Insurance Survey*. The more hours artists worked per week, the further the studio is from the home, and the higher the gross business receipts are each associated with a higher likelihood of an artist having adequate coverage for business-related property losses. n = 1893

Despite the fact that 7% more respondents reported being properly insured for business personal property losses than on the 2007 survey (38% vs. 31%), 62% in 2013 report being uninsured for business property losses, and it is a fair assumption that incidence of business liability insurance is similar.

Since both of the surveys consist of responses from self-selected respondents, comparisons must be made with caution. However, the sample sizes are similar and rather large (approximately 2,500 in each survey responded to the insurance questions). While both surveys were national in scope, the 2007 survey focused on members of six national craft media organizations and this survey was forwarded by a larger sampling of national, regional, and state organizations. Since the 2007 business insurance survey, CERF+ has campaigned aggressively to improve information about, and access to, business insurance for artists. Differences in survey numbers may be attributable to sample differences or other factors, but it can be cautiously inferred that some of the improvement may be due to CERF+'s insurance initiative.

**INSURANCE ON ARTIST-OWNED BUILDINGS** — Most homeowners insurance policies specifically exclude coverage of an accessory (separate) structure if that structure is used for business purposes. Nearly half (47%) of artist-owned buildings are insured (excluding those reporting N/A). One cause for confusion on this exclusion is the fact that such a structure would normally be covered for a stated percentage of the value of the home if it is used for non-business purposes, such as a hobby craft shop. A second source of confusion is how insurance companies define business activity. Generally, producing or offering goods or services for sale is sufficient to constitute business activity and refusal of an insurance claim. n = 1795

While not disclosing some business activities carried out in the home or in an attached structure (such as a garage) may endanger one's insurance on the home, a loss is more likely to be paid on the home than on a separate structure. CERF+ has assisted many artists who thought their studio building was covered by homeowners insurance and discovered that it was not, only after a complete or major loss. Since the 2007 business insurance survey, CERF+ has campaigned to amplify this fact among artists.



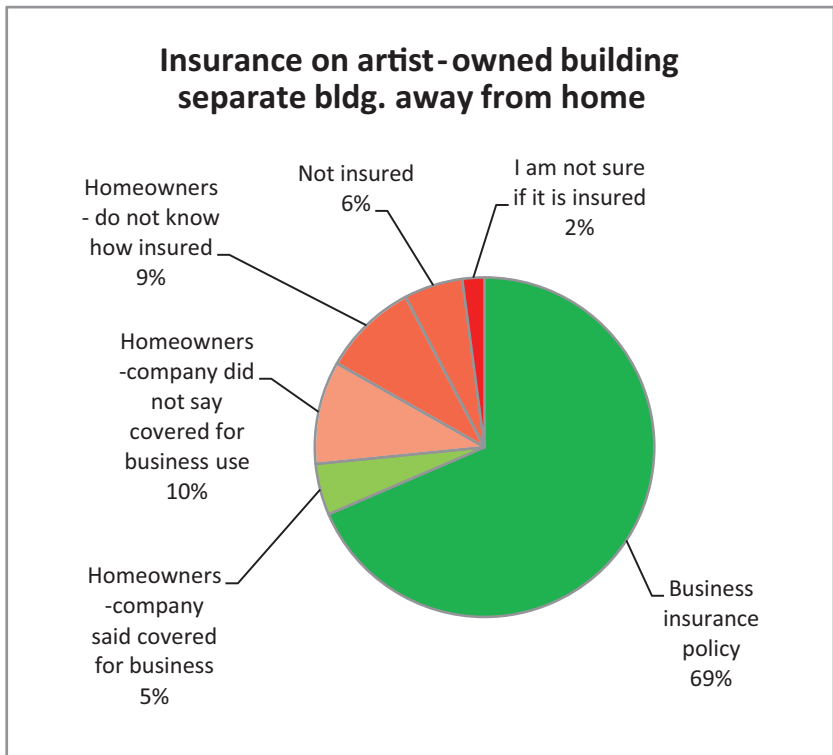
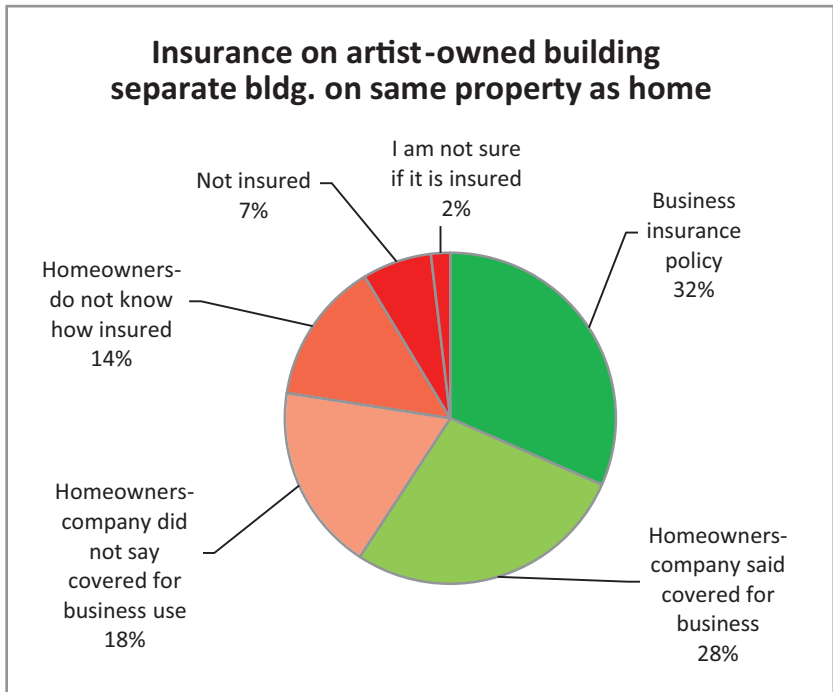
CERF+ asked artists who reported owning the building in which their studio is located, “How is the building in which your business is located insured?” If the answer was “homeowners insurance,” CERF+ followed up with a question asking whether their insurance company had specifically told them that the building was covered for their business activity. If the answer to that was “yes,” the building was counted as insured in the estimate; “no” and “do not know” were counted as not insured. One caveat is that insurance agents are sometimes misinformed about the products they sell, or may not fully understand that the artist is in business, so it is possible that the “estimated insured” value for this item could be somewhat overstated. The estimate of 47% of artist-owned buildings being properly insured represents a 10% increase over the 2007 business insurance survey which estimated that only 37% were properly insured.

