



World Crafts Council AISBL



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AN EASY GUIDE TO CRAFT STATISTICS FOR WCC CRAFT CITIES

Why do Craft Cities need statistics?

1. Craft activities make an important economic and social contribution to Craft Cities. This activity and its impacts are often under estimated for many reasons.
 - a. Craft is often a secondary occupation. Makers often practice their craft when they have free time to provide additional financial support to their families while their 'official' job may be in retail, agriculture, tourism or other 'better paying' job.
 - b. Often there is no formal association of craft makers in a community this means that only the makers who produce large volumes of craft products are known. Many less well know but equally skilled artisans may be 'hidden'
 - c. Craft products are often produced for 'middle-men' or traders who take the products to sell in major metropolitan markets where they may obtain higher prices. The extent of craft production may be hidden because the products do not sell locally or because their full retail value is only realised outside the community
 - d. Because of some of the above issues craft makers may feel under-valued or exploited making them less likely to identify as a skilled artist.
2. Craft Cities need to demonstrate the importance of their craft community to provincial and central government. Government responds to statistical evidence that demonstrates why a Craft City requires particular attention and support. Statistics can demonstrate that
 - a. Craft activities are important for community identity and building solidarity requiring support and acknowledgement from government.
 - b. Craft activities and products can be important drivers of tourism. Tourism can be a major sources of income both to a Craft City and to the surrounding provincial area, but tourism also need careful management to avoid adverse impacts. Statistics are key to understanding patterns of tourist activity.
 - c. Craft activities and products can be important symbols of local and community identity. Statistics can indicate the degree of recognition of this outside local communities, including in international and global contexts (eg UNESCO or WCC recognition, exports)
3. The kind of basic craft statistics that can be obtained by using this guide are
 - a. The number of crafts people in your community, as well as their age, sex and other details

- b. The total financial value of craft production in your community
- c. Who buys their products?
- d. Where are their main markets?
- e. Working conditions eg., hours per week, wages, seasonal work, health conditions

Barriers to compiling craft statistics

1. *Technical skills.* A certain degree of technical skills is required to produce and analyse craft statistics. The skills needed should not be beyond the ability of manipulate some Excel spreadsheets. This guide and toolkit is explicitly designed to help demystify some of the technical barriers
2. *Sources are difficult to find and obtain.* It is a myth to say that a city or country has no craft statistics. Every country has data on craft, but these data are not published in part because no one ever asks for them. This guide and toolkit will help you know what to ask for and where to go.
3. *Statistical codes and other groupings or classifications.* As explained below national statistics use classification 'codes' to group different jobs together. These codes do not reflect the distinctions that craft professionals talk about. Nonetheless by combining coding systems in different ways (eg jobs and industries) and by being selective in the kind of data used (eg only self-employed, and very small companies) the data sources can 'approach' a working definition of craft. Even dedicated surveys face the problem of grouping together unique artists and their products in order to present data and conduct analysis.
4. *Lack of knowledge how to analyse craft statistics and how to present them to policy makers.* As suggested already preparing draft statistics should require no more than basic skills in Excel. The key to presenting statistics is almost always a good graphic since graphs speak louder than large tables of figures
5. *No time or money to carry out this work.* As suggested some data already exist but are 'hidden'. When the data are requested in the right way they can be obtained from National Statistics Offices. This guide includes draft letters and technical information to help place an official request for these data.
6. It is a commonplace in statistics work to say that obtaining data leads to further questions. Often when data are obtained the answers they give and the questions they pose lead to further questions. These further important questions will drive researcher and those who collect statistics. They may also motivate key people to conduct a local dedicated survey to obtain more information.

What to do

1. There are two sources of craft statistics National Statistics and direct Local Survey.
2. *Advantages.*
 - a. National Statistics, because they cover the whole country, allow comparison of one city and another, of craft workers in your locality compared to the national average (eg wages).

