

Basketry

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Basketry

Introduction

An ancient craft, largely unmechanised, basketry and chair-seating are the exemplary handicraft trades. They underwent a major expansion in the nineteenth century in response to the fast-growing demand for baskets for storage and carriage, and for rush and cane seating. The many different styles of basket in use in the early twentieth century are described in Helen FitzRandolph and M. Doriel Hay's *Rural Industries in England and Wales* (1926).

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'The Country Basket Maker' (c. 1900)

Basketmaking was a ubiquitous trade, widely distributed, but most heavily centred in and around the industrial towns and ports, and, in the countryside, in market gardening districts such as the Tamar Valley, the Vale of Evesham, the Biggleswade District of Bedfordshire, the Wirral, the Fens and the Home Counties, notably Middlesex and Kent, and willow-growing areas such as East Norfolk, the Somerset Levels and the Trent Valley.

Basketmakers reached their historic peak in or about 1891 when 14,000 were recorded in the Census, 80% of them males. This contrasts to the mid-1990s when females were in the ascendancy, comprising, according to one

survey, 68%, and in 2002, in the present survey, 64% (see Appendix A).

The decline, which set in from the 1890s, can be attributed partly to foreign competition – more than one million Dutch baskets were imported in 1910 – and partly to a transition from baskets to cardboard boxes, paper and fibre sacks, wire baskets and, from the 1960s, plastic bags and boxes, as the standard containers. The decline was more marked among small rural makers than among the more specialised urban firms. In market gardening, baskets were superseded by sacks and nets for potatoes and sprouts, collapsible boxes for broccoli, wooden boxes for apples and cardboard punnets for strawberries. By the mid-1930s, basketmakers numbered about 5,500.



Traditional baskets on sale at Morden Hall Park, London

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Paul Felix

Owen Jones – The only swill-basketmaker in England

The majority of the great rash of basket works set up by philanthropic landowners to create jobs for disabled servicemen after the First World War had by this stage closed down. The once thriving metropolitan trade was reduced to a small handful of firms of which, at the turn of the century, 125 had been in business in inner London. Among the many other casualties was the split willow or 'wass' industry of east Wiltshire.

In 1949 Kathleen Woods remarked on the paradox of shortages of good makers, while, at the same time, potential new recruits were being driven away by low wages, and, in consequence, there were very few apprentices. One after another the markets for traditional baskets and styles withered. In 1957, just one swill-basketmaker was still at work in Lakeland compared to over 30 in 1900. Coracle-shaped oak-strip baskets used in Yorkshire and Derbyshire for collecting iron shavings were

no longer made from the 1960s. In the same decade pigeon baskets became victims of the decision by British Rail to stop carrying livestock. The 1970s saw the extinction of the ancient craft of sedge-plaiting in the Test Valley. The CoSIRA report for 1968–70 (Public Records Office D/7/70) noted the near demise of the quarter-cran basket as a result of the running down of the herring industry at Yarmouth, although there was still a sizeable market for shopping and cycle baskets and caning and rush seating.

A survey by J. R. Lewis (*Handbook of English Crafts and Trades*, 1978), in the late 1970s revealed the industry to be in a healthy state – full order books and demand exceeding supply – but far fewer makers. By this stage, almost all the large urban baskets works had closed, and activity in the once important Trent Valley and Mawdersley district of Lancashire was vestigial. In 1951 the Census of Production had identified 140 larger basketmaking firms in Great Britain, mostly in England and Wales, some with 100 or more employees, producing altogether about 70% of national output. By 1980 the typical establishment was the one-person firm.



Two men 'peeling', preparing willow for basketmaking (1901)

© English Heritage 2002

The Modern Industry

Like many other rural crafts, basketry began to revive in the 1980s, with the majority of new entrants drawn from quite different social and educational backgrounds than their predecessors.



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Basketmaker Sue Morgan cutting willow, South Devon

In her *Contemporary International Basketmaking* (1999), Mary Butcher identifies two main categories of basketmaker: (a) apprenticed professionals, now disappearing, the last generation, making longer runs of a relatively few commercial lines, and (b) 'local specialists', mostly newcomers, making baskets for themselves, friends and neighbours, as gifts or for sale, as a small-scale part-time business, with often unusual skills embedded in their work, some of possible ancient origin. These represent distinctive traditions in terms of background, training, types of baskets made and business and occupational structure.

