

CONSUMERS OF INDIGENOUS CANADIAN ABORIGINAL TEXTILE CRAFTS

By

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A Thesis

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In Partial Fulfillment of the Requirements

For the Degree of

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ABORIGINAL TEXTILE CRAFTS**

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Vera Steinberger

**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University
of Manitoba in partial fulfillment of the requirements of the degree**

of

MASTER OF SCIENCE

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ABSTRACT

The purpose of this research was to develop profiles of consumers of Aboriginal textile craft by examining their demographic characteristics, their acquisition practices, the criteria they used to assess their Aboriginal textile craft, what made the craft special, and what purpose did it serve. Also explored was the importance of authenticity and its meaning from the perspective of the craft consumers. The sample consisted of 30 participants, 24 women and six men. Data were collected through personal interviews and a pen-and-paper questionnaire using both open-ended and close-ended questions. The data were analyzed using descriptive statistics, content analysis and hierarchical cluster analysis. Four consumer profiles were revealed: Support for Aboriginal Crafters, Pragmatic, Kinesthetic, and Heritage. By comparing the findings of this study with other research on ethnic textile craft consumers, there was strong evidence to support there are similarities in the demographics of textile craft consumers, criteria they used when buying, and purpose served by the ethnic textile craft. Recommendations were made for the Aboriginal crafters with respect to product development and promotion of their textile crafts.

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CHAPTER ONE

INTRODUCTION

Craft production contributes significantly to the economic growth in both developing and developed nations (Belk & Groves, 1999; Kathuria, Miralao, & Joseph, 1988; Pye, 1988). The craft industry provides full time or part time employment for millions throughout the world. Craft production can be the primary or a supplementary source of income for many households. It is, therefore, very important to the financial well-being of families and their communities (Basu, 1995; Belk & Groves; Kathuria et al.; Oakes, 1995; Pye). In addition to the economic benefits of craft production, the consumption of crafts provides ethnic groups with opportunities to raise cultural awareness, preserve ethnic identities and to maintain cultural traditions (Belk & Groves). Furthermore, the production of ethnic crafts encourages the passing on of traditional skills that are at risk of becoming extinct, and brings communities together (Belk & Groves; Oakes).

Traditionally, crafts were produced to fulfill utilitarian and ceremonial functions for a community. Today, inexpensive, mass produced products are replacing such items; as a result, there is a decrease in demand for locally crafted products. Crafters must find new markets for their products in order to survive and preserve a cultural identity (Basu, 1995; Graburn, 1976; Popelka & Littrell, 1991).

Presently, there is international interest in the North American Aboriginal culture and traditions. In Canada, for example, government agencies have shown an interest in the promotion of authentic Aboriginal crafts. In 2000, the federal Department of Foreign Affairs and International Trade supported Aboriginal Business Canada in a trade mission to Belgium and Holland to explore the opportunities for authentic Aboriginal crafts and to educate crafters on the selling to these markets (CanadExport On-line, 2000). According to one report prepared by the Culture and Communications Department of the Canadian Embassy (Schroh, 1999), there has been increasing interest in Aboriginal art in Belgium. Gallery owners have expressed interest in viewing and learning more about Aboriginal artists' work. However, a Canadian government employee who was associated with the Aboriginal craft promotion initiative indicated that there was a definite lack of information about Aboriginal crafters, their products and their economic contribution to the country (M. Wall, personal communication September 12, 2000). In addition, from the researcher's past involvement with an Aboriginal craft organization in Manitoba, crafters often expressed a lack of information about consumers of textile crafts. Based on these sources, it is apparent that consumer or market information is not readily available to the Aboriginal crafters.

A review of the literature shows that there is a dearth of empirical research on consumers of Aboriginal crafters or textile crafts. However, there is empirical evidence for the consumers of various other ethnic textile crafts, such as the consumers of Hmong textiles (Slaybaugh, Littrell, & Farrell-Beck, 1990),

consumers of regional textile crafts in Iowa (Littrell, Reilly, & Stout, 1992), the meanings of textile crafts for tourists (Littrell, 1990), and consumers of Indian clothing (Littrell, Ogle, & Kim, 1999). These studies revealed that consumers of textile crafts can be classified into profiles. As Slaybaugh et al. (1990) states "... the majority of western textile craft consumers can be categorized into a common set of profiles regardless of the type of textile craft purchased or consumer's home locality" (p.63.)

Past research indicated that, typically, textile craft consumers are women, who are 48 years of age, have post secondary education and have traveled internationally. Consistently, the attributes sought by the consumers in a textile were fine workmanship, ethnic authenticity, function and use, and support for crafters (Littrell, 1990; Littrell et al., 1992; Littrell et al., 1999; Slaybaugh et al., 1990). Unlike the previous studies identified, this research examined Aboriginal ethnic textile crafts which are indigenous to Canada. Based on the empirical evidence on craft consumers, it was anticipated that Aboriginal textile consumers would also appreciate textile crafts that demonstrate quality workmanship and are aesthetically pleasing, and desire textile crafts that would serve a function. Because Aboriginal textile craft is from a specific cultural group, the consumer may well desire the textile craft to be authentically representative of Aboriginal culture and desire to be supporters of the crafters.

Justification

Over the past few years Europeans have been showing a great deal of interest in the Aboriginal culture and have purchased a variety of Aboriginal crafts (Cowboys und Indianer, 1995; Wymar, 1994), which opens a new realm of possible craft markets. The Canadian government has prepared reports on the European markets for Aboriginal arts and handcrafts that explore the potential European market and export opportunities (CanadExport On-line, 2000; Schroh, 1999). However, there is still a paucity of empirical research on consumers of Canadian Aboriginal textile crafts. Understanding the attributes and criteria that consumers used to assess Aboriginal textile crafts, crafters might be able to create crafts that respond to consumers' wants and ultimately expand into new markets. Furthermore, examining the demographic characteristics and shopping practices of Aboriginal textile craft consumers may help crafters make informed decisions about marketing communications and distribution channels.

Purpose

The purpose of this exploratory research was to discover behaviour of consumers of indigenous Canadian Aboriginal textile crafts. Specifically, this research examined the demographic characteristics of consumers of Aboriginal textile crafts, the criteria they used to assess the craft, the attributes that elicited favorable responses to the craft, and consumers' acquisition practices. In

addition, this research explored the meaning of authenticity from the consumer's point of view. The final objective was to develop profiles of consumers of Aboriginal textile crafts.

Research Questions

This study was designed to answer six research questions:

1. What are the demographic characteristics of consumers who purchase Aboriginal textile crafts?
2. Where or how do the consumers acquire the Aboriginal textile craft?
3. What purposes do the Aboriginal textile crafts serve?
4. What are the criteria for purchasing Aboriginal textile crafts?
5. What constitutes authenticity?
6. How do the consumers of Aboriginal textile crafts compare with the profiles of consumers of textile crafts identified by Slaybaugh et al. (1990)?

Definitions

1. Crafts - are "defined as product that are produced by hand with attention to material, design, and workmanship, and are useful and/or decorative" (Littrell et al., 1992, p. 276).
2. Textile crafts - "items produced by hand using techniques of spinning, weaving, dyeing, printing, knitting, crocheting, sewing, embroidery, and other

forms of surface embellishment" (Littrell, 1990, p. 229). The textile crafts can be used for utilitarian, decorative, or ritual purposes. Such products can include blankets, pillows, bags, mittens, moccasins, and apparel.

3. Crafter - any individual who produces "crafts." The term "crafter" will also include any individuals who identify themselves as designers, artisans and sewer.

4. Aboriginal - includes First Nations peoples of Canada as they identify themselves. Aboriginal is spelled with an upper case "A" to be consistent with government publications (The Royal Commission on Aboriginal Peoples, 1996).

5. Aboriginal textile crafts - textile products produced in whole or in part by Aboriginal crafters in Canada. "Aboriginal" classification would derive from the product label, the retail outlet specializing in Aboriginal products or crafter's identification as being "Aboriginal."

Limitations

The research was limited to the geographical area of Winnipeg and the immediate surrounding area; therefore, the findings can only be generalized to the sample.

CHAPTER TWO

LITERATURE REVIEW

This chapter contains a review of relevant literature. The areas reviewed are the definitions of craft, the definition of Aboriginal textile crafts, the role of craft in a community, the contribution of crafts to an economy and the communities cultural identity, research related to craft producers, consumers' desires for crafts, textile craft consumers and their profiles, and the concept of authenticity.