- b. Local surveys have the advantage that in depth interviews can cover particular aspects of craft production eg use of certain tools, sources of raw materials.
 - c. National statistics form one of the core justifications of national policy meaning that their use will more likely attract the interest of central government.
 - d. Local surveys can be the basis for a more complete picture of local conditions.
 - e. Because national statistical surveys take place relatively frequently using standard questions they can tell how working conditions have changed.
3. *Problems.*
- a. Use of National Statistics requires submission of a formal request for data.
 - b. Local surveys, because they cannot easily be compared to national data, may not be able to present the 'bigger picture' for example comparing local craft workers working conditions with those of other workers either locally or nationally.
 - c. Because local surveys use non-standard questions they can be difficult to compare and to interpret

National Statistics

- 4. Every country has a National Statistics Office that compiles nationwide data on the economy and society. It carries out regular national survey such as the Census of Population every ten years and the Labour Force Survey as frequently as every three months.
- 5. All National Statistics Offices work under UN principles that state that data 'are to be compiled and made available on an impartial basis.. to honour citizens' entitlement to public information'.¹ In other words the public has a right to any information collected.
- 6. The main source of national statistics for craft is the Labour Force Survey (LFS). The LFS is conducted occasionally in all countries, and in principle up to four times a year. Its core purpose to ask members of households about their working lives
- 7. National survey work by 'sampling'. That is they interview a relatively small number of households, that are *representative* of the different elements of the national population eg by age, sex, ethnicity, urban or rural... Statistical techniques then allow this to be scaled up to be accurate for the whole population.
- 8. In most national surveys the sampling is also enough to provide accurate data for major towns and local administrations. National governments want to compare different local administrative areas (eg provinces, regions, cities) in order to justify the distribution of funding and taxes.
- 9. In conducting the surveys National Statistics Offices use classification systems and definitions to ensure that the information they collect is as precise as possible and comparable between different provinces and countries. For example the LFS uses the International Standard Classification of Occupations (ISCO). Under ISCO each 'occupation' (job) is described by a four digit code.

¹ United Nations Statistical Commission (1994) *Fundamental Principles of Official Statistics*

10. To obtain national statistics information on craft as an 'occupation' (job) a request must be sent to the National Statistics Offices asking for data from the Labour Force Survey for a particular year and listing the codes that represent craft occupations. These codes are listed in Appendix X.
11. Apart from the Labour Force Survey other National Statistics surveys include
12. *Business Surveys*. Most countries conduct some form of business sample survey, but they are often carried out at irregular intervals. Countries often also conduct Business Censuses which attempt to collect data on 100% of businesses in the country.
13. The classification of business activity through the International Standard Industrial Classification (ISIC) is not as useful as the occupational classification (ISCO) in distinguishing craft from mass manufacture. This is because the survey is designed to produce data on a sectoral or industry basis. Moreover business survey data are commercially sensitive and so may not be made public in such detail that individual companies can be identified. The most relevant sectoral code is 3211 – Manufacture of Jewellery, but this includes all jewellery such as mass-manufactured costume items.
14. Most craft businesses are small, the vast majority being independent artisans but including a significant number of worker co-operatives, and often operating in the informal sector. Craft exchanges may also be 'in kind' rather than involving a monetary transaction, or payment may be delayed or indirect. For all these reasons business surveys may be better for obtaining the overall picture of a local economy rather than trying to identify craft activity.
15. *Household Expenditure Surveys* take place once very few years. The classification of activities is not very relevant for craft purchases, and more detailed information would be required.
16. *International trade*. Data on exports and imports of manufactured products are collected at the national level by the Customs and Revenue of the country concerned and at the international level by UNCTAD which publishes them on comtrade.un.org. The codings are quite detailed allowing considerable differentiation between different types of product. They are normally published at 4-5 digits but can be issued at up to 8 digits (e.g. Indonesia). Some of these codes do more or less distinguish handmade from machine made products as well as those using natural as opposed to man-made materials. The most useful export code for craft is HS7113 – Precious metal jewellery, which because it involves precious metal is perhaps more likely to be hand-made.
17. *Problems*
 - a. Staff in national statistics offices are very busy. It is important to be as precise as possible in asking for data
 - b. Sometimes data for small geographic areas cannot be released as it risks allowing the identity of the person surveyed to be revealed. This is against UN policy on privacy for statistics
 - c. Data from national statistics may need careful interpretation, because the codes used are often too broad to be able to capture craft activity. For example data on textile workers will include many working in mass manufacture, but if the data are limited to textile workers living in the countryside, who are self-employed then the majority will probably be craft workers, or at least independent sub-contractors of larger businesses.