The Basketmakers' Association current English membership of 763 consists mainly of females, hobbyists and part-timers. Opinions differ as to the number of true professionals, but they are believed to be fewer than 120–50, and full-time craftsmen perhaps only 60–70. One Ipswich maker puts their numbers in Norfolk and Suffolk at 6–7, these mostly in their late 50s and 60s, soon to retire, where The Basketmakers' Association has 45 members in two counties.

The geographical distribution of today's basketmakers differs markedly from that in the early twentieth century. Then, it was concentrated in the larger towns and cities and horticultural districts, and with a representation in most towns. A regional analysis of the current Association membership shows only 19% in the conurbations – London, Manchester, Merseyside, West Midlands and Tyne and Weir – as compared with 42% in south and south-west England including the three outer-Home Counties of Buckinghamshire, Hertfordshire and Oxfordshire. Of the respondents to the questionnaire (see Appendix A), 60% lived in villages and the countryside, and just 21% in cities.



Products: Tradition versus Innovation

Prior to the 1960s the overwhelming majority of basket wares was essentially functional, for business or domestic use. The modern period has witnessed a marked change in emphasis from 'rough' to 'genteel', from produce baskets made from white rods, produced in large numbers for a mass market and sold in bulk, to fine baskets using buff, white and brown rods, selected for colour and texture. The former are low-margin commodities, the latter creative value-added wares, sold individually, their function primarily decorative.

The transformation of baskets from the everyday to the aesthetic went largely unnoticed. The Crafts Advisory Council showed little interest in the craft until the 1980s, when it sponsored an exhibition of traditional baskets by David Drew. Traditional baskets had a strong following among students of folk life and craft history, however. Important collections were formed by H. J. Massingham, Henry Rothschild and Muriel Rose, and important research into styles and techniques was done by Dorothy Wright in the 1960s. The Museum of English Rural Life at the University of Reading has a large body of historic material.

Fewer types of traditional basket are now made. One maker, who claimed to make at one time 320 different baskets, now makes only 50. Fewer people know how to make them, and very few museum collections to provide actual examples.

The two most dynamic areas within modern basketry are garden wares and contemporary designed baskets.

Garden products

A few makers were already producing willow osier screens and hurdles for use in gardens in the 1960s. The firm of English Hurdle at Stoke St Gregory, near Taunton, willow growers and basketmakers, pioneered the wigwam plant support and other garden wares. Willow is now the predominant wood used for garden furniture over much of south-west England and East Anglia. Other decorative items include Christmas wreaths and deer heads.

Contemporary designed baskets

'New basketry' is largely the achievement of Lois Walpole, a sculpture student at the St Martin's School of Art, London, who pioneered 'contemporary willow structures', and talented publicists such as Mary Butcher, a leading academic in the field, and author of *Contemporary International Basketmaking* (1999). From the 1980s, students of arts and crafts increasingly demanded courses in modern 'creative' basketmaking, which has transformed the craft from a traditional into a constantly adapting one. 'Aesthetic changes of the late twentieth century', Butcher writes (p. 35), 'have seen basketry enter the world of aesthetic commodities.' Perhaps more than any other branch of rural crafts, contemporary baskets have the greatest potential to generate added-value, as was evidenced by the prices asked (but not necessarily realised) at an exhibition of contemporary basket ware held at the Whitworth Gallery, University of Manchester, in 1999. Of the 73 items on show, 6 were priced at over £5,000, and 20 at between £500 and £1,000.



Fruit bowls woven from recycled card

Transition

The craft is at an important stage of transition. A large variety of products is produced for sale: contemporary willow structures and sculptures, fine baskets combining craftsmanship and utility for home use, traditional baskets for commercial purposes, garden ware. The major concerns are that 'art objects' will drive out traditional designs and techniques; and that large sections of the domestic industry will disappear due to foreign competition. The majority of basket ware sold in Britain is imported, mainly from East Asia and Eastern Europe, especially Poland. Where the former are generally of poorer quality and less robust, the latter can be of a high standard.

The key question is whether and to what extent the British buying public, or the better-off sections of it, is prepared to pay a premium for top-quality home-made baskets. Professionals are also concerned that hobbyists are undermining their business by under-cutting and poor workmanship.

Shortages of raw materials are now less of an issue than a few years ago. The acreage of basket willow has declined from about 5,000 acres in the mid-1920s to less than 1,000 acres. Falling prices led to many growers moving out. There is now a revival. The severe shortages of white willow in 2001–2 have now eased; supplies of brown and white are satisfactory. Many basketmakers still grow or harvest their own materials, but large quantities of cane and willow are now imported.