What Is Craft?

The definitions of craft vary, depending on the writer's or researcher's perspective and the function the item will serve. Some writers define craft within a legal trade context. For example, international governing bodies have developed definitions for handicrafts to facilitate importing and exporting transactions. According to Kathuria et al. (1988), Canadian and Australian governments define handicrafts as products that must possess characteristics of the country region of origin. In addition, the raw materials should not be machine made and they must be processed by limited use of electrical power. Furthermore, the United Nations Council for Trade and Development's (UNCTAD) tariffs classification adopted a definition for handicraft goods as

those that are made primarily by hand, embody artistic and traditional features which are typical of the region of production, and produced by craftsmen usually in a cottage industry setting. Basu (1995), in a literature review on marketing of crafts, summarizes that most legal definitions of craft include varying subsets of three aspects: small, community-organization base for production, primarily hand made, and an aesthetic depiction which is representative of the producing culture.

Researchers who treat craft as a social phenomenon define craft for the purpose of measurement and analysis. For example, Littrell (1990) conceptually defined craft as an item that is produced to serve utilitarian or ritual functions whereas art objects are created for aesthetics and decoration. Moreover, craft has been defined based on the characteristics of the producers, the product's function, cultural origin, production methods and materials used (Basu, 1995; Becker, 1978; Graburn, 1976; Kathuria et al., 1988).

Littrell et al. (1992) defined craft as "products that are produced by hand with attention to material, design, and workmanship, and are useful and/or decorative" (p. 276). Weavings, quilts, pottery, tole painting, and woodcarvings are examples of craft items. Oakes (1995) referred to the products made by the women of Minnguq Sewing Group as handicrafts but did not provide a definition of the term "handicraft." Based on Oakes' description of the construction techniques, use of indigenous materials, hand-

sewn embellishments and small business enterprise, the characteristics of these products agree with the UNCTAD definition of handicraft.

While conceptual definitions of craft exist, it is important to acknowledge that practically, the boundaries between art and craft are not clear. For example, Becker (1978) distinguishes art and craft in terms of work principles, work organization and the differing standards of aesthetics, utility, and virtuoso skill. Specifically, crafts are products to serve utilitarian needs for a customer with the employment of specialized skills and without specific emphasis on aesthetics/beauty. On the other hand, the folk definition of art includes an emphasis on beauty, an expression of one's thoughts and feelings, with no particular purchaser in mind and the relative freedom from outside interference on the artist. However, since many crafters incorporate the criterion of aesthetics into their work, it complicates the distinction between art and craft. In addition, Becker recognizes that crafts can become art when the art community incorporates their media, techniques and originations into craft.

Graburn (1976) also acknowledges the lack of demarcation between craft and art with respect to traditional ethnic objects. All ethnic items are referred to as "art" irrespective of their utilitarian or aesthetic end uses. Examples of such items include loom woven rugs, baskets, vessels, sculptures and paintings. Graburn asserts that it is not necessary to distinguish craft from art because items can be created specifically by the producer for aesthetic qualities, "art by destination" or "art by

metamorphosis," where products that serve utilitarian functions in one society are transferred to another society and labeled as art (Maquet, 1971; cited in Graburn, 1976). For example, Mayan pottery serves no utilitarian function to urban industrial consumers who treat it as decorative objects.

After reviewing the literature on art and crafts, it seems that definitions of craft are found within the context of trade or research. Although art and craft are conceptually different, this researcher subscribes to Graburn's view that the distinction is in practice, not clear. Therefore, based on the various reviewed definitions of craft, craft can be defined as items that are constructed with attention to beauty, design, workmanship, and specific use of materials, and primarily made by hand. The craft object can serve a decorative, utilitarian or ceremonial function.

Definition of Indigenous Canadian Aboriginal Textile Craft

The focus of this research is on indigenous Canadian Aboriginal textile crafts. The meaning of textile craft is based on Littrell's (1990) definition of textile crafts as "items produced by hand using techniques of spinning, weaving, dyeing, printing, knitting, crocheting, sewing, embroidery, and other forms of surface embellishment" (p. 229). These items can be entirely hand crafted or produced with the aid of machines. Items included in the textile craft category are: apparel, wall hangings, blankets, and products made from animal skins such as moccasins and mittens. The textile crafts can be used

for utilitarian, decorative, or ritual purposes. For the purpose of this thesis, "Aboriginal" includes First Nations peoples of Canada as they identify themselves. "Aboriginal" classification would derive from the product label, the retail outlet or crafter's identification as being "Aboriginal". This definition is in keeping with the approach taken by the Aboriginal Artists' Project Steering Committee report (1995), which stated "defining (Aboriginal) art from traditional to contemporary styles is an exercise that rests with the Aboriginal art community rather than relying upon an outside organization to develop definitions" (p.14).

The Role of Craft in a Community

Craft production is an integral part of many individual households providing employment and income. As well, for many countries, the craft industry contributes significantly to the communities within them. Not only does craft production provide part-time and full-time employment for millions throughout the world, it also aids in the preservation of cultural and ethnic identities (Basu, 1995; Belk & Groves, 1999; Kathuria et al., 1988; Pye, 1988).

Preservation of Ethnic Identities

The production of traditional handcrafts and artifacts is believed to revive and preserve ethnic identities, to provide cultural continuity and to strengthen local cultural institutions in developing societies (Basu, 1995; Belk & Groves, 1999; Graburn, 1976; Kathuria et al., 1988). The creation of crafts can provide indigenous peoples with an opportunity to display and promote their cultural diversity to the public and to preserve their ethnic identities and traditional cultures (Belk & Groves; Graburn; Slaybaugh et al., 1990). This can be especially critical to minority cultural groups who are at risk of losing their unique ethnic and cultural identities and are vulnerable to being integrated into the dominant culture.

Indigenous craft production provides an opportunity to preserve cultural heritage by passing on traditional skills and methods that are becoming extinct. For example, the Minnguq Sewing Group seamstresses train other sewers in traditional Inuit sewing techniques and new contemporary methods to produce sealskin boots and bags. These crafters combine the workshop-style manufacturing with the traditional home-based production to integrate traditional Inuit and contemporary cultural values (Oakes, 1995).

Observers of other indigenous cultures have identified similar advantages to ethnic craft production. Belk and Groves (1999) state "Arts and craft production take advantage of existing skills, require little capital

investment, provide incomes and a corresponding autonomy, and allow people to work in their local communities and retain traditions, all more readily than would be the case by moving to a large city with more employment opportunities but little in the way of sustained traditional culture" (p.31).

Economic Dimension of Craft Production

Craft is a source of supplementary income for many households in developing countries. Regional analysis of developing countries report that artisans constitute the second largest sector for rural employment, after agriculture and contribute considerably to the household income (Jain, 1986, cited in Basu, 1995; Pye, 1988). The need for a secondary source of income stems from the limited availability of land for farming. The majority of the population in developing countries lives in rural areas and conducts subsistence farming. However, many families own very small parcels of land, which often does not provide an adequate source of income for the family. In Indonesia, for example, families own one hectare or less and work on it 5% to 10% of the year. Therefore, many must find employment in non-agricultural activities to supplement their income (Pye).

Generally, craft production is a primary occupation; however, where it is a secondary activity, the contribution of craft sales can be a significant source of family income. Craft employment is thus critical to these local economies. Income of the Asian craft household is above the poverty line

and above national average because artisan families combine agriculture, craft and non-farm income sources. For example, in Thailand, for wicker workers who are primarily rural farmers, income from craft production can represent 35% of the family revenue (Pye, 1988).

Craft production is also used to generate foreign exchange earnings. It is estimated that in Asia alone over 20 million people participate in full time craft employment. Over the years, craft exports have grown four times faster than other overall trade earnings for a number of developing countries. For example, each year during the 1980's, India increased craft exports by 30%, Thailand by 38% (Pye, 1988), and Kenya by 25% (Basu, 1995). The economic significance of craft sales is also true for developed nations such as Australia, where the production of art and artifacts has become the primary source of employment and the most important economic activity for many impoverished rural Australian communities (Belk & Groves, 1999).

Traditionally, crafts were produced for utilitarian and ceremonial purposes for a community (Basu, 1995; Graburn, 1976; Popelka & Littrell, 1991). Today, inexpensive, mass-produced products are replacing such items and have resulted in decreased demand for locally crafted items. For example, Indonesian farmers used to be the largest consumers of hand made batik textiles. However, with industrial development and advances in textile printing technology, copies of almost any hand done batik can be produced cheaper than traditional handcrafted methods. The farmers can buy cheaper

versions of their traditional garments and therefore the demand for hand produced batik clothing has decreased significantly (Kathuria et al., 1988).