Craft Surveys

18. A carefully designed local survey can provide a full in depth study of local craft production. Basing the survey on a similar survey can allow comparison with other craft communities, and can help identify questions that are clear and elicit appropriate responses.
19. In considering a local survey thought needs to be given in particular to sampling issues, and to training interviewers.
 - a. Sampling strategies aim to ensure that the survey covers potential craft workers in all local communities. Sometimes a survey may attempt to interview *all* craft workers, but this can only be achieved if there is a *complete* pre-existing register of craft workers (see comments in Introduction).
 - b. If a survey used several different interviewers they may inadvertently end up providing different guidance to respondents resulting in biased answers. This can be avoided by discussing guidance with all the interviewers before the survey takes place
20. It is also good practice to 'pilot' a survey. This is done by conducting a very small set of interviews using the draft questionnaire and discussing responses with the people who were interviewed. The interviewees may feel that certain questions worked better than others or you may discover that their answers did not reflect what you expected.
21. *Common topics* in craft surveys include
 - a. The demographic character of the crafts person and their household, including level of education and well-being
 - b. Skills; how the crafts expert learnt their skills, years of experience (how old is the business?) other relevant skills (e.g. literacy), and how the master will pass on skills to the next generation including apprenticeships
 - c. Membership of trade associations and other community groups
 - d. Finance; issues of savings and loans, costs and pricing, income and profit
 - e. The production process; hours worked, help from family friends and employees, sources of raw material, use of tools and machinery, sources of design, the nature of the workplace (home or business premises)
 - f. Products; use of materials, non-craft production
 - g. Distribution and marketing; sales points and how to get goods to them, participation in exhibitions fairs etc., sources of advertising and publicity especially ICTs and social media
 - h. Problems that crafts people face; in health, finance etc.
22. Coding responses to a survey using the coding systems of national statistics can allow 1) precise definitions of terms, and 2) allow comparison with national statistics. For example using the Standard Classification of Occupations from the Labour Force Survey as discussed here can allow the craft workers in the survey to be compared with other groups of workers locally and nationally.

Presenting statistical data

23. Putting data to use is an art. It is not possible in a few words to elaborate a complete training programme in data analysis. Guidance from a local researcher is an obvious starting point.
24. Nonetheless a few principles may be suggested to help everyone on the right road
 - a. *Keep it simple*. Nobody likes lots of numbers in a large table. One or two big/important numbers will have most impact. Often for craft this is about the age and sex of producers for example an average age of producers/masters of over 50 immediately asks questions about passing on skills to the next generation
 - b. *Simple comparisons*. Craft income may be low, but is it *lower than* other occupations, suggesting vulnerability. Conversely if craft incomes prove to be *higher than other jobs* this can be the basis for encouraging others to take up work.
 - c. *Graphs* put data into pictures, and people remember pictures better than figures. Graph lines that slope up to the right suggest things are going well. Lines that slope down to the right look like things are grinding to a halt. So in your community has the number of craft workers risen or fallen over the last few years? Have incomes risen or fallen? Alternatively look at levels of production/sales by month. Which months have lower production/sales and can anything be done about this?
25. Looking at reports on other craft surveys will always help. Can you produce the same information for your community? Getting in touch with the authors of the report (WCC may help) may allow you to gain more expertise. Producing similar information to the report will allow you to compare your craft community with others. Using the same questions in your survey will allow you to use tried and tested questions to produce reliable results.

Sources

Labour Force Surveys

There are two major databases of national Labour Force Surveys

- International Household Survey Network catalog.ihsn.org/catalog
- International Labour Organisation www.ilo.org/dyn/lfsurvey/lfsurvey.list?p_lang=en

Alternatively participants may wish to use their National Statistic Office website and search under Labour or Employment for 'Labour Force Survey'.

International Trade

Data on international trade can be found at comtrade.un.org along with the associated classifications and codes.