Nigel Legge, Lobster pot maker. Cornwall



Training

Historically, the normal training route was the 3-year apprenticeship taken up mainly by school-leavers, mostly boys, at a nominal wage until they qualified as journeymen. After half a century of decline, by the mid-1950s the number of apprentices in the rural counties was less than 100. The Rural Industries Bureau had long regarded basketmaking as part of its training remit, and in the 1930s had been instrumental in the establishment of a training scheme with a view to creating employment for young persons in the depressed rural areas.

© Museum of English Rural Life



Apprentice basket weaver (1939)

A 2-year scheme was drawn up in the early 1970s but was not implemented because the willow-growers, one of the main partners, could not fund their share of the costs. Another scheme, designed by the Training Services Agency, representatives of the leading manufacturers and a senior CoSIRA crafts officer, proposed a training

programme for Somerset and surrounding counties: a 2-year traineeship with a masterman, including a 10-week residential course, with a grant for accommodation, course fees, travel and subsistence, open to applicants aged between 16 and 30, with trainees agreeing to remain in employment with the mastermen for at least one year after qualification. The Development Commission declined to support the proposal but suggested that it might be incorporated into the recently introduced New Entrants' Training Scheme (NETS). A modified scheme was submitted to the Commission in July 1977. Although approved by the Department of Education and allocated funding by the Commission, this too failed to get off the ground because of practical problems, disagreement between partners and niggling over the rates of financial support for trainees. Attempts by CoSIRA to incorporate basketry into the NETS programme were thwarted by a further round of funding cuts, and, from 1983 to 1984, the decision of the Commissioners, under pressure from government, to cut back the direct training programme.

In the early 1990s, the failure to create a National Vocational Qualification (NVQ) in basketry was a blow to those wanting a nationally accredited work-based qualification certifying competence in basic skills. Notwithstanding considerable (though by no means unanimous) support for formal qualifications as a pathway for new entrants and





Sue Morgan making a crab pot, Devon

protection against poor workmanship, the parties disagreed as to the balance between the practical and academic, the standards to be aimed at, and method of assessment. Some thought the NVQ was a straightjacket fitting no one, and others that it was too generalised, and measured competence not quality. Moreover, an assessing body required funds, which were not available, while the numbers of trainees would be in many cases too few for courses to qualify for Learning and Skills Council funding. Currently, no training programme fitting into either the NVQ or Modern Apprenticeship frameworks exists.

Very many short courses are on offer through the year, all advertised in The Basketmakers' Association newsletter. In September 2003 alone, 30 courses were taught by Association members. These provided instruction in basic techniques and are, on the whole, introductory courses, for a general audience.

There is little specialist teaching that meets the needs of the professional makers. That available includes:

- The Basketmakers' Association Summer School: 4 days, 5 specialist courses.
- Three City & Guilds courses: basic lower, intermediate and advanced.
- Course 7702: 30 hours' teaching, making 3 specific baskets.
- Course 7802: 120 hours' teaching, making 6 pieces.
- Course 7900: 'Creative basketry' with a very significant design element and much more advanced. A two-year course, one day per week during term, each of 120 hours, held at three venues: London, Devon, Norfolk. This course is a training in modern contemporary basketmaking, not traditional willow basketry.

All courses are relatively expensive and financial support is limited.



Problems and Policy

The main criticism of the current programme is that it does not represent a qualification for a full-time working basketmaker, and falls between stools. The need is for a programme that emphasises practical training, working alongside or under the mentorship of a master craftsman, leading to some form of accreditation incorporating a system of grades.

Yet it is not clear what effect a qualification will have in the marketplace. As was pointed out, unless the customer is educated to the point where he or she recognises good work, basketmaking – and especially chair-seating – will languish, and continue to be regarded as the domain of the handicapped. But, it is countered, qualifications and merit awards can be used successfully in advertising, and the best makers can gain more recognition and higher prices for their work.

High standards are essential if English makers are to beat off foreign competition. Continental standards are high. Eastern Europe wares are good and inexpensive. Chinese imports are improving in quality all the time.

Local and regional designs of basket are of diminishing importance commercially. As a priority, all traditional styles and methods of manufacture and their makers should be systematically recorded, and a network of reference collections established. Such an initiative could be funded by English Heritage or the Heritage Lottery Fund.