To survive and generate income, craft producers must find alternative markets for their crafts. Some modification of the traditional crafts may be required in order to appeal to external markets (Graburn, 1976). Popelka and Littrell (1991) studied the evolution of tapetes, which were poncho-like garments produced for local markets in Teotitlán del Valle, Mexico. Popelka and Littrell identified three stages of tapete evolution. The first stage, the product transition period, is characterized by an understanding by the producers that modifications to products and alternative products may need to be made to appeal to the new markets. In the second stage, the product expansion period, weavers began to respond to consumer preferences by further developing items that are identified as most acceptable from the first stage. The third stage entails identifying market segments and refining the product to meet the expectations of the target markets.

Craft Producers

Little empirical information about the consumers of crafts is available for the individual craft producers in Canada. Most research is related to business management such as promotional plans, product development, and pricing strategies related to large businesses (Littrell, Stout, & Reilly, 1991). Craft producers tend to have little knowledge about their target market and

tend to define their market loosely by large parameters of consumer age, income or needs. Littrell et al. found that successful craft producers in Iowa adopted business and marketing orientation, used skill related hiring practices, produced original designs, have defined target markets which include tourists and consumers in other communities, used formula-based pricing and promoted their products through advertisements.

Consumers of Crafts

As craft evolves into a market-driven business enterprise, understanding the consumers' desires for crafts is important. For example, Popelka and Littrell (1991) reported that the evaluative criteria for tapetes varied by the consumer's nationality. German, Swiss and Japanese buyers appreciated weaving excellence, showed an interest in technical construction and a desire for quality items, whereas the French were not particularly interested in the production methods or quality standards. The French preferred lower priced items.

After examining extensive literature on the evolution of craft marketing, Basu (1995) identified five categories of consumer desires that were derived from a historical perspective.

1. Craft as trophy - certain segments of the modern-day tourist acquire crafts as a way to enshrine personal triumphs and voyages. In the past, the acquisition of crafts as a trophy manifests from the pilfering of idols and

plundering of shrines from relatively inaccessible areas such as the sub-Himalayan nations. These craft artifacts were symbolic of the conquests (p. 264).

2. Craft as knowledge - historically, crafts have been collected as a means of understanding the subject peoples and to create an awareness and interest about the culture. Crafts allow cultural demarcation and interpretation of other societies (p. 265).

3. Self-identity - ethnic craft collections provide a sense of identity and cultural discrimination and a way to establish a personal and social identity by possessing items different from the everyday (p. 266).

4. Status - craft product as a symbol of wealth and status discrimination. Handcrafted items provide the occasion for status discrimination because they are primarily non-utilitarian and are more expensive than similar machine-made products. Also, the display of crafts obtained through travel as evidence of "having been," demonstrates status-congruent leisure activities (p. 268).

5. Memory - evidence of having been there and cues for recalling events. Tourists purchase craft as a way to perpetuate the memory of travel. Belk (1988) states "Possessions are a convenient means of storing the memories and feelings that attach our sense of past. A souvenir may make tangible some otherwise intangible travel experience" (p. 148).

Other researchers have provided empirical evidence to support Basu's categorization. For example, the desire to use ethnic craft as a means to

acquire knowledge about the cultures is evident in Belk and Groves (1999) who studied consumers who collected Aboriginal art in Australia. As one patron has observed,

Collecting Aboriginal art has given me greater understanding of Aboriginal people and their questions and their particular problems, so it's also been for me a broadening experience of life. The more you learn about Aboriginal art, the more you learn about Aboriginal people (Crumlin, 1991; cited in Belk & Groves, 1999, p. 28).

Tourists often purchase crafts as a souvenir to preserve the memory of their trip and a display of their adventures. Littrell (1990) created clusters of international tourists based on the meaning they associated with the special textile crafts acquired during travel. Craft meanings evolved from the buyers' unique experiences and encounters while purchasing the textiles and from their use for dress and in the home. For example, textile crafts were vehicles through which tourists could reverse everyday life experience, sample authentic life of a culture, expand world view, differentiate the self from others, integrate self with others, enhance feelings of self confidence, express the self creatively and experience aesthetic pleasure. Based on these findings, it appears that tourist consumer's desire for textile crafts share similar characteristics to self-identity and knowledge categories identified by Basu (1995).

Textile Craft Consumer

Within the broad category of craft, there is a small cluster of research on textile craft. In addition to Basu's (1995) categorization of consumers' desires for craft, research in textile craft consumption reveals additional consumer attributes. Ethnic textile crafts offer similar purposes for the "non" tourist as international tourists identified by Littrell (1990). Littrell et al. (1999) stated that obtaining textile apparel from other cultures enables consumers to express themselves creatively, differentiate themselves from the mainstream, and enhance self-confidence, use of crafts can help sample indigenous lifestyles, and expand world views. Littrell et al. (1999) found that the consumption of ethnic apparel for some consumers provided a dual purpose. Ethnic apparel consumers can create a highly individualistic personal appearance for which they are noticed and receive compliments. Also, many ethnic apparel consumers were motivated because they knew their purchases were providing financial aid to specific groups. These consumers were also keen for information about the artists behind the creation of the products.

Purchasing ethnic crafts offer consumers a way of providing political and economic support for specific cultural groups. Slaybaugh et al. (1990) reported that a specific group of consumers purchased Hmong (see Footnote 1) textiles because they knew that these purchases would provide financial support for the producers. In fact, these consumers preferred to buy directly from the Hmong in order to give the Hmong the maximum percentage of

profit. Also, Dickson and Littrell (1997, 1998) found that consumers who were sympathetic to political and social issues were more likely to have altruistic attitudes and would support struggling crafters through purchases of ethnic crafts.

Profiles of Textile Craft Consumers

The literature review shows three sets of profiles of textile craft consumers: consumers of Hmong textiles (Slaybaugh, et al., 1990), consumers of American midwestern regional textile craft (Littrell, Reilly & Stout, 1992) and tourists who purchased ethnic crafts (Littrell, 1990).

Consumers of Hmong textile crafts. Slaybaugh et al. (1990) developed profiles of Midwestern American consumers of Hmong textiles by examining their criteria for purchase, shopping practices, knowledge and impressions of Hmong textiles and their familiarity with needlework and construction techniques. The responses of buyers of Hmong textiles yielded six profiles.

1. Fine Workmanship Consumers - preferred textiles that were skillfully produced. They appreciated the time and skill involved in the detailed handiwork. These consumers examined the items closely for the specific techniques such as fineness of stitching or the symmetry of the corners of a square. A pleasing color scheme and design along with qualities of workmanship were highly salient for this group.

2. Supporters of the Hmong - were most interested in the textiles as examples of Hmong craftsmanship. It was important to these consumers that their purchases would provide financial support for the Hmong people. To enable the Hmong craft producer to receive maximum profit the Supporters of the Hmong preferred to buy directly from the craft person. This group appreciated the traditional techniques but not necessarily the traditional colors or designs.

3. Pragmatic Consumers - liked textiles that could be displayed in their homes or served some functional purpose. It was very important that the colors would blend with the décor in their homes.

4. Patrons of the Hmong Folk Art - were most interested in having the craft person's name accompany the textile. When shopping, the consumers wanted the salesperson to be able to relate the story the textile was illustrating. This group of consumers knew about the Hmong prior to their purchasing a textile.

5. Function-Oriented Consumers - had no desire for items that could not serve functional purpose in their lives. For example, they would like items that could be worn, serve as a pillow or be displayed as art. Quality workmanship such as small stitches and uniqueness of the textile was very important for these consumers.

6. Color Centered Consumers - like to shop directly from the Hmong in order to meet the craftsperson that made the item. The correct color combinations were very important for this group. They disliked textiles with color blends,

which they found to be unappealing, and had an aversion to specific color combinations.

Consumers of American midwestern crafts. With the same focus on understanding consumer preferences as Slaybaugh et al. (1990), Littrell et al. (1992) conducted in-depth interviews with Iowa consumers who purchased regional textile crafts made by local craft producers. The results of the study revealed five consumer profiles for fiber crafts.