**BUILDING ON SAME PROPERTY AS HOME**

— The artists who are at most risk of losing their investment in their studio building because of improper insurance are those who work in separate buildings on the same property as their home (“accessory structures”) that have not been insured by a business insurance policy. The 60% of buildings estimated as insured is an 18% improvement over the 2007 business insurance estimate of 42%.

**BUILDING AWAY FROM HOME**

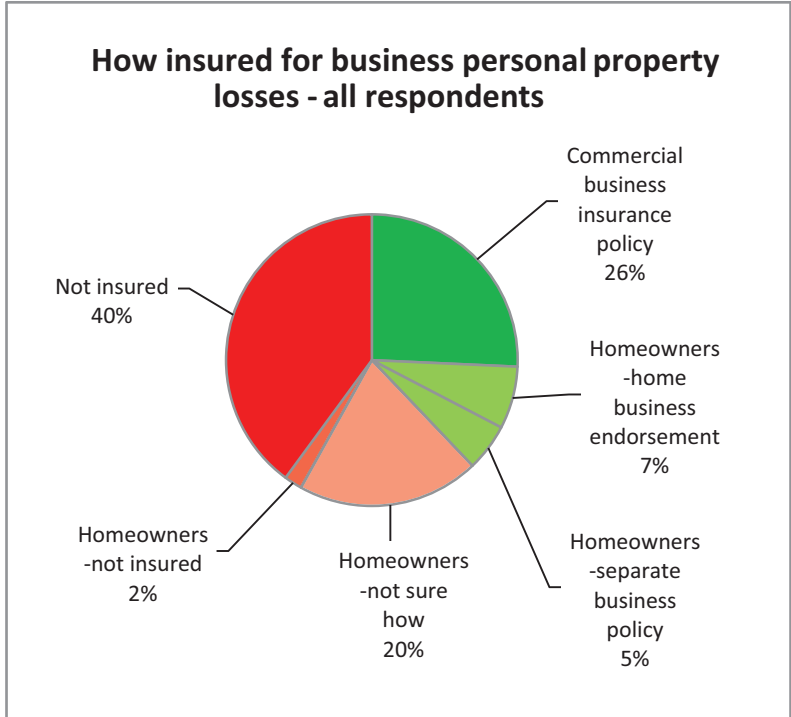
— Artists who own buildings on a separate property away from home are more likely to insure their building and less likely to be confused about whether their homeowners insurance covers the building for business use<sup>7</sup>. The estimate of 74% of buildings in this category being properly insured for business losses is an 11% improvement from the 63% estimate on the 2007 business insurance survey.



<sup>7</sup> It is possible that some artists own residential spaces separate from their homes and that could account for the much smaller percentage of artists in this category who mistakenly believe that their studio is insured for business use.

**BUSINESS PERSONAL PROPERTY —**

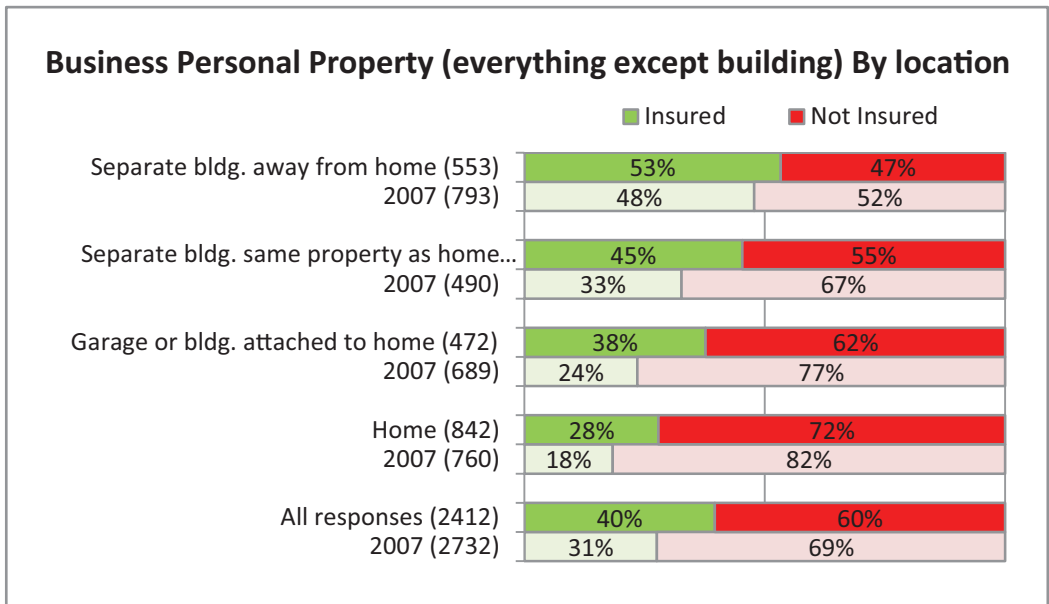
The term *business personal property* refers to all business property with the exception of the building and the land itself, including: tools, supplies, office products, finished inventory, and work in progress. The same apparent misunderstanding that applies to buildings also occurs in regard to business personal property. A typical homeowners or renters insurance policy excludes all but about \$2,500 of property used for business purposes (enough to cover a computer, desk, and other home office property). The same items that would be covered if used for a hobby are excluded if used for business purposes. The fact that goods or services are offered for sale is enough to qualify the activity as a business for insurance purposes. These policies also exclude liability for events that occur in the course of conducting business activities, including studio tours, client visits, product liability, and liability for business activities away from the studio. n =2621



We asked “How is your business insured (everything except your building)?” Respondents who indicated that they were insured for business losses by homeowners insurance were asked a follow-up question. An artist could obtain insurance through an in-home business endorsement (rider) from the same company from whom they purchase homeowners insurance or through an add-on small business policy from the same or another company. Either of these answers counted as properly-insured, while uncertainty about how homeowners covered the respondent counted as not insured. About 7% more respondents reported being properly-insured for losses of business personal property on this survey (38%) than in the 2007 business insurance survey (31%).