Classifications

UNESCO Institute for Statistics (2009) *2009 UNESCO Framework for Cultural Statistics*, Montreal, <http://uis.unesco.org/en/documents>

The standard reference to the various statistical codes as they apply to cultural topics

Craft Surveys

Askerud, P. and Lo, J. (2013) *Bhutan Weavers Survey 2010*, Ministry of Culture/Nat Bur Stats, Thimphu

Lo, J. (2011) *Chinese Ethnic Minorities Participatory Artisan Survey and Needs Assessment Report*, UNESCO/Chinese Arts and Crafts Assoc.

Lo, J. (2014) *Village Map of Borobudur, Cultural Mapping and Artisan Baseline Survey Report*, UNESCO Jakarta.

A good sample of all the different kinds of surveys and studies that a national crafts council might conduct given skills and resources can be found at the UK Craft Council web site

<https://www.craftscouncil.org.uk/about/research-and-policy/research-reports>

Studies include work on national statistics, surveys of production (particular sectors, local and national studies), consumption, skills, marketing and other topics.

Other

A. Mignosa and P. Kotipalli ed. (2019) *A Cultural Economic Analysis of Craft*, Palgrave.

M. Spilsbury (2018) *Who Makes? An Analysis of People Working in Craft Occupations*, UK Crafts Council.

UNESCO (2019) *Culture 2030 Indicators*, Paris, available at whc.unesco.org/en/culture2030indicators/

Appendices

International Standard Classification of Occupations

The codes are used by all National Statistics Offices in the world and in particular are applied in the Labour Force Survey and the Census of Population. National Statistics Offices use their own national classification that is a version of ISCO and all Offices have to use ISCO in reporting their data to the UN for global use. Thus for local purposes data could be accepted using ISCO or the national equivalent.

Note that some occupations may not be seen as craft in some cultures. Equally a single code can include both craft and non-craft activity. Users are also recommended to examine the complete classification of occupations to check whether there are other codes relevant to their conception of 'craft'.

Table 1 Craft occupations according to ISCO 2008

ISCO 2008 code	Descriptive
2163	Product and Garment Designers
2651	Visual Artists
2653	Dancers and Choreographers
2659	Creative and Performing Artists Not Elsewhere Classified
3118	Draughtsperson
3230	Traditional and complementary medicine professionals
3431	Photographers
3432	Interior Designers and Decorators
3435	Other Artistic and Cultural Associate Professionals
7113	Stonemasons, Stone Cutters, Splitters and Carvers
7115	Carpenters and Joiners
7312	Musical Instrument Makers and Tuners
7313	Jewellery and Precious Metal Workers
7314	Potters and Related Workers
7315	Glass makers

7316	Sign writers, decorative painters, engravers and etchers
7317	Handicraft Workers in Wood, Basketry and Related Materials
7318	Handicraft Workers in Textile, Leather and Related Materials
7319	Handicraft Workers Not Elsewhere Classified
7522	Cabinet-makers and Related Workers
7531	Tailors, dressmakers, furriers and hatters
7532	Garment and related pattern makers and cutters
7533	Sewing embroidery and related workers
7534	Upholstery and related workers
7535	Pelt dressers, tanners, and feltmongers
7536	Shoemakers and related workers
7549	Craft and related workers nec

Draft Request letter to a National Statistics Office

Dear Sir/Madame

We are writing to ask you for a copy of the data you hold on craft activities. Data on craft are collected through a number of surveys as detailed below and appended to this letter you will find a list of the appropriate statistical codes. These figures are vital to report on the progress of national policy as the 1st UN Fundamental Principle of Official Statistics says ‘serving the Government, the economy, and the public with data about the economic, demographic, social and environmental situation.’

We believe that new, more up-to-date, and more accurate data are available for at least the key indicators for the creative and cultural economy.

1) Trends in registered craft-related businesses

We would ask that you provided us with numbers of businesses in the cultural sectors (see ISIC codes at the end of this letter) for the last five years available. This would allow us to have an idea in of the strength of the sector to set alongside the overall level of production. We believe that this data can be extracted from your business registers

2) Craft employment as a % of all those employed

Please provide data on craft employment derived from the Labour Force Survey, or other household survey, for the last five years. Ideally these data should be available for the 4 digit International Standard Classification of Occupation (ISCO) codes provided to you. We understand that sampling issues and confidentiality may prevent the release of data at this level, but we hope that data might be available at the 2 or 3 digit levels for relevant groups of occupations. If at all possible please provide the data by sex and standard age groups.