1. Unity Consumer - appreciated unity or harmony among the color, design, materials, workmanship and finishing details of the textile craft. This group was very interested in the variety or complexity achieved with the use of color, texture and design within the item. They also expressed an appreciation for the crafter's skill and attention to detail.
2. Sensuous Consumer - preferred items that were unique or original or had a "look" such as "primitive", "country", or "antique". Like the Unity consumer, this consumer group enjoyed visual complexity and variety.
3. End-Use Consumers - focused on the features that relate to using the textile craft items in their homes and to qualities that would enhance function and versatility of these craft items.
4. Clothing Versatility Consumers - were related to end-use consumers in their concern for the garment's use and versatility as to how it would fit into their current wardrobes and could be worn on many occasions, across the seasons, or by a variety of people.

5. Workmanship Consumers - focused on the production and quality of workmanship based on personal experiences with textile craft techniques. Workmanship was evaluated on the finishing details, the use of embellishments, and neatness of construction.

There are similarities between the profiles developed by Slaybaugh et al. (1990) and Littrell et al. (1992). Quality workmanship and the need for the craft items to be functional and versatile were common for both groups of consumers. Also, important to both consumer groups were aesthetic qualities, such as a unique or original "look", a pleasing color scheme or design. Differences between the two consumer groups also existed. Unlike Supporters or Patrons of the Hmong (Slaybaugh et al.), the Unity Consumers (Littrell et al., 1992), while they appreciated the skills of the craft producer, knowledge about the crafter was not a key issue nor did they purchase the textile craft for altruistic reasons, such as financial support for the producer. These differences could have been due to the type of craft being purchased; one was a specific ethnic craft, Hmong, where as the other was regional crafts with no cultural roots or obvious cultural connections.

Tourists who purchase textile crafts. Tourists form an important market segment for indigenous or ethnic crafts. Littrell (1990) explored the meaning of textile crafts for tourist. Based on the meaning associated with the textile crafts purchased, profiles of international tourist consumers were developed. The tourists' meanings were categorized as use of textiles, shopping experience, association with the place, personal memories, and

intrinsic qualities of the textiles. From these meaning clusters, five profiles of tourists were identified.

1. Shopping oriented - where the shopping experience and meeting the artist created the memory and meaning of the craft purchased.
2. Authenticity seeking - meaning was derived from the cultural authenticity of the object and travel experience. It was important to this group that the craft was not produced for the regular tourist market.
3. Special trips - the textile is the memento or the memory of a travel experience such as a honeymoon. For some tourists the textile evoked memories of special people they encountered.
4. Textiles for enjoyment - value comes from the aesthetic pleasure they received from the intrinsic beauty in design, color, or workmanship of the textile.
5. Apparel oriented - these tourists enjoy creating a personal statement with the clothing. They enjoy wearing unique or flamboyant apparel.

With respect to textile crafts in the form of clothing, Littrell et al. (1999) identified distinguishable clusters of ethnic apparel consumers. The participants in this study were women from across the U.S. who bought clothing produced by artisans working in India. Cluster One comprised of creative, culturally focused, hedonic consumers who bought ethnic clothing for their personal pleasure and enjoyment. They were aware of the economic benefits their purchases would have for the artisan. These consumers liked to wear clothing that is culturally specific. Cluster Two consists of classic,

pancultural consumers who purchase ethnic apparel to convey a classic, subdued fashion appearance. While they are aware of the social conditions of the developing countries and supportive of the alternative trade organizations (ATO), they were not as interested in wearing colors or designs that are associated with a specific country, nor were they as interested in receiving information about the artisan as the consumers of Cluster One.

Littrell and Dickson (1999) further discussed the motivation of consumers who purchase cultural products. They identified four motivators that consumers use when selecting a cultural product. The first three motivators, which they portrayed as self-directed, were:

1. Creating an aesthetic - experience meaning through the physical features and interaction with the cultural craft by way of touching, seeing and learning about the special characteristics of the craft.
2. Managing daily life - with the inclusion of cultural products that serve a functional role in the daily lives of consumers.
3. Establishing self-identity - allows the opportunity for the consumers to create a personal style that will differentiate them from mainstream.

The fourth motivator was connecting with artisans, which Littrell and Dickson described as other-directed.

Authenticity in Textile Craft

From the review of research on textile craft, it appears that the concept of authenticity is an important element associated with indigenous craft products. Littrell (1990) identified a cluster of tourists who pursued the authentic for both their textile consumption and travel experience. Authentic-seeking tourists associated a variety of textile characteristics such as raw materials, colour, motifs, design, or production techniques of crafts with cultural authenticity.

Cohen (1988) states that “authenticity is conceived as a negotiable rather than primitive concept, the rigor of its definition by subjects depending on the mode of their aspired touristic experience” (p. 271). This perspective implies that authenticity is a multidimensional construct for which Littrell, Anderson, and Brown (1993) provides empirical evidence. Littrell et al. (1993) reported that characteristics of the craft producer, tourists’ shopping experiences, ages and travel styles contributed to the tourists’ definition of authenticity. Eight major themes defining authenticity emerged from tourists who visited Midwestern U.S. The definitions were linked with the characteristics of the products as well as the makers and the sellers of the crafts. Categories that focused on the craft product characteristics were: craft’s uniqueness and originality, workmanship, cultural and historic integrity, aesthetics, and function and use. Craft authenticity was associated with the characteristics of the craft producers, materials used in craft production and

the tourist's shopping experience. Lastly, tourists' view of authenticity was also associated with the genuineness versus fakiness of a craft item, which were related to both the product and the shopping experience.

Basu (1995) suggests the key material determinants for authenticity are based on antiquity, perceived conformity with traditional designs, handcrafted as opposed to machine produced copies, material value, and the degree of singularity, which is the specification of origin, for example to a tribe or specific creator. These determinants are similar to Littrell's findings, which proposes that the emphasis for authenticity lies in the cultural association of the crafter, the use of traditional materials, handcrafting and design. The review of the literature shows that the concept of authenticity is bound by perception and individual interpretation, and is multidimensional.

Summary

The craft industry contributes significantly to individual communities and countries' economies. It provides part time and full time employment for millions throughout the world. Craft production is an integral part of many households. For many families, craft earnings supplement their primary income and bring the families' standard of living above the poverty line. Also, the creation of crafts provides ethnic groups an opportunity to display their cultural diversity and preserve their ethnic identities and traditional customs.

Traditionally, crafts were produced for ceremonial or utilitarian functions. Today, inexpensive, mass-produced products replace such crafts and thus the demand of locally produced items has diminished. In order to generate income, craft producers must find alternative markets for their crafts. However, few craft producers have an understanding of the possible target markets and a limited amount of empirical information is available to the individual craft producer.

Only a handful of researchers has explored consumers' reasons and motivation for purchasing hand-crafted products. The researchers found that consumers of crafts share common characteristics, which allows them to be placed into consumer profiles. Slaybaugh et al. (1990) studied the consumers of Hmong textiles while Littrell et al. (1992) examined Iowa consumers of locally produced fiber crafts. Littrell (1990) explored the meaning international tourists attach to ethnic textile crafts. Non-tourists of ethnic apparel were the focus of Littrell et al. (1999). Two of these studies examined consumers of textile crafts produced by specific cultural groups. Slaybaugh et al. interviewed individuals who purchased Hmong textiles and Littrell et al. (1999) examined the women who bought clothing produced by artisans working in India. The results of these studies showed that consumers of ethnic textile crafts share common characteristics.

Understanding consumers' preferences and desires for textile crafts would enable the craft producers to plan a marketing strategy for a target

market. At this time, the researcher is not aware of any empirical research on consumers of indigenous Canadian Aboriginal textile products.

Conceptualization

A review of the academic literature on consumer behavior and craft consumption demonstrates that consumers of ethnic textile crafts share several common characteristics and can be categorized into specific profiles. Slaybaugh et al. (1990) identified six profiles of consumers of Hmong textiles. These profiles were similar to those identified by Littrell (1990) of tourist consumers of ethnic textiles and with midwestern consumers of regional textile craft (Littrell et al., 1992). The consumers respond to a number of attributes of the textile craft, the aesthetic qualities, fine craftsmanship, ethnic integrity, functions and use. Furthermore, consumers are motivated to purchase textile craft because it symbolizes support for the craft producer.