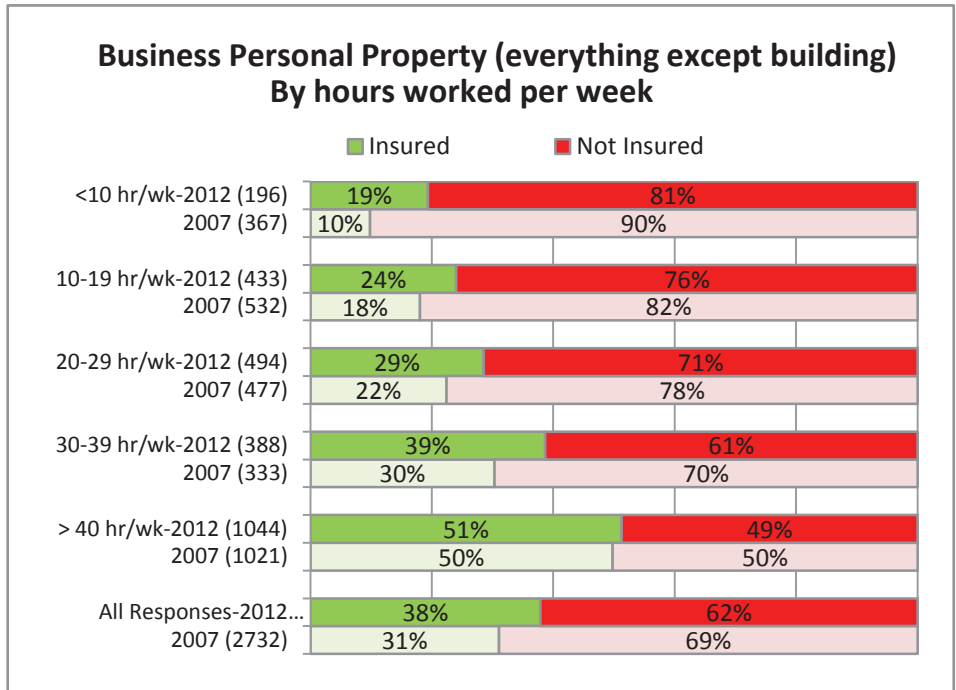
**STUDIO LOCATION**

— As in the 2007 survey, artists were more likely to be insured the more removed their studio was from their home. Fifty-three percent (53%) of artists who worked in a separate building away from home were insured compared to 28% of artists whose studio was in the home. All categories showed improvement over the 2007 survey.



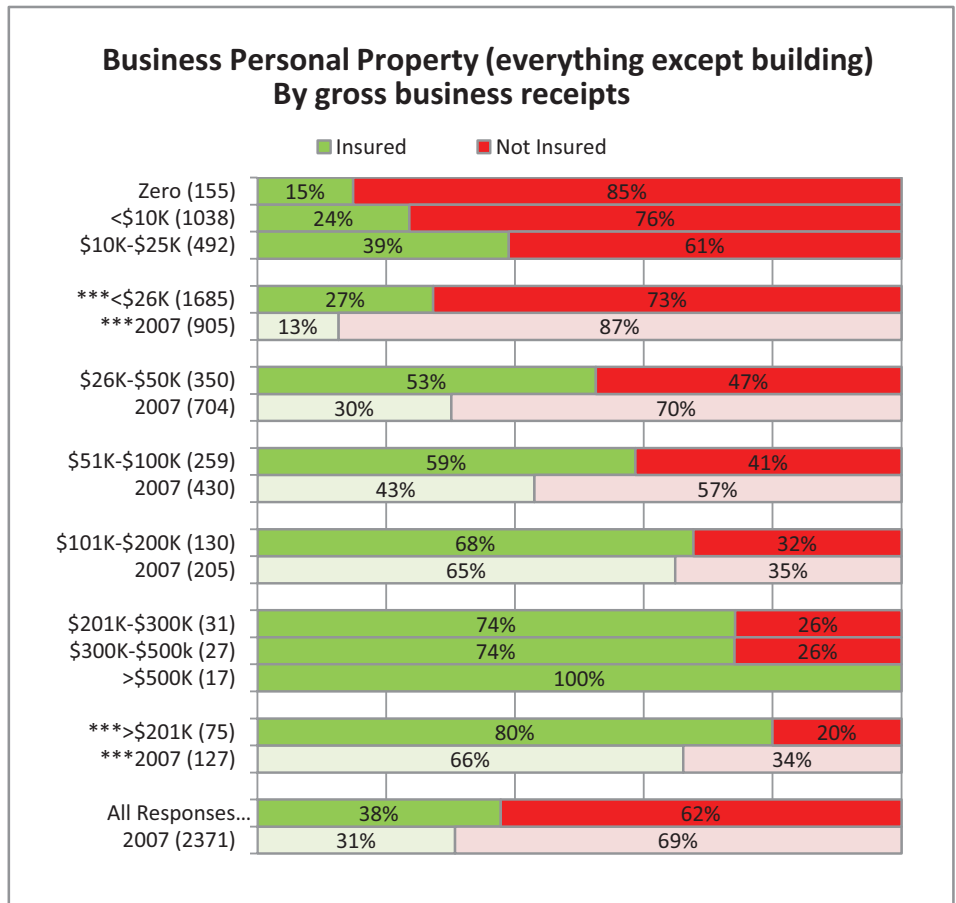
**HOURS WORKED PER WEEK —**

Artists who worked more hours per week were more likely to be insured, with 51% of respondents working 40 hours or more per week being properly-insured. Fifty-one percent (51%) of artists who worked 40 hours or more per week were insured for business personal property losses compared to 19% of those who worked less than 10 hours per week. All ranges of hours worked showed improvement over the 2007 business insurance survey except for artists working 40+ hours per week which had essentially the same incidence of insurance (51% v. 50%) as in the previous survey.



**GROSS BUSINESS INCOME —**

Not surprisingly, higher gross business income correlates with business insurance. Nearly three quarters of those grossing \$200,000-\$500,000 were properly-insured. The ratio is reversed for respondents grossing under \$25,000, nearly three quarters of whom are uninsured for business personal property losses. Even so, this is an improvement over 2007 when 87% in that gross income range reported being uninsured. The second chart illustrates the differences in incidence of business personal property insurance between this survey and the 2007 business insurance survey<sup>8</sup>.