3) Trade in cultural products and services

We invite you to provide us with data from this work relevant for craft. These can be produced using relevant codes of the Harmonised System of reporting. It is well known that culture and creative industries have an important part to play, both by representing a significant contribution to exports as well as raising the overall profile of the country in the international context and support national policy development.

Should you be unable to find the relevant codes they can be found in the UNESCO Framework for Cultural Statistics of 2009 and are listed below. All of these issues speak to the core of the NSO's official role as providing data to follow important trends and to support the development of national policies that are effective in supporting such activities.

Yours sincerely

Model Survey Questionnaire

This questionnaire covers some of the basic questions that might be asked in a survey. It is an extract from a number of specific surveys and should not be seen as complete or comprehensive in the issues that might be covered. Model questionnaires should always be adapted to local circumstances to make sure the terms used and the questions are relevant. Piloting the questionnaire with a small group of respondents can serve this purpose. Thought should also be given to design, layout, and the order of questions which can also influence responses.

The training of the interviewer has also been emphasised to ensure that responses are not biased by the interpretation that particular interviewers may put on a question and information they may give to respondents. Questionnaires should be translated into local languages and interviewers should be from the same community as respondents, to put them at their ease in answering the questions. Respondents should be told that the information provided will be used to support their community and should be given extra time to freely express their concerns in their own way.

Background information

1. Interview record

Interviewer's Name		Contact Number	
Date of Interview		*Place of Interview	
Signature of Interviewer		*Site of Interview	

2. Personal Data

Name	
Address	
Sex	
Date of Birth	
Highest Education Level Completed	
Current Work	

3. Family Background

No of Persons in the Household	
Position in the Family	

3a. Do you have the following in your house?

Electricity Yes/No Telephone Yes/No Internet connection Yes/No

Occupation

4a. Sources of Income

Income Source (Rank in terms of contribution towards your entire livelihood)	CODE FOR SOURCE	TYPICAL HOURS PER WEEK	INCOME PER WEEK
_____ NAME OF SOURCE	_ _ _ _	_ _ _ _ _ _ 	
_____ NAME OF SOURCE	_ _ _ _	_ _ _ _ _ _ 	
_____ NAME OF SOURCE	_ _ _ _	_ _ _ _ _ _ 	

4. Please show me some of the products that you have made with your own hands.

Code	Type of Product	Tick
a.	Paper	
b.	Others: (Please State)	
c.	Metal	
d.	Cane & Bamboo	
e.	Wood	
f.	Ceramic	
g.	Stone Carving	
h.		

5. Did anybody help you to make these items? Who? (Tick all that apply)

I.	Family		V.	Friends	
II.	Cash Paid workers		VI.	Workers Paid in Kind	

III.	Master Artisans		VII.	Apprentices	
IV.	Volunteers		VIII.	Nobody helped me	
IX.	Others (Please state):				

6. What is the main reason for them to help you? *Please Tick () One Only*

Because		<i>Please Tick ()</i>
I.	Family/Social obligation	
II.	To earn an income	
III.	Wanting in favour in exchange	
IV.	Want to share their skills and knowledge	
V.	They want to learn	
VI.	Pressure from social, religious, political, traditional community leaders	
VII.	I don't know	
VIII.	Others (Please state):	

7. How did you reward them? *Please Tick () All that Apply*

Yes	Types of Rewards	<i>Please Tick ()</i>
	I. Family/ Social acknowledgements	
	II. Cash payment calculated by time	
	III. Cash payment calculated when products are sold	
	IV. Cash payment upon distribution of profit after sales of goods	
	V. Payment in kind or exchanged in favours	
	VI. Donation to a cause	
	VII. I Don't Know	
	VIII. Others (Please state):	
No	Reasons for not rewarding	<i>Please Tick ()</i>

I.	No need to reward because of family/ social obligations	
II.	Owing/Recalling a favour in return	
III.	Cannot afford to pay	
IV.	They refused payment/rewards	
V.	I Don't Know	
VI.	Others (Please state):	

8. Typically, how many hours do you spend a day? *Please Tick ()*

Less than 1 Hour	2 – 3 Hours	3 – 4 Hours	4 – 5 Hours	5 – 6 Hours	6 -7 Hours	More than 7 Hours
I.	II.	III.	IV.	V.	VI.	VII.