Based on empirical evidence in Littrell (1990), Slaybaugh et al. (1990) and Littrell et al. (1992), it is anticipated that this study might reveal that Aboriginal textile craft consumers can be classified into categories similar to Hmong, mid-western U.S and tourist consumers of textile crafts. Aboriginal textile consumers might respond to textile crafts' quality workmanship, uniqueness, aesthetics, and functional qualities. In addition, these consumers may want the textile craft to demonstrate ethnic authenticity. Aboriginal textile consumers may identify authenticity determinants, which are

similar to those, identified by Littrell et al. (1993). These determinants are the cultural association of the crafter, the use of traditional materials, and handcrafting and design. Because authenticity is described as a multidimensional construct (Cohen, 1988; Littrell et al., 1993), different or new determinants of what constitutes authenticity for Aboriginal textile craft may arise from this study.

Research has shown that consumers' craft purchases provide support to the craft producer (Littrell, 1990; Littrell et al., 1992; Littrell et al., 1993; Littrell et al., 1999; Slaybaugh et al., 1990). Aboriginal textile craft consumers may also want their purchase to benefit the craft producer. Therefore, by examining the different aspects of the Aboriginal textile consumer, such as demographic characteristics and shopping practices, it may help craft producers to make informed decisions with respect to promotion and distribution channels. In addition, understanding the attributes and criteria consumers use to assess Aboriginal textile crafts, craft producers might be able to consider those at the product development stage.

CHAPTER THREE

METHOD

This chapter contains a description of the procedures used to answer the research questions outlined in Chapter One. An explanation of the method is followed by a description of the instrument, recruitment of participants, interview process, data collection, and analysis.

Research Method

This research used both qualitative and quantitative research methods to address the research questions. While research by Littrell (1990), Slaybaugh et al. (1990), Littrell et al. (1992), and Littrell et al. (1999) explored the behavior of consumers who purchase textile crafts, there is a lack of information on consumer behavior towards Aboriginal textile craft in Canada. Since the meaning of indigenous Canadian Aboriginal textile craft to those who purchased it is an unknown phenomenon at this time, it was important that the meaning came from the participants' perspective (Maxwell, 1996).

Qualitative approach is an effective method when the intent of the research is to develop an understanding of the meaning of events, situations, and actions have for participants. In this research, asking open-ended questions provided a way to discover what made an Aboriginal textile craft special, the

participants' reasons for purchasing it, and how they defined Aboriginal textile crafts through their description as they discussed Aboriginal textile crafts. The interview method enabled the researcher to ask for clarification or probe for greater depth of responses when necessary (Glesne & Peshkin, 1992). In addition, closed-end questions were used where the responses needed no further explanation. These responses included the participants' demographic characteristics and shopping practices. The data were gathered by asking the participants to respond to a pen-and-paper questionnaire.

Research Instrument

To answer the research questions, a pen-and-paper questionnaire and interview guide were developed by adapting the research instrument by Slaybaugh (1987). Since the researcher intended to compare the profiles of consumers identified by Slaybaugh et al. (1990), using the same instrument as in prior studies is the only way to compare findings across studies (Miles & Huberman, 1994). While the data collection instruments were similar, the procedures differed somewhat. In Slaybaugh (1987), the participants were asked to rank a set of Hmong textile crafts in order of preference and discuss the preferred textile crafts' attributes. In this study the participants used their own Aboriginal textile crafts when discussing the attributes of Aboriginal textile crafts.

Pen-and-Paper Questionnaire

The pen-and-paper questionnaire addressed the first research question which sought to identify demographic characteristics of the consumers of Aboriginal textile crafts. In addition, the questionnaire contained questions on the participants' shopping practices, travel experiences, and their level of involvement in arts and crafts (Appendix A).

The Interview Guide

The interview guide consisted of both open-ended and close-ended questions (Appendix B). The closed-ended questions were used to address research questions two and three. For research question two, the researcher wanted to identify the criteria participants used when purchasing an Aboriginal textile craft. The participants responded to a list of 16 criteria for selecting an Aboriginal textile craft. Since it could not be assumed that the criteria were exhaustive, the question had provisions to record criteria that were not contained in the list. Furthermore, participants were asked to select two important criteria from the list. This helped to focus on the important attributes of the Aboriginal textile crafts for the participants.

The third research question was meant to examine how participants acquired Aboriginal textile crafts. A list of six sources of Aboriginal textile crafts was provided; space was available to record any responses not contained in the

list. Responses to the fourth and fifth research questions were elicited by asking open-ended questions in order to discover the meanings participants attached to Aboriginal textile crafts, and the meaning of authenticity respectively.

Stimulus Set

In this research, the participants were asked to discuss the authenticity of an Aboriginal textile craft from their own collection. This practice created an opportunity for biased responses. Therefore, a stimulus set of Aboriginal textile crafts unknown to the participants was introduced to check for external validity. An individual who was knowledgeable about a variety of Aboriginal textile crafts and a crafter assisted the researcher in selecting a set of six items, which were made by Manitoba Aboriginal crafters. These items were:

1. A Metis style deer skin purse.
2. A pair of black suede moccasins.
3. A pair of natural tanned baby moccasins.
4. A black Metis military style jacket with embroidery.
5. A blue Metis military style jacket with beadwork.
6. A Sioux Narrows star blanket (see Footnote 2).

Photographs of these items can be found in Appendix C. These Aboriginal textile crafts were selected for their unique and varied elements such as beadwork and embroidery. Also, these textile crafts were examples of both traditional and modern styling. The leather of the black moccasins were dyed

and machine sewn including a very simple beadwork pattern, whereas the baby moccasins were made from natural tanned leather and hand-sewn. The blue and the black jackets were both a Metis military style, but they differed in the fabrication and embellishments. The black jacket had machine embroidered floral motif on the back and on the sleeve cuff. The blue jacket had traditional beadwork on the sleeve cuff and the collar. The star blanket pattern was a variation of the traditional Aboriginal star pattern and color combination; it was machine sewn and hand quilted.

The participants were asked to examine each of the Aboriginal textile crafts from the stimulus set and state whether or not they felt the craft was authentically Aboriginal. The participants were then asked what indicators they used to assess the crafts' authenticity.

Development of Consumer Profiles

The final objective was to develop profiles of consumers of Aboriginal textile crafts and to determine if the textile craft consumer profiles found in this study showed any similarities to those identified by Slaybaugh et al. (1990). The response to the open-ended questions: "Why is this textile special to you?" and "What is the major reason for purchasing this particular Aboriginal textile craft?" generated the data for the consumer groups. Hierarchical cluster analysis was conducted to determine the consumer groups. The procedure will be explained in the data analysis section of this chapter.

Subsequent to the approval by the Joint-Faculty Research Ethics Board in January 2001, a pilot interview was conducted to test the questionnaire and interview guide to establish face validity of the instrument. Consumers of Aboriginal textile crafts are not readily identifiable in the general population. Therefore, once they have been identified, the researcher had to be mindful not to reduce the possible number of participants to be included in the study. Consequently, the research instrument was tested on one participant who was chosen because of her knowledge of Aboriginal crafts and her involvement with Aboriginal organizations. The interview was conducted in her home and lasted about 30 minutes. Upon completion of the pilot interview, no changes were made to the interview guide.

Data Collection

This section will outline the participant recruitment procedures, the administration of the interview, data analysis, and procedure for content analysis and hierarchical clustering.

Recruitment of Participants

When the research participants are not readily identifiable in the general population and are reasonably rare, purposive sampling is an appropriate method of recruiting research participants (Maxwell, 1996; Miles & Huberman

1994). For this research, consumers of Aboriginal textile crafts were not readily identifiable in the general population; therefore, a purposive sampling method was used. The participant must have purchased at least one Aboriginal textile craft to take part in this study.

Aboriginal textile craft consumers were recruited in Winnipeg through the use of two key informants and the researcher's personal contacts. One key informant was an Aboriginal crafter who had been producing custom made clothing and other textile crafts for several years. The second key informant was an agent for various Aboriginal crafters.

In January 2001, the key informants were sent a letter explaining the objectives of the research, data collection process and a request for their assistance in identifying participants for this study (Appendix D). After a list of potential participants was identified, an information package containing a letter of introduction and explanation of the data collection process was given to the key informants to be mailed or given directly to the prospective participants (Appendix E). In most instances the key informants telephoned the prospective participant on the researcher's behalf. Prospective participants were asked to contact the researcher directly or give permission for the researcher to contact them. The researcher telephoned the prospective participants to explain the objectives of the research. Ten participants were recruited through key informants.