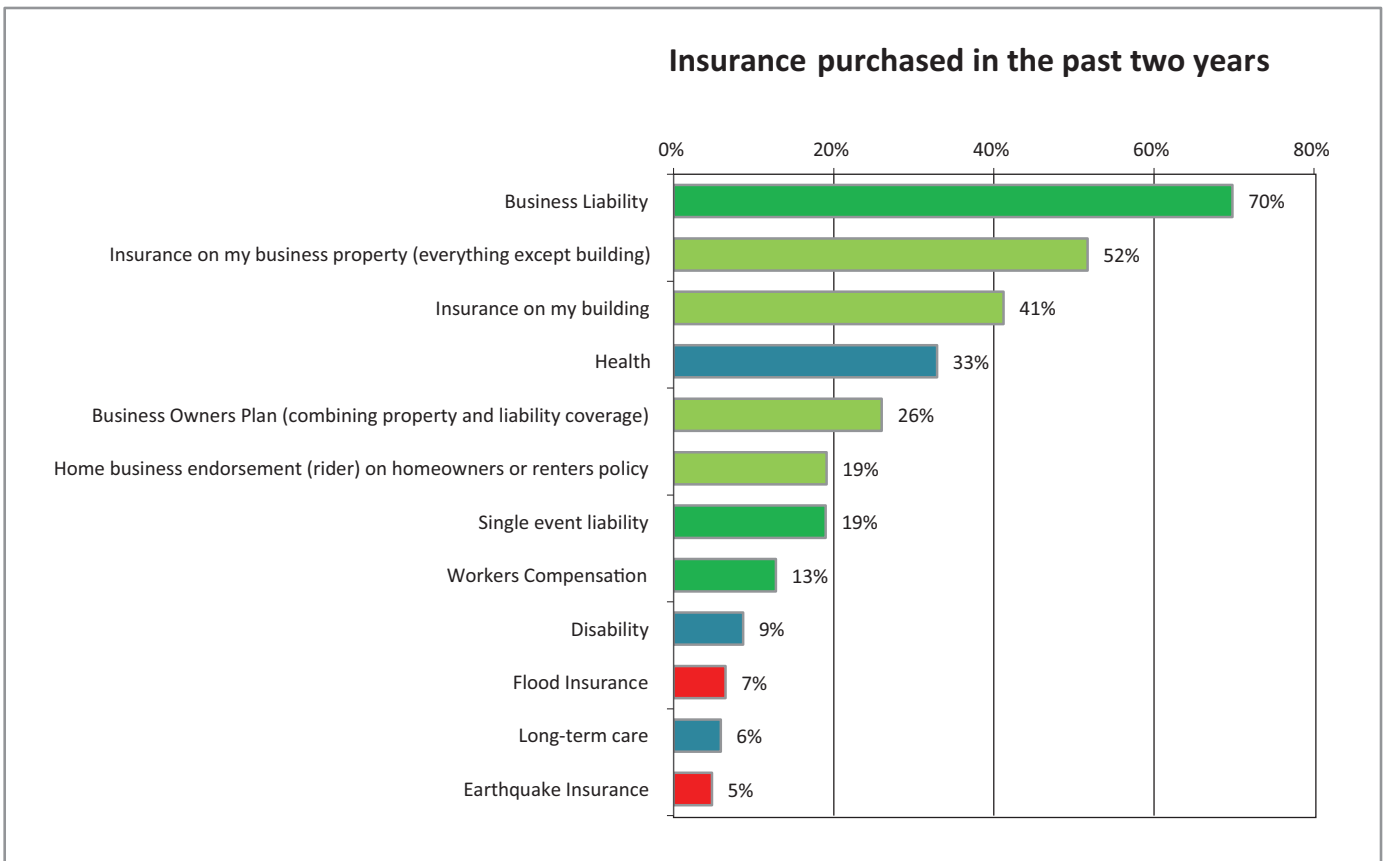


8 It is possible that some artists own residential spaces separate from their homes and that could account for the much smaller percentage of artists in this category who mistakenly believe that their studio is insured for business use.

**INSURANCE CONCLUSIONS** — While the improved incidence of insurance over the levels that the 2007 business insurance survey documented is encouraging, a sizeable majority of artists responding to this survey are vulnerable to career-threatening, uninsured losses to both the tangible business assets in their studios and to the buildings themselves. Since the 2007 survey, CERF+ has acted to help make affordable business insurance products more readily available, create informational resources on understanding and purchasing business insurance, and disseminate information to help dispel commonly-held misconceptions about insurance. Whether or not the improvement in insurance incidence is in part due to those efforts, it is clear that such efforts need to continue for the foreseeable future.

**Recent insurance purchases**

Over a third (35% or 878 individuals) had purchased insurance for their business in the past two years. Of these, seven in ten (70% or 613 craft artists) had purchased business liability insurance, half (52%) insurance on business property (not building), and 41% insurance on their buildings. A quarter (26%) purchased Business Owners Plan (combining property and liability coverage). A third (33%) bought health insurance. About two in ten (19%) bought single event liability insurance and the same proportion (19%) bought home business endorsement (rider) on homeowner’s or renter’s policy. Thirteen percent purchased workers compensation insurance. Nine percent (9%) bought disability insurance, 7% flood insurance, 6% long-term care insurance, and 5% earthquake coverage. n = 878



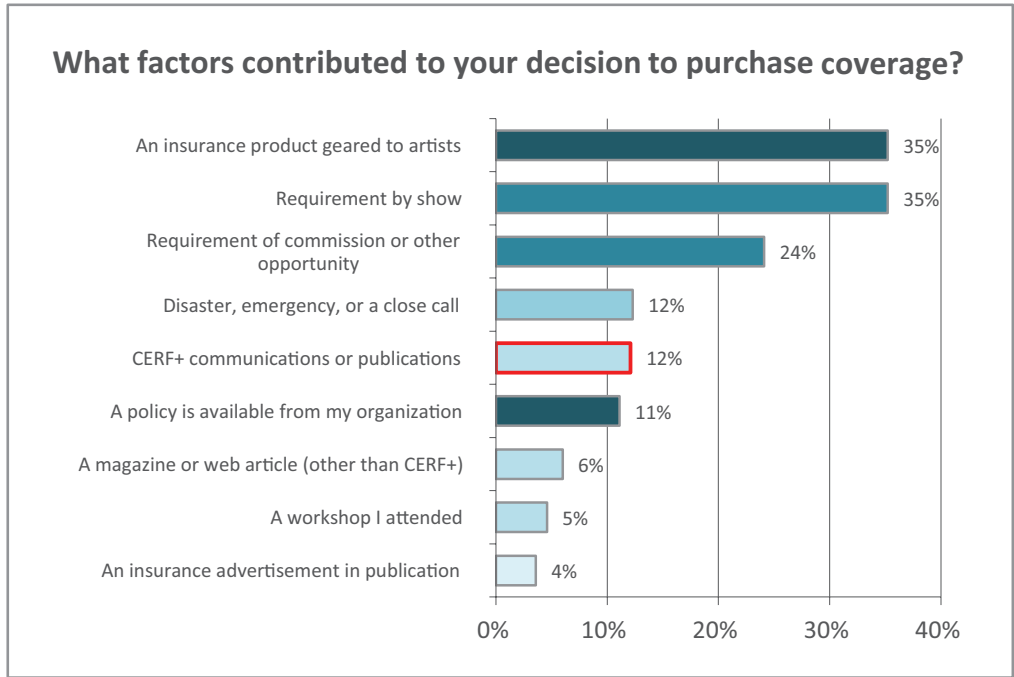
Full-time craft artists familiar with CERF+ are twice more likely to have purchased insurance than those unfamiliar with CERF+. There are positive correlations between full-time craft artists familiar with CERF+ and their purchases of only three insurance types, specifically: worker’s compensation, health insurance, and business owners plan combining property and liability coverage.