Production – Capital

(Instructions: Now, I would like to understand how you make your products and what problems are you facing?)

9. Where did you get the money to the finance the production?

Source of Capital		<i>Please Tick ()</i>
I.	Income from sales of textiles	
II.	Savings	
III.	Formal/Official loans	
IV.	Informal/Unofficial loans	
V.	Money collected from family and friends	
VI.	Money from trader or middleman	
VII.	Government investment	

VIII.	Wages from other work	
IX.	NGOs/ Foundations/Institutions/Aid Agencies	
X.	No need for capital because I am a paid/salaried artisan	
XI.	No need for capital because I only weave upon order and the person who orders from my provide me the necessary materials to work and/or pays for the materials in advance	
XII.	Others (Please state) :	

Production - Raw Materials

10. What are the 4 most important raw materials you use to make this product?

(Definition of "Raw Materials" – Raw materials are physical elements of components used as inputs for production of the final product)

Raw Material 1	Raw Material 2	Raw Material 3	Raw Material 4

11. Where and how to do you get the raw materials? Was it difficult? Why?

Raw Materials	Where	How	Difficult	Why
1			Yes/No	
2			Yes/No	
3			Yes/No	
4			Yes/No	

Production – Costing

12. Do you know the final selling price of your products? Yes/No

13. Do you calculate the selling price of your products? Yes/No

14. If 'no', do anyone else calculate the selling price of your products? Yes/No

15. If 'yes', who are they? *Please Tick () One Only*

They are...		<i>Please Tick (✓)</i>
I.	Family members	
II.	Friends	
III.	Middle men	
IV.	Shop keepers who sells my products	
V.	The person who orders the products from me	
VI.	The person who pays my wages	
VII.	Others (Please state):	

Production – Business Operations

16. Where do you weave the most of your products? *Please Tick () One Only*

Venue		<i>Please Tick ()</i>
I.	Home	
II.	At the workshop, association/organisation's venue or where the person pays my wages	
III.	Shop/market	
IV.	Other fixed place	
V.	Others (Please state) :	

17. In the past 12 months, how many months did you weave? *Please Tick ()*

1 month	3 months	6 months	9 months	12 months
I.	II.	III.	IV.	V.

18. Which are the months that you did not weave at all? (Please tick the months there were close for business)

Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sep	Oct	Nov	Dec
I.	II.	III.	IV.	V.	VI.	VII.	VIII.	IX.	X.	XI.	XII.

18a. Do you or any of your colleagues do business under an association, partnership, cooperative, group, or entity? Yes/No

Production – Merchandizing

19. Who decides what and how much to weave? *Please Tick () One Only*

Persons who decides...		<i>Please Tick (✓)</i>
I.	Yourself	
II.	Family members	
III.	Friends	
IV.	Middle men	
V.	Shop keepers	
VI.	Persons who orders from you	
VII.	Persons who pays my wages	
VIII.	Government officials	
IX.	NGOs/ Foundations/Institutions/Aid Agencies	
X.	Others (Please state):	

Production - Advertising & Promotions

20. In your opinion, which is the most popular means of people knowing that you are weaving and selling your textiles? *Please Tick () One Only*

Through		<i>Please Tick ()</i>
I.	I promote the textiles myself by selling them myself	
II.	I have a good reputation of making these textiles	
III.	These textiles are traditionally sold in the area	
IV.	By word of mouth	

V.	Family and friends help to promote my textiles	
VI.	Through social media by unknown persons	
VII.	Advertisement in media (TV, newspapers, magazines, etc...)	
VIII.	I don't know	
IX.	I don't need to advertise because I work for wages	
X.	Others (Please state) :	

Production – Customers' Profile

21. Who are your main customers? Please Tick (✓) One Only

Customers		<i>Please Tick (✓)</i>
I.	Other households or individuals	
II.	*Small enterprises	
III.	*Large enterprises	
IV.	Government or other public firms	
V.	Local retail traders	
VI.	Exporters	
VII.	Contractor	
VIII.	NGO or international organization	
IX.	Others: (Please state)	

Production - Marketing & Sales

22. How do you sell your textiles? Please Tick (✓) One Only

Means of Selling		<i>Please Tick (✓)</i>
I.	Sell it myself directly to customers	
II.	Through a 3 rd party – middle person, family, friends, etc.	