The remaining 20 participants were recruited through the researcher's network. The researcher telephoned each of the potential participants and

explained the objective of the research. An information package was sent to those who were interested in participating in the study. Approximately one week later, the researcher telephoned each participant to arrange for an interview. Thirty interviews were conducted in Winnipeg, during the period February to May of 2001.

The Interview

At the beginning of the interview, the researcher reviewed the objectives of the study. The participants then signed the consent form. The data collection began with the interview, followed by the pen-and-paper questionnaire. All interviews were audiotape recorded and lasted between 25 and 60 minutes.

Twenty-four interviews were conducted at the participants' homes and six at their place of work. Conducting the interview in the participants' homes enabled the participants to show their favorite textile and any others they owned. With the participant's consent, the researcher took a photograph of the favorite Aboriginal textile craft while the participant was completing the questionnaire. For those interviews administered at the participant's workplace, participants were asked to bring their favorite Aboriginal textile craft to their office. Two participants had one of their favorite textile crafts hanging on the office wall.

Having the actual Aboriginal textile craft on hand reminded the participant of qualities of the textile craft, which created an opportunity for detailed responses. In addition, the presence of the Aboriginal textile craft enabled the

participant to demonstrate to the researcher specific attributes of the textile craft. It also provided a frame of reference for adjectives used to describe the characteristics of the Aboriginal textile craft.

Data Analysis

This research generated both numerical and qualitative data. The numerical data stemmed primarily from the pen-and-paper questionnaire but also from the closed-ended interview questions. The statistical software package SPSS 10.0 for Windows was used to organize and analyze the numerical data. Frequencies and means were used to summarize the demographic characteristics of the participants including their shopping practices, travel experiences, level of involvement with the arts and crafts, and the criteria they used for assessing an Aboriginal textile craft.

Due to mechanical error, one interview was not recorded. However, notes taken during the time of the interview allowed for some of the data to be included. The researcher transcribed all audio-recorded interviews.

Content Analysis

Content analysis was used to analyze the data in two major parts of this research. The first content analysis was used to code the responses for these two open-ended questions: "When purchasing an Aboriginal textile craft, what do

you want to know about it?" and "What about this textile craft makes it authentic for you?" Content analysis was again used to prepare the data for the cluster analysis in order to develop the consumer profiles.

Responses to the two open-ended questions were subjected to content analysis and a coding scheme was developed. Figure 1 outlines the content analysis procedure. The first step entailed three qualified coders (the researcher, her advisor and a graduate student who was unaware of the research objectives) reading through 10 interview transcripts. In the second step, each coder independently identified relevant statements, which had at least one idea responding to the open-ended question. For example, "I would be interested in knowing where it was made and by whom" and "Was it crafted in some traditional manner?" were relevant statements for the first question. The coders met to compare results and established a pool of relevant statements. In the third step, the researcher reviewed the pool of statements from five of the ten transcripts and identified six content categories specific to that open-ended question. The content categories of what the participants wanted when purchasing an Aboriginal textile craft to know were found to be:

1. The crafter's identity
2. Materials used
3. Origin of the textile
4. Story of the design
5. Construction techniques
6. Use

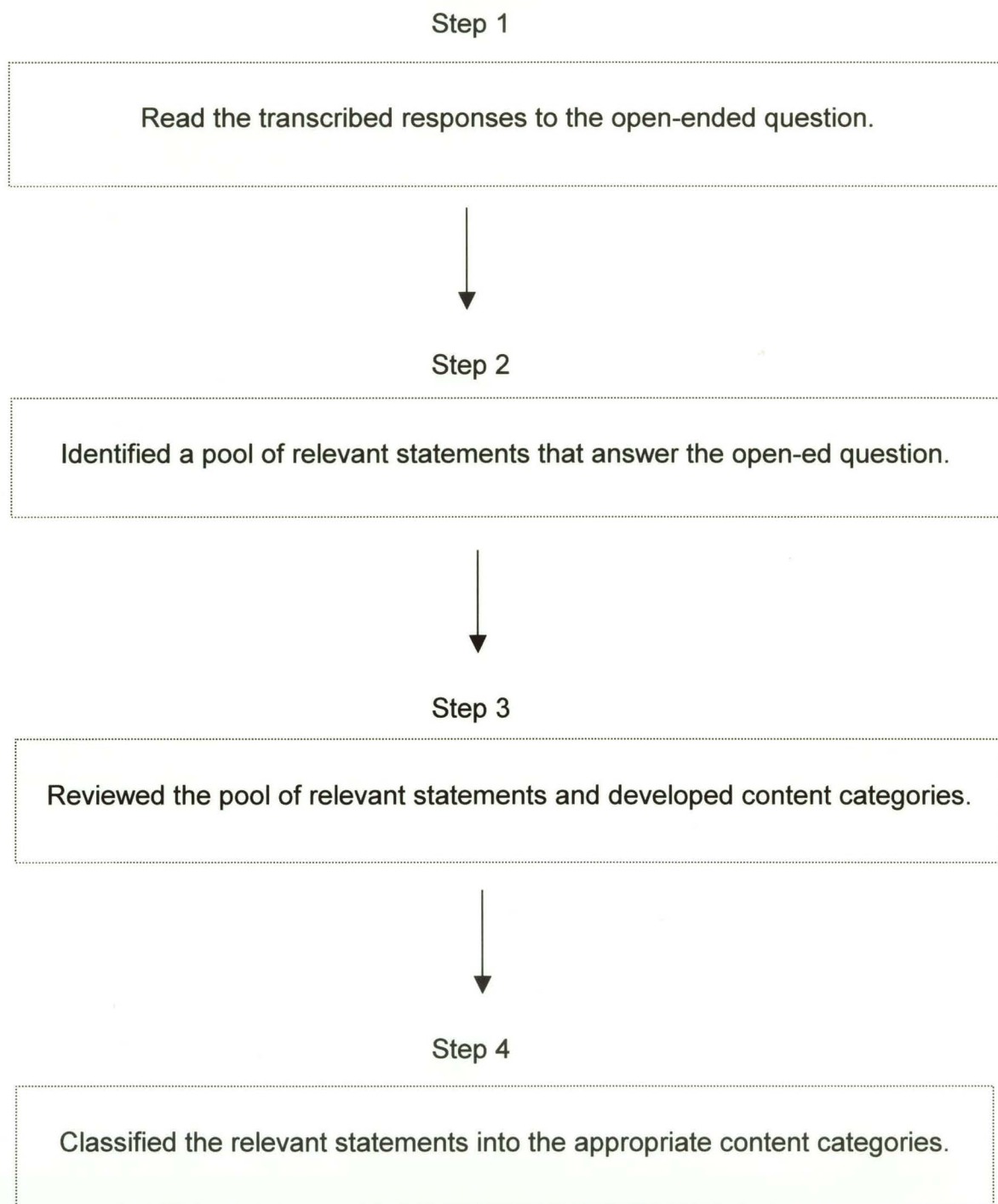


Figure 1. Procedure for content analysis.

Once the content categories were agreed upon, the coders then assigned each relevant statement from the ten transcripts into the appropriate six content categories (Step 4). When the coding was completed, the coders met to discuss the coding decisions. Any disagreements with the coding results were discussed with the intention of reaching a consensus. Numerical notation was made of the coding agreements and disagreements to determine intercoder reliability. This procedure was followed for each open-ended question.

The intercoder reliability was calculated using the coefficient of reliability (C.R.) = $3m/N_1+N_2+N_3$ formula (Holsti, 1969). N_1 , N_2 , and N_3 are the total number of coding decisions made by the coders and m is the total number of coding decisions agreed upon by the coders. The intercoder reliability for the two open-ended questions were 97.3% and 100%. Since the intercoder reliabilities were high, the researcher coded the remaining 20 transcripts. At a later date, a second coding was conducted on three randomly selected transcripts to ascertain the consistency in coding. The coefficient of reliabilities were 100% for both questions.

Cluster Analysis

Profiles of the consumer groups were developed in two stages. The first stage involved coding relevant responses to two open-ended questions: "Why is this textile special to you?" and "What is the major reason for purchasing this particular Aboriginal textile craft?" The procedure depicted in Figure 1 was

followed. From 10 transcripts, the relevant responses from the two open-ended questions were first classified into the following five syntactical units of analysis as suggested by Slaybaugh et al. (1990):

1. The physical and aesthetic properties of the product.
2. Attitudes toward the product.
3. Behavior toward the product, including intended use.
4. Experience with or knowledge about the producers' techniques or products.
5. Observations about the producers' techniques or products.