## Factors influencing insurance purchases

The two factors that most influenced insurance purchases were show requirements and the availability of an insurance product geared to craft artists' needs. Each factor was cited by 35% of craft artists. Nearly a quarter (24%) cited a requirement for a commission or other business opportunity. CERF+ communications or publications about business insurance or a disaster, emergency, or a close call prompted 12% to purchase insurance. A similar proportion (11%) was influenced by a policy available from their craft organization. A few were persuaded by a magazine or web article (by someone other than CERF+) (6%), a workshop (5%), or an insurance advertisement in a publication (4%).

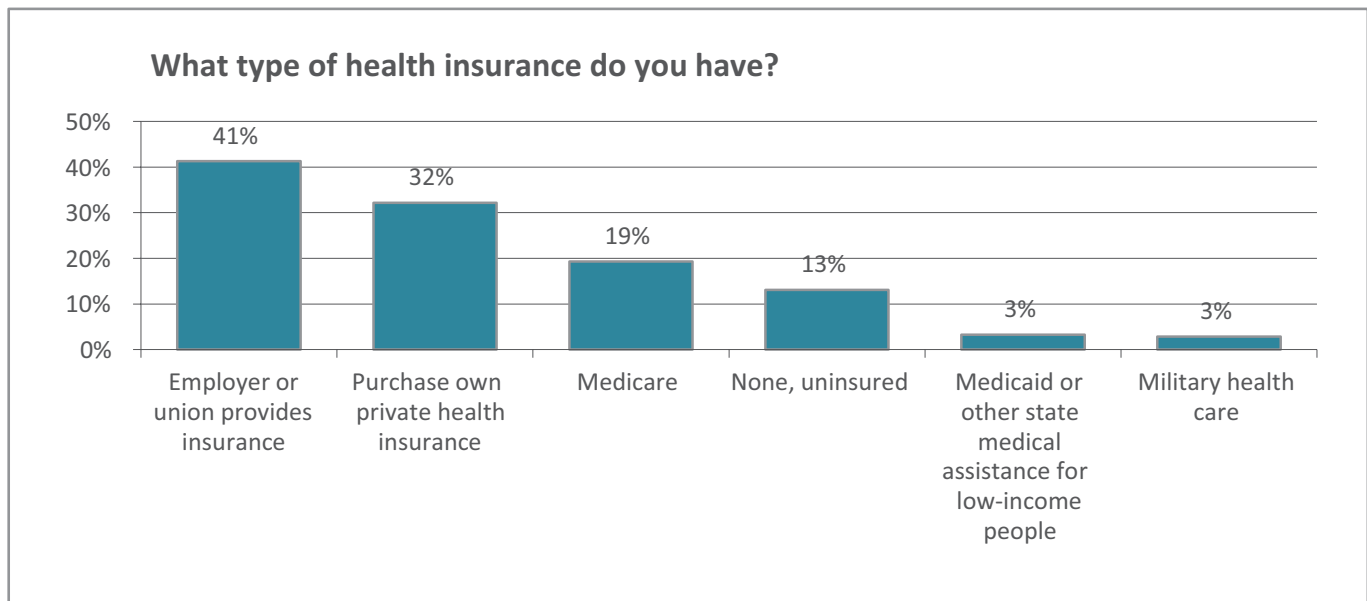
## Health insurance

Nearly nine in ten respondents (87%) have health insurance. The largest number of craft artists (41%) obtained their health insurance through their or a family members' employer or union. Nearly a third (32%) purchases their own private health insurance. About two in ten (19%) rely upon Medicare. A few (3%) depend upon Medicaid or other state assistance for low-income people, and 3% use military health care. Another 13% are uninsured. Proportions exceed 100% as individuals could report more than one provider. n = 2795