Local basket designs should be encouraged. Courses based at local colleges may encourage students to research as well as make local baskets and to use local materials. The special urgency is that most of the craftsmen skilled in traditional work are nearing or past retirement. They need to pass on their skills. Indeed, English baskets generally should be vigorously promoted, and the buying public appraised of their uniqueness and authenticity. Import companies, it is complained, try to stock baskets that look English and conceal as far as possible their true origin. British makers fail to make the most of their advantage. 'I cannot find anyone', stated one respondent, 'promoting the regional baskets of Britain in the way the French do theirs.'

The Basketmakers' Association is currently studying alternative training strategies. The challenge is to devise a

system that meets the needs of each of the different categories of maker – traditional, creative, contemporary. Many professionals are of the view that NVQs are so watered-down as to be of little value to the serious maker, and that while the Modern Apprenticeship has an important role to play, a number of practical and financial obstacles have first to be negotiated before the Association approaches the appropriate Sector and Skills Council with a view to qualifying for financial support. The Modern Apprenticeship would need to be adapted in order to meet the needs of the older entrant and large numbers of self-employed, and to overcome the hurdle of small classes. The ideal would be an arrangement similar to the Countryside Agency's NETS, now discontinued, which caters for the rural crafts and subsidises training at residential centres. That possibility could be pursued further, in association with the similarly disadvantaged greenwood crafts. By general agreement, weekend courses are no alternative to on-the-job training under the watchful eye of an experienced craftsman. As in other trades, a major difficulty is persuading older craftsmen to take on trainees or to act as mentors. They may need to be compensated for loss of income.

Among other suggestions actively under examination is the establishment of a Register of British Basketmakers. Registration would depend on applicants meeting the laid-down standards of skill and performance vetted by a panel of independent assessors, and would be an internally recognised measure of achievement. The organising body could also be responsible for the vetting of trainers and mentors.



Analysis of Responses to Basketmakers' Questionnaire

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Basketmaker Malcolm Seal

Demographic/personal profile

- In all, 65 basketmakers and 47 chair-seaters – 112 in total – responded to the questionnaire, of whom 68 (61%) were female.
- Of the respondents, 59% live in villages or the countryside, 21% in towns and 20% are city-based. The average age of basketmakers was 48 years (minimum age 22, maximum 79), and of chair-seaters much higher: 60 years (minimum 35, maximum 90).
- Only 28% of basketmakers and 36% of chair-seaters still live in the locality of their birth, the remainder having migrated from another part of the UK.

(See Appendices A and B for a summary of the survey results; the full questionnaire and responses are available on the website www.craftsintheenglishcountryside.org.uk)

Professional profile

Of the respondents, 46% entered their craft between the age of 25 and 40; the youngest age of entry was 15 and the oldest 75. The average starting age is 35 for basketmakers and nearly a decade older for chair-seaters at 44. The average number of years worked in the industry is 34 and 43 respectively, distributed across the age range as follows.

Basketmakers work an average 34 hours per week at their craft. Excluding part-timers (38% have another occupation and chair-seaters slightly less, 34%) and semi-retired respondents, this figure increases to 41 hours for both crafts. Basketmakers spend nearly half of their professional working time in producing traditional basket wares, while teaching/demonstrations (21%) and contemporary willow structures (20%) account for nearly all the remainder. Very little time is spent on willow sculptures (6%) and chair-seating (3%). Chair-seaters allocate the largest part of their professional working time to cane chair-seating (44%) and rather less to rush cane seating (28%) and other cane seating (13%). Teaching takes up 15% of their time.

Approximately half of all basketmakers learnt their craft as an apprentice (23%) or student (23%), the remainder having taught themselves (8%) or taught themselves with the assistance of short courses (46%). In the case of chair-seaters, the overwhelming majority are either self-taught or self-taught with the assistance of short courses (77%). Only 4% started as an apprentice and 19% as a student. The majority (60%) had/have a mentor to turn to for help an advice.

Educational profile

Of basketmakers, 40% hold a qualification in basketry and 34% a City & Guilds qualification, compared to just 13% of chair-seaters for each. However, the results reveal a high level of educational attainment of respondents for both crafts, qualifications being in most cases unrelated to their craft. Combined, 43% declared a university degree and 35% a teaching qualification, although only one chair-seater possesses an HND.