Although the five units of analysis from Slaybaugh et al. (1990) were applicable to this research, a sixth unit had to be added to include the unique characteristic of the Aboriginal textile crafts. The sixth unit was – “Experience or knowledge about the community.”

Applying these six syntactical units of analysis to the 10 transcripts, the coders identified a pool of statements from the transcripts that corresponded to any of the six units. From the pool of statements, the researcher identified 11 content categories (see Appendix H). Subsequently, the three coders independently coded the pool of statements into the content categories.

Upon completion of the coding, the coders reconvened to discuss the coding decisions. All agreements and disagreements between the coders were noted throughout the process to measure the intercoder reliability. Coefficient of reliability was 96.9% for these coding decisions. Since a high rate of intercoder reliability was established, the researcher coded the remaining transcripts. A

second round of coding conducted by the researcher and her advisor on three of the transcripts resulted in a C.R. of 100%.

To develop the consumer profiles, this final pool of statements was subjected to hierarchical cluster analysis. The data consisted of the number of responses for the two open-ended questions by each participant within each of the 11 content categories, including no response. The content categories that were common to a group of participants formed the homogenous clusters.

The statistical software used to perform the hierarchal cluster analysis was SPSS. The single linkage or nearest neighbour agglomerative clustering method was used to identify the homogenous clusters. The characteristic of the single linkage hierarchal technique is "the distance between groups is defined as that of the closest pairs of individuals, where only the pairs consisting of one individual from each group are considered" (Everitt, 1993, p. 57). This measured inter-group distance and identified the homogeneous clusters of the participants in this study.

CHAPTER FOUR

RESULTS

This chapter outlines the research results including the demographic characteristics of the sample, travel experience, shopping practice, desired information about the Aboriginal textile craft, behaviour towards Aboriginal textile crafts, the evaluation of authenticity, and the consumer profiles.

The Sample

Table 1 summarizes the demographic characteristics of the sample. A total of 30 consumers of Aboriginal textile craft participated in this study. There were 24 women and six men. Through self-identification, 22 were non-Aboriginal and 8 were Aboriginal. Of the 30 participants, 73.3% were married. Sixty-three percent of the participants had between two to three children.

The participants' ages ranged from 24 to 83 years with a mean age of 47.5 years. As outlined in Table 1, 81% were in their 40's and 50's. Only 15% were under 40 years old and one participant was 83 years old. Three participants did not state their age.

The participants' annual family income ranged from less than \$20,000 to over \$100,000. Thirty percent reported an annual family income of less than \$50,000; 30% reported family incomes between \$50,001 to \$80,000. Another

Table 1

Demographic Characteristics Of The Sample (N = 30)

Characteristics	<u>n</u>	%
Gender		
Female	24	80
Male	6	20
Marital Status		
Yes	22	73.3
No	8	26.7
Ethnicity (self-declared)		
Aboriginal	8	73.3
Non-Aboriginal	22	26.7
Number of Children		
0	3	10.0
1	6	20.0
2	11	36.7
3	8	26.7
5	2	6.7

(table continues)

TABLE 1. (continued)

Characteristics	<u>n</u>	%
Age		
20- 29	1	3.7
30- 39	3	11.1
40- 49	12	44.4
50- 59	10	37.0
80- 89	1	3.7
Income		
Under \$20,000	1	3.3
\$20,001 to \$35,000	3	10.0
\$35,001 to \$50,000	5	16.7
\$50,001 to \$65,000	6	20.0
\$65,001 to \$80,000	3	10.0
\$80,001 to \$100,000	6	20.0
\$100,001 and above	3	10.0

(table continues)

TABLE 1. (continued)

Characteristics	<u>n</u>	%
Education		
High school	6	20.0
Community college	6	20.0
Technical or business school	2	6.7
Bachelor's degree	11	36.7
Master's degree	3	10.0
PhD	2	6.7

Note. The total number of participants reported may be fewer than 30 due to missing data.

30% had family incomes from \$80,001 to \$100,000. Ten percent had annual family income of over \$100,000.

With respect to educational achievements, 53.4% held doctor's, master's or bachelor's degrees and 26.7% had obtained a community college or technical certificate. The remaining 20% of the participants had completed high school. The participants held a variety of professional and semi professional occupations, except for two who were retired. Only three participants considered themselves to be textile craft collectors. Thirty-three percent stated they were Aboriginal textile craft collectors of whom 60% were Aboriginal.

The males in this study ranged in age from 24 to 55 years old with the majority being in their 50's. One male identified himself as Aboriginal. All had post high school education, four having earned certificates from technical or community colleges, one a bachelor's degree and another a master's degree. Their family incomes ranged from \$20,001 to over \$100,000, with two having an annual income of \$20,001 to \$35,000, one with \$35,001 to \$50,000, two between \$50,001 and \$65,000, and one with income over \$100,001. Only one male participant had no international travel experience.

Travel Experience

The participants' travel experience is shown in Table 2. Ninety-percent of the participants had traveled to the United States and at least 40% had visited Europe and Central America. In addition, some of the participants had also traveled to Asia, Africa, South America and Australia. Only 6.7% individuals had not been outside of Canada while one had been to 65 countries.

Involvement with Arts and Handcrafts

Outlined in Table 3 are the participants' levels of involvement with arts and handcrafts. Ninety percent of the participants were involved in the arts and handcrafts in some capacity. "Sewing" and "other art or crafts" had the highest participant involvement with 67% and 55.3% respectively. The types of "other art

and crafts” these participants were involved with included woodworking, sculpting, and papier-mâché. A relatively small number of participants had earned money from their work in arts and handcrafts but none were crafters by occupation.

Shopping Practices

Table 4 shows where participants most often made their clothing purchases. Almost half of the participants, 46.7%, indicated they purchased their clothing from small chain stores and 26.7% stated department stores. The remaining participants indicated that they purchased clothing at specialty boutiques and second-hand stores.

Table 2

Travel Experience of Participants (N=30)

Travel destination	<u>n</u>	%
United States	27	90.0
Europe	14	46.7
Central America	12	40.0
Asia	5	16.7
Africa	3	10.0
South America	2	6.7
Australia	2	6.7

Table 3

Involvement with Arts and Handcrafts (N=30)

Arts and handcrafts	Study ¹		Hobby ²		Occupation ³		No Involvement	
	<u>n</u>	%	<u>n</u>	%	<u>n</u>	%	<u>n</u>	%
Drawing and painting	2	6.7	10	33.3	2	6.7	16	53.3
Knitting and crocheting	3	10.0	8	26.7	0	0	19	63.3
Quilting	7	23.3	4	13.3	0	0	19	63.3
Batik and fabric painting	3	10.0	3	10.0	0	0	24	80.0
Textile printing	3	10.0	1	3.3	1	3.3	25	83.3
Embroidery	2	6.7	11	36.7	0	0	17	56.7
Sewing	6	20.0	11	36.7	3	10.0	10	33.3
Weaving	3	10.0	1	3.3	0	0	26	86.7
Other art or handcraft	5	16.7	10	33.3	1	3.3	14	46.7

¹Means having done independent reading, tried the art or handcraft, or has taken classes.

² Means has practiced the art or craft during their leisure time.

³ Means artist, craftsperson, teacher or researcher and has earned money from the work.

Table 4

Sources of Clothing Acquisitions (N = 30)

Sources of clothing	<u>n</u>	%
Chain store	14	46.7
Department store	8	26.7
Specialty shop or boutique	5	16.7
Second-hand store	2	6.7

Aboriginal Textile Craft Shopping Practice

Participants were asked about their Aboriginal textile craft shopping practice in two ways. First, they responded to a list of five sources where Aboriginal textile crafts could be acquired. Next, they were asked to name two retail outlets from which they often make their purchases. In response to the list, 83% of the participants indicated that they purchased Aboriginal textile crafts directly from the crafter (Table 5), 70% of the participants bought from a shop exclusively selling Aboriginal products, and about one-half bought from general craft stores.

Not all participants were able to name two retail outlets where they had made Aboriginal textile craft purchases. Over one-half, 53.3%, of the participants named retail outlets that exclusively sold Aboriginal crafts. Craft stores that sold Aboriginal crafts as well as non-Aboriginal crafts were sources for Aboriginal

textile crafts for 23.3% of the participants. Twenty-percent had purchased Aboriginal textile crafts from the crafter and 10% from Aboriginal community outlets.