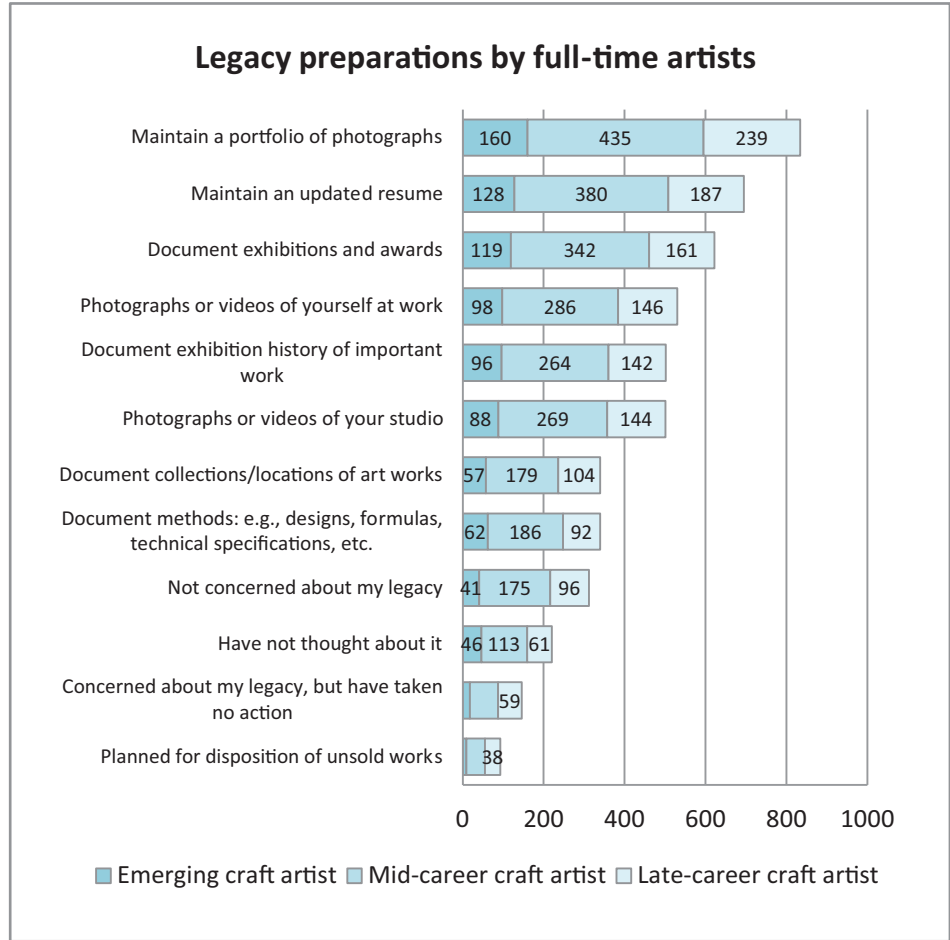
## Disability insurance

Two in ten (21%) have disability insurance. n = 2479



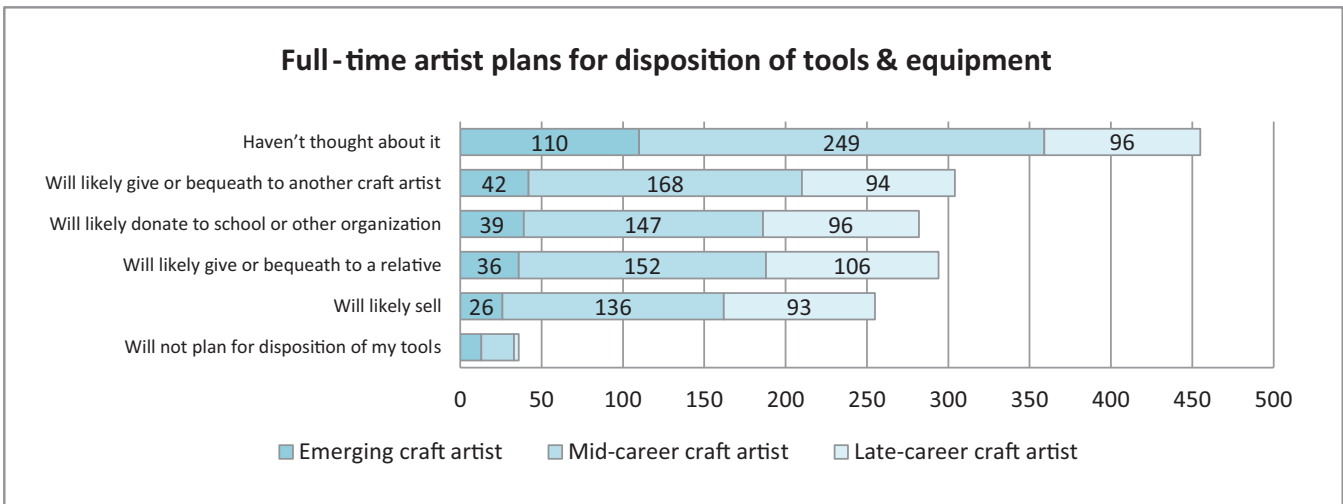
### Legacy preparation

We asked, "Have you done anything to plan for your legacy?" Over six in ten (62%) maintain a portfolio of photographs, half (50%) maintain an updated resume, 44% document exhibitions and awards. About a third take the following steps: photographs or videos of the craft artist at work (34%), and documented exhibition history of important work (34%), or photographs or videos of your studio (33%). Fewer than a quarter document collections/locations of art works (23%) or document methods: e.g., designs, formulas, technical specifications, etc. (23%). Very few (6%) have planned for disposition of unsold works. About two in ten (19%) have not thought about their legacy and some (13%) are concerned, but have taken no action. Craft artists with strategic or business plans are more likely to have taken steps to plan for their legacy. n = 2480



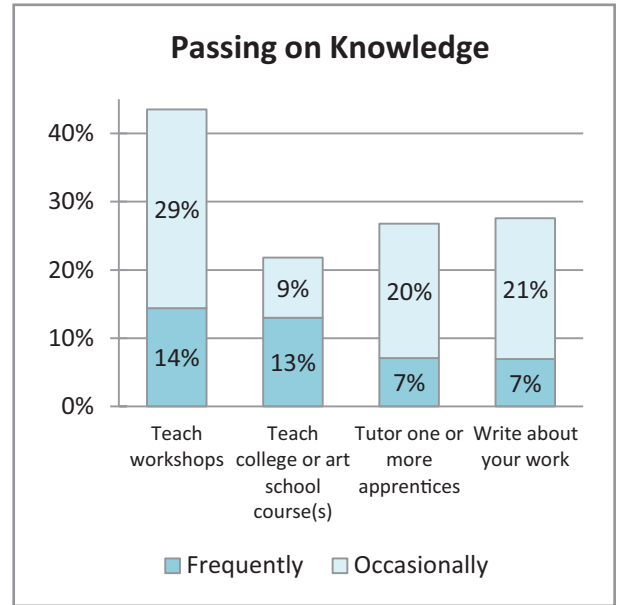
### Plans for eventual disposition of equipment and tools

The largest group of full-time craft artists (37%) has not thought about the eventual disposition of their studio equipment and tools. About a quarter will likely bequeath to a relative (24%), or likely donate to school or other organization (24%). Nearly two in ten (19%) will likely sell their tools. A few (3%) will not plan for disposition of studio equipment and tools. n = 2466