III.	On consignment to a shop	
IV.	Direct sale to a shop	
V.	I exchange my labour for wages	
VI.	Made-to-Order and delivered to customers	
VII.	Online shops	
VIII.	Temporary marketing events such as Tsechus, local festivals, trade fairs and crafts festivals	
IX.	Others (Please state):	

23. How do you usually get paid? *Please Tick () One Only*

Means of Payment		<i>Please Tick ()</i>
I.	Cash terms	
II.	Through cheques, money transfers	
III.	Using on-line app-based transfers	
IV.	Exchange with materials (grain, food, livestock, etc...)	
V.	Exchange with labour	
VI.	E-payment or mobile money	
VII.	Others (Please state):	

Skill & Literacy

24. Who did you learn the skills from?

Code	Person	Sex	Tick
a.	Handed down from own ancestors	M/F	
b.	Other family members	M/F	
c.	Friends or neighbours	M/F	
d.	Self learned		
e.	Master craftsmen	M/F	
f.	Folk tradition		

g.	Government training courses		
h.	Factory		
i.	Temples or monasteries		
j.	Others: (Please State)		

26. Do you hope to pass your skills to others? Why? *Please Tick () All That Applies*

Yes	Reasons		<i>Please Tick ()</i>
	I.	To carry on family tradition	
II.	To continue traditional handicraft in the community		
III.	To help promote this craft		
IV.	Help others		
V.	To improve economic conditions of the family/ community		
VI.	Government / community leaders' encourage		
VII.	I don't know		
VIII.	Others (Please state):		
No	Reasons		<i>Please Tick ()</i>
	I.	Low prestige	
	II.	Nobody is interested to learn	
	III.	Does not generate enough money	
	IV.	Does not help improve economic conditions of the family/community	
	V.	Government / community leaders' do not encourage	
	VI.	I don't know	
	VII.	Others (Please state):	

27. Who will you pass these skills to? *Please Tick () All That Applies*

Persons		Sex	<i>Please Tick ()</i>	Sex	<i>Please Tick ()</i>
I.	Family (next generation)	Male		Female	
II.	Community	Male		Female	
III.	Friends	Male		Female	
IV.	Anyone who is interested	Male		Female	
V.	Others (Please State)	Male		Female	

27. How would you like to improve on your skills? *Please Tick () All That Applies*

Methods of improving		<i>Please Tick ()</i>
I.	Learn from others	
II.	Practice more	
III.	Take part in training courses	
IV.	Learn more from master weaver	
V.	More exposure	
VI.	I don't know	
VII.	Others: (Please state)	

28 Can you read the newspaper? Yes/No

29. Can you tell the time? Yes/No

30. Can you read a ruler? Yes/No

Design & Technology

(Instructions: Looking at each product, examine the design/pattern/decorations/forms/shape/texture/etc...and discuss about these details)

32. Most of the time, where did you get the idea to make these products? *Please Tick () One Only*

From		<i>Please Tick (✓)</i>
I.	Traditional products, designs and style	
II.	My own creations	
III.	Copying from others and other products	
IV.	Suggestions from family and friends	
V.	Suggestions from customers and orders	
VI.	From master artisans	
VII.	From the media (TV, magazines, newspapers, etc.)	
VIII.	From visits to other places	
IX.	Directed from customers and orders	
X.	Others: (Please state)	

Health Issues

33. Please check all production hazards that apply:

- Workshop environment (not including materials)
- People / Co-workers
- Security
- Materials
- Environment where workshop is located
- Others, pls. specify

34. In the past 3 months, did you experience any of the following?

- Back pain
- Leg pain
- Arm or shoulder pain
- Pain in hands or wrists
- Cardiovascular related pain or ailment
- Respiratory

- Colds
- Fever/Flu
- Eye strain/ problems
- Hearing problems
- Skin problems

- Others, please specify