Training courses are popular with basketmakers, 65% of respondents having attended one in the last five years,

and 74% expecting to do so in the next five. In the case of chair-seaters, both percentages fall to 36%. It is perhaps surprising that these percentages are so high given that basketmakers, on the whole (70%), believe the training on offer to be poor or at best adequate.

Amongst basketmakers, 45% consider there is a need for NVQs and 60% for a training in business methods. Marketing (49%), book-keeping (43%), tax returns (35%), website design (31%) and computing skills (25%) are the areas that need to be targeted. Chair-seaters consider the same areas important. The majority of basketmakers (68%) do possess computer skills, albeit 47% with limited competence, compared to 42% of chair-seaters.

Chair-seaters tend to be more in favour of subcontracting to dealers (72%) as a sales channel. The overwhelming majority of respondents (77%) sell less than 25% of their products through middlemen. Only half of respondents advertise their products or services. Of those that do, the promotional leaflet (56%) is the most popular vehicle for both crafts. Yellow Pages (26%), personal websites (35%) and group/organisational websites (35%) are frequently used by basketmakers, while newspapers and parish, countryside and trade magazines are of minor significance. For chair-seaters, parish magazines and Yellow Pages are preferred to websites, newspapers and trade and countryside magazines.

© Pauline Hoek



Local crafts at Honiton Show

Business profile

Only 3% of basketmakers and 2% of chair-seaters believe their business to be declining. The overwhelming majority report their business to be growing or at worst static. Indeed, 59% report their trading profits to be up on 1996–7, and 42% of basketmakers have to turn down offers of work. Chair-seaters face a steadier demand for their goods and services, and only 17% are having to turn customers away. Of basketmakers, 62% feel their workload is 'just right', 17% 'too light' and 20% 'too heavy'.

Home or workshop, craft fairs, exhibitions and shows were the main sales outlets, with personal websites, farmers' markets and shops playing a less significant role.





© Archie Miles

Simon Cameron, willow basket weaving

Appendix A: Survey of basketmakers

Summary of survey results (65 responses)

Personal profile

1. Gender: 42 female = 64.6%
2. Average age: 48 years (minimum: men = 35; women = 22; maximum: men = 79; women = 69)
3. Residence: city 20%; town 22%; village 35%; countryside 23%
4. Years of residence: 24 years (minimum: 1 year; maximum: 70 years)
5. Percentage having moved from another part of UK: 72%

Professional profile

6. Average hours worked per week: 34 (minimum: 4; maximum: 70)
7. Sole occupation basketmakers: average 41
8. With another occupation: 38%
9. Age of starting: 35 years
10. With a relative who is a craftsperson: 25%
11. Where the craft was learned: apprentice: 23%; student 23%; self-taught 8%; self-taught with short course 46%
12. With a mentor for help and advice: 62%

Educational profile

13. With qualification in basketry: 40%; City & Guilds: 34%
14. Qualifications: HND: nil; HNC: nil; degree: 51%; teaching qualification: 38%
15. Training course in the past year: 11%; in the past 5 years: 65%
16. Expect training in next 5 years: 74%
17. Reasons for not needing training: already skilled: 14%; too expensive: 0%; too far away: 2%; course not on offer: 0%

18. Adequacy of training: good: 23%; adequate: 38%; poor: 32%

19. Need for NVQ: 45%

20. Need for training in business methods: 60%

21. Topics in business methods: book-keeping: 43%; computing: 25%; computer-aided design: 15%; e-commerce: 8%; website design: 31%; tax returns: 35%; marketing: 49%

22. Computer skills: non-existent: 13%; beginner: 24%; limited competence: 47%; more competent: 15%; advanced: 6%

Business profile

23. Business: growing: 58%; static: 34%; falling: 3%

24. Compared with 1996–7 are trading profits higher: 63%; similar: 20%; lower: 8%

25. Sales channels ranked with scores:

	Scored 1–7	% of total
Word of mouth	4.90	88
Home or workshop	3.91	74
Craft fairs	3.02	60
Exhibitions	2.60	57
Agricultural & horticultural shows	2.00	45
Other (own website or farmers' market)	1.74	35
Shops	1.45	31
Garden centres	0.69	15
Mail order	0.63	15
Subcontract to dealers	0.37	12

26. Proportion of sales through middlemen:

0–25%: 77%

26–50%: 11%

51–75%: 3%

76–100%: 5%

27. Do you advertise products/services: 52%

28. Methods of advertising:

	% of all respondents	% of those that advertise
Yellow Pages	14	26
Newspapers	5	9
Parish magazines	5	9
Countryside magazines	3	6
Trade magazines	5	9
Personal website	18	35
Organisation/group website	20	38
Promotional leaflet	31	59