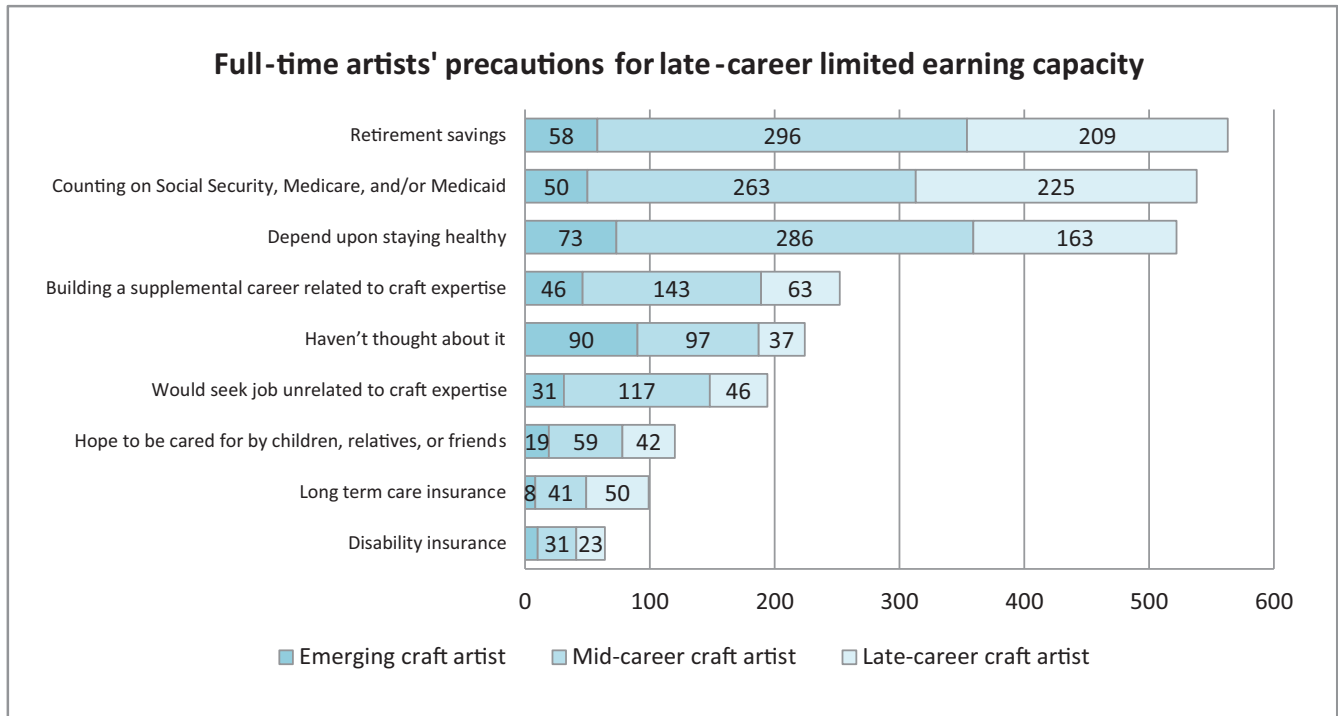
### Passing on expertise

Most often (43%), craft artists passed on their expertise through teaching workshops. Nearly three in ten (28%) write about their work, 27% tutor one or more apprentices, and 22% teach college or art school classes. n = 2476



### Precautions for late-career limitations on earning capacity

We asked, "Have you considered precautions or plans in case old age, illness, or injury limits your earning capacity, late in your career, while you still need the revenue?" Nearly half (49%) have saved for retirement, while nearly as many (44%) are counting on Social Security, Medicare, and/or Medicaid. A third (34%) depends upon staying healthy. Nearly two in ten (19%) are building a supplemental career related to craft expertise (teaching, writing, etc.) while 15% would seek a job unrelated to their craft expertise. About one in ten (11%) has long-term care insurance and 7% have disability insurance. Nearly a quarter (23%) had not thought about precautions like this. n = 2379



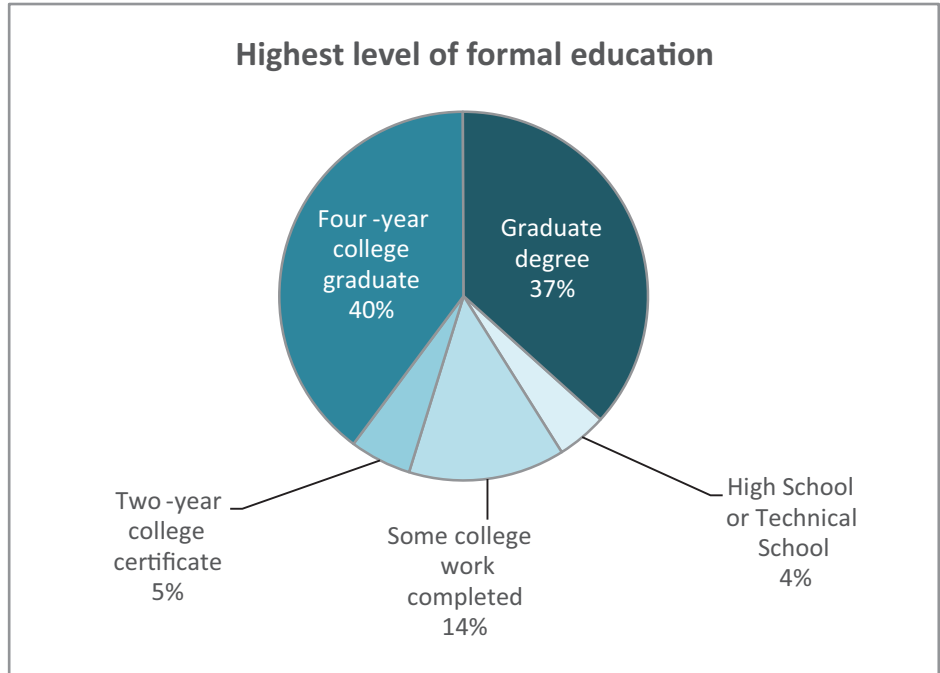




## Demographics of survey respondents

### Education

Over three quarters of survey respondents (77%) were college graduates, 40% with a four-year degree and 37% with a graduate degree. Fourteen percent had some college, 5% two-year college certificate and 4% high school or technical school. n = 2483