29. Allocation of professional working time (%):

	Average	Max	Ave. sole occupation
Traditional basket-wares	46	100	48
Chair-seating	3	40	3
Contemporary willow structures	19	100	20
Willow sculptures	6	95	6
Teaching/demonstrations	21	100	21

30. Worries about future of basketry:

	Score out 4	% of total
Foreign competition	3.2	85
Declining public interest	2.6	68
Falling standards of craft skills	2.6	66
Markets undermined by hobbyists	2.4	66

30. Workload: too light: 17%; just right: 62%; too heavy: 20%

31. Having to turn down offers of work: 42%

Appendix B: Survey of chair-seaters

Summary of survey results (47 responses)

Personal profile

- 32.** Gender: 26 female = 55%
- 33.** Average Age: 60 years (minimum: men = 37; women = 35; maximum: men = 81; women = 90)
- 34.** Residence: city 21%; town 19%; village 49%; countryside 11%
- 35.** Years of residence: 30 years (minimum: 9 years; maximum: 75 years)
- 36.** Percentage moving from another part of UK: 70%

Professional profile

- 37.** Average hours worked per week: 30 (minimum: 5; maximum: 76)
- 38.** Sole occupation chair-seaters: average 41%
- 39.** With another occupation: 28%
- 40.** Age of starting: average: 44 years (minimum: 16 years; maximum: 65 years)
- 41.** With relative craftsman relative: 26%
- 42.** Where the craft was learned: apprentice: 4%; student 19%; self-taught 28%; self-taught with short course 49%

43. With a mentor for help and advice: 57%

Educational profile

- 44.** With qualification in chair-seating: 13%
City & Guilds: 13%
- 45.** Qualifications: HND: 2%; HNC: nil; degree: 30%; teaching qualification: 32%
- 46.** Training course: in the past year: 2 %; in the past 5 years: 36 %
- 47.** Expect training in next 5 years: 36%
- 48.** Reasons for not needing training: already skilled: 25%; too expensive: 2 %; too far away: 4%; course not on offer: 0%



49. Adequacy of training: good: 21%; adequate: 45%; poor: 30%

50. Need for NVQ: 32%

51. Need for training in business methods: 28%

52. Topics in business methods:

	% of all	% of those needing training
book-keeping:	17	62
computing:	15	54
computer aided design:	2	8
e-commerce:	2	8
website design:	11	38
tax returns:	9	31
marketing:	17	62

53. Computer skills: non-existent: 51%; beginner: 6%; limited competence: 36%; more competent: 4%; advanced: 2%

Business profile

54. Business: growing: 49%; static: 49%; falling: 2%

55. Compared with 1996–7 are trading profits:
higher: 53%; similar: 43%; lower: 4%

56. Sales channels ranked with scores:

	Scored 1–7	% of total
Word of mouth	5.60	98
Sub-contract to dealers	3.79	72
Home or workshop	2.77	51
Craft fairs	2.66	51
Other (own website or farmers' market)	1.41	32
Agricultural/horticultural shows	1.19	32
Exhibitions	1.15	32
Manufacturers	0.62	21
Shops	0.47	11
Garden centres	0.32	6

57. Proportion of sales through middlemen:

0–25%: 77%

26–50%: 11%

51–75%: 9%

76–100%: 2%

58. Do you advertise products/services: 57%

59. Methods of advertising:

	% of all respondents	% of those that advertise
Yellow Pages	21	37
Newspapers	6	11
Parish magazines	28	48
Countryside magazines	2	4
Trade magazines	4	7
Personal website	6	11
Organisation/group website	11	19
Promotional leaflet	30	52

60. Allocation of professional working time (%):

	Average	Max	Ave. sole occupation
Chair-seating: rush	28	100	25
Chair-seating: cane	44	100	40
Chair seating: other	13	97.5	19
Teaching/demonstrations	15	50	24

61. Worries about future of basketry:

	Score out 4	% of total
Foreign competition:	2.2	68
Declining public interest	2.8	72
Falling standards of craft skills	2.9	68
Markets undermined by hobbyists	2.2	72

62. Workload: too light: 11%; just right: 70%; too heavy: 19%

63. Having to turn down offers of work: 17%