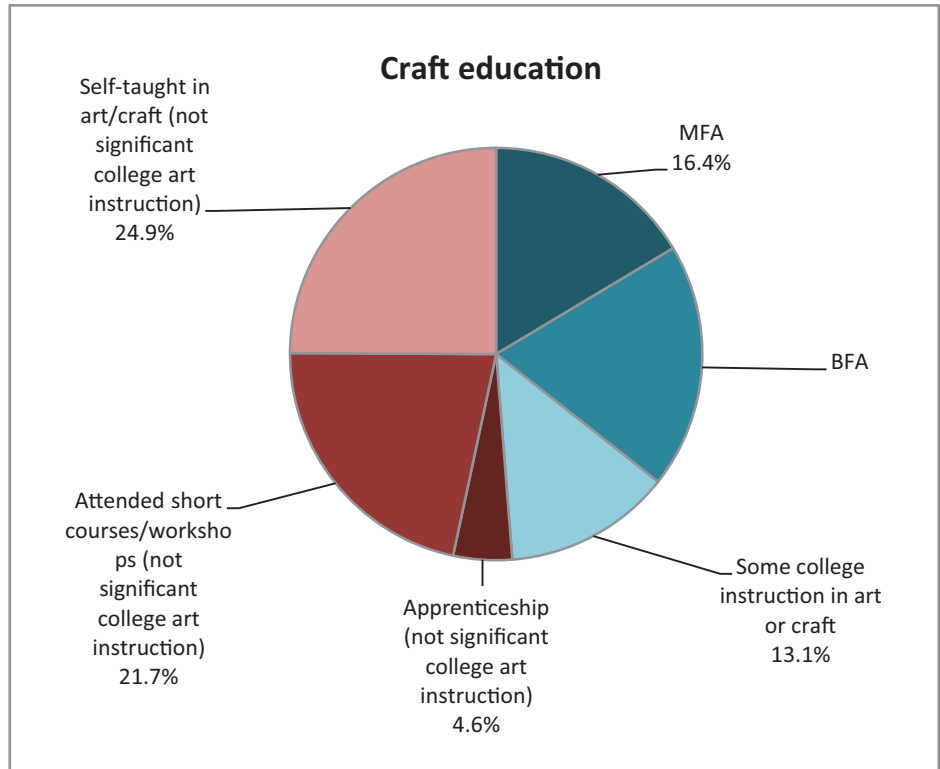


### Craft education

A quarter (25%) of respondents were self-taught, 22% attended short courses or workshops without significant college art instruction, 19% earned a BFA, 16% an MFA, 13% had some college instruction in art or craft, and 5% were apprenticed without significant college art instruction. n = 2474

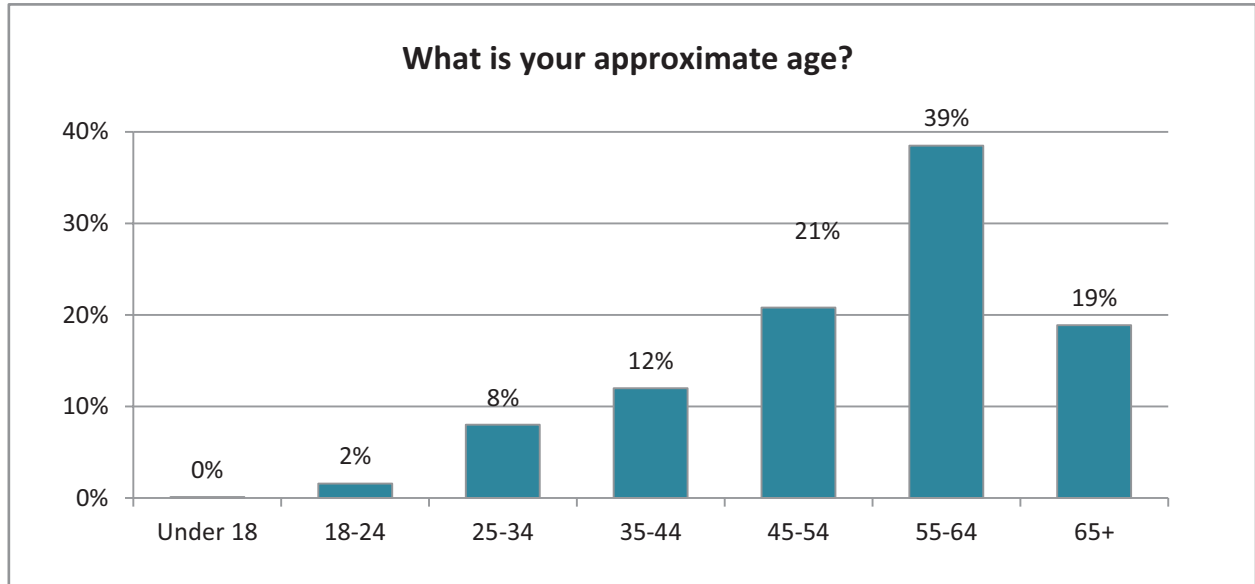
### Adequacy of craft business education

Over eight in ten craft artists in business indicated they did not receive an adequate business or career-related instruction in college. n = 2474



**Age**

Survey respondents' ages were skewed toward older craft artists. The largest age cohort was 55-64 (39% of respondents), followed by 45-54 (21%) and 65 and older (19%). n = 2478



**Race or ethnicity**

Nine in ten respondents (91%) were Caucasian/White. n = 2439

	Percentage	Number
African-American	0.8%	20
Asian/Pacific Islander	1.8%	43
Caucasian/White	90.6%	2210
Hispanic/Latino	1.6%	40
Multi-racial/Other non-Hispanic	1.1%	27
Native American	1.3%	32
Other	2.7%	67
Total		2439

## Appendix

### Partnering organizations that distributed the survey invitation

- American Association of Woodturners
- American Craft Council
- Arrowmont School of Arts and Crafts
- Artist Trust
- Artrider Productions, Inc.
- Arts Council of New Orleans
- Association of Clay and Glass Artists of California (ACGA)
- Atlanta Contemporary Jewelry Show
- Bellevue Festival of the Arts
- Berea College Crafts
- C.R.A.F.T.
- Clay Artists of San Diego (CASD, Inc.)
- The Clay Studio
- Colorscape Chenango Arts Festival
- The Corning Museum of Glass
- Craft Alliance
- crafthaus
- Craftproducers
- The Crafts Report
- Frank Maguire & Associates, Inc.
- The Furniture Society
- Glass Art Society
- HandMade in America
- Handweavers Guild of America, Inc.
- Illinois Artisans Program
- International Society of Glass Beadmakers
- Maine Crafts Association
- Montana Arts Council
- National Council on Education for the Ceramic Arts (NCECA)
- New England Crafts Connoisseur
- North Bennet Street School
- One of a Kind Show – Chicago
- Penland School of Crafts
- Piedmont Craftsmen
- Pottery Northwest
- Santa Cruz Artists' Assistance & Relief Fund
- Seattle Metals Guild
- The School of the Art Institute of Chicago
- The Society of Arts & Crafts
- Society of North American Goldsmiths (SNAG)
- Southwest School of Art
- St. James Court Art Show
- Tamarack
- Tennessee Association of Craft Artists (TACA)
- Vermont Crafts Council
- Westfield Weavers



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<http://snaap.indiana.edu/snaapshot/>

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[www.craftemergency.org](http://www.craftemergency.org)

for information about CERF+ and our emergency assistance and programs for craft artists



PO Box 838 • Montpelier, VT 05601-0838 • (802) 229-2306 • [info@craftemergency.org](mailto:info@craftemergency.org)

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CERF+'s mission is to safeguard and sustain the careers of craft artists and provide emergency resources that benefit all artists.

CERF+ is a non-profit, tax-exempt organization.