Table 5

Sources Of Aboriginal Textile Crafts (N = 30)

Sources	<u>n</u>	%
Directly from a crafter	25	83.3
Shops exclusively selling Aboriginal products and crafts	21	70.0
Craft shops selling other crafts in addition to Aboriginal textile crafts	17	56.7
Galleries	9	30.0
Museums	9	30.0
Other	9	30.0

Behaviour Toward Aboriginal Textile Crafts

This next section describes the participants' behaviour toward their favorite Aboriginal textile craft. It includes what information participants would like to know when purchasing an Aboriginal textile craft and the type of Aboriginal textile crafts and non-Aboriginal handcrafted textiles owned by the participants.

Also, outlined are the reasons participants purchased their favorite Aboriginal textile craft and what criteria they used when purchasing the item.

Information About Aboriginal Textile Crafts

The participants were asked what information they would like to know when purchasing an Aboriginal textile craft. Table 6 illustrates that one-half of the participants indicated they would like to know the identity of the crafter. Forty-three percent wanted information about the material used (e.g., the type of hide or leather) or the tanning method. Other information sought included the regional origin of the textile craft, the story associated with the design and construction techniques.

Table 6

Information Sought Regarding the Aboriginal Textile Craft (N=30)

Information sought	<u>n</u>	%
Identity of crafter	16	53.3
Materials used	13	43.3
Regional origin of the textile	12	40.0
Story of the design	12	40.0
Construction techniques	11	36.7
End-use	2	6.7

Aboriginal Textile Crafts Owned By Participants

Table 7 shows the distribution of the types and the number of participants who owned the Aboriginal textile crafts. Moccasins were the most popular textile craft with 90% of the participants owning at least one pair. The next most common items included mukluks (53.3%), winter parka (46.6%) and mitts (33%). About one-quarter owned clothing and star blankets (see Footnote 2). The remaining items owned were dance costumes, belts, purses and cradleboards (see Footnote 3).

The number of different types of Aboriginal textile crafts owned by the participants ranged from one to seven items. Sixty-six percent of the participants owned three or fewer different types of textile crafts, while 20% possessed five or more items. One participant owned seven different types of Aboriginal textile crafts.

Table 7

Aboriginal Textile Crafts Owned By Participants (N = 30)

Aboriginal textile crafts	<u>n</u>	%
Moccasins	27	90.0
Mukluks	16	53.3
Winter parkas or jackets	14	46.6
Mitts or gauntlets	10	33.3

(table continues)

TABLE 7. (continued)

Aboriginal textile crafts	<u>n</u>	%
Indoor clothing	8	26.7
Star blankets or home accessories	7	23.3
Belts or guitar straps	6	19.0
Dance costumes	6	19.0
Purses or pouches	3	10.0
Cradleboards	2	6.7

Handcrafted Textiles Owned

In addition to inquiring about the Aboriginal textile crafts, the participants were asked to indicate other handcrafted textiles they owned (Table 8). Sixty-three percent of the participants purchased needle worked handcrafted textiles while 43% had bought hand-woven rugs. The ownership of quilts, hand-printed textiles and other woven textiles were equally distributed among the participants at 40%. Thirty percent had purchased hand-dyed textiles.

With respect to sources of handcrafted textiles, participants had acquired 63% of the handcrafted textiles from crafts stores, while 43.3% had purchased items directly from a crafter and from a commercial retail outlet. One-quarter of the participants purchased their items while they were traveling to a foreign country and 20% had bought at galleries.

Table 8

Acquisition of Non-Aboriginal Handcrafted Textiles (N = 30)

Handcrafted textiles	<u>n</u>	%
Embroidered or other needle worked textiles	19	63.3
Hand-woven rugs	13	43.3
Quilts	12	40.0
Hand-printed textiles	12	40.0
Other hand-woven textiles	12	40.0
Hand-dyed textiles	9	30.0

Major Reason for Purchasing the Aboriginal Textile Craft

When the participants were asked what was the major reason for purchasing their Aboriginal textile craft, the responses were varied and some participants stated more than one reason (Table 9). Memory of travel experience, aesthetic qualities and practical use were the reasons most commonly identified by participants as the major reason for purchasing the Aboriginal textile craft. For 23% of the participants, the Aboriginal textile craft served as a connection to the Aboriginal culture. Other reasons for buying the textile craft included the textile craft's comfort and warmth qualities, support and knowledge about the crafter, and gifts or special occasion use.

Table 9

Reasons for Purchasing the Aboriginal Textile Craft (N = 30)

Reasons	<u>n</u>	%
Memory of travel or past experience	9	30.0
Aesthetic qualities of the textile	9	30.0
Practical use	9	30.0
Connection to Aboriginal culture	7	23.3
Knowledge about the crafter	4	13.3
Comfort and warmth qualities	3	10.0
Gift or special occasion	3	10.0
Reasonable price	2	6.7
Support for the Aboriginal crafter	2	6.7

Criteria Used When Purchasing Aboriginal Textile Crafts

From a list of 16 criteria, participants were asked to identify all the important criteria they used when purchasing their Aboriginal textile craft (Table 10). The most frequent criterion selected was quality of workmanship (93%). Next most frequently chosen criteria were aesthetic characteristics - appealing colors (86.7%), appealing motifs (73.3%) and overall beauty (60%). Sixty percent of the participants also identified the size and uniqueness of the textiles as important criteria. Buying to support the Aboriginal people, textile used as

Table 10

Criteria for Purchasing an Aboriginal Textile Craft (N=30)

Criteria	<u>n</u>	%
Quality of workmanship	28	93.3
Appealing colors	26	86.7
Appealing motifs	22	73.3
Overall beauty	20	66.7
Size	18	60.0
Unique	17	56.7
Buying to support the Aboriginal crafter	15	50.0
Textile used for clothing	15	50.0
Price	12	40.0
Souvenir	12	40.0
Easy of care	8	26.7
Textile could be used in their home	7	23.3
Fits in with the collection of textiles	6	20.0
Suitable for a gift	5	16.7
Other	3	10.0
Ceremonial	5	16.7

example of Aboriginal textile, souvenir and price were noted by about one-half of the participants.

The participants were then asked to identify, from a list of 16, important criteria they used when purchasing an Aboriginal textile craft. Quality of workmanship was deemed important by 66.7% of the participants. Thirty-percent identified overall beauty and 23.4% identified support for the Aboriginal people. Also significant to 20% of the participants were the appealing colors and 13.3% noted the uniqueness of the items.

Authenticity

Sixty-nine percent of the participants stated that they would not have bought their favorite Aboriginal textile craft if they did not feel that it was authentic. As one participant stated, "I don't buy anything that is not (an Aboriginal craft) if it is promoted as an Aboriginal craft item, big or small, if it is not made by an Aboriginal person I don't purchase it. So I won't buy dream catchers from Taiwan."

To discern what authenticity meant to participants, they were first asked if they thought the favorite Aboriginal textile was authentic and then what were the indicators that made it authentic or not authentic. Twenty-eight of the participants felt that their Aboriginal textile craft was authentic and two did not. Content analysis revealed a number of authenticity indicators which are outlined on Table 11.

Table 11

Indicators of Authenticity for Participants' Aboriginal Textile Crafts (N = 30)

Authenticity indicators	<u>n</u>	%
Traditional styling	17	56.7
Crafter's identity	16	53.3
Materials used	7	23.3
Regional origin of the craft	6	20.0
Method of production	4	13.3
Custom-made	3	10.0
Unique	2	6.7

Fifty-six percent of the participants judged authenticity based on the traditional Aboriginal style of the textile craft while 53.3% noted the identity of the Aboriginal crafter. Also indicative of authenticity for 23.3% of the participants was the type of material used. For example, participants associated natural smoked leather and beadwork with authentic Aboriginal textile crafts. One participant summed up the authenticity of her moccasins by stating, "... what it is made out of. Because a lot of Aboriginal people use leather." Twenty-percent of the participants indicated the regional origin of their Aboriginal textile craft contributed to its authenticity. Other authenticity indicators noted were method of construction (e.g., hand-sewn and custom made) and the uniqueness of the item.

Stimulus Set

Since the participants articulated the meaning of authenticity according to Aboriginal textile crafts that they owned, there existed the opportunity for bias to influence their responses. To offset this potential bias, participants were asked if six other Aboriginal textile crafts, which did they not own, were authentic and what indicators contributed to authenticity. Table 12 outlines the participants' responses to the set of six Aboriginal textile crafts. The participants commented on the materials used, such as leather and beadwork, as an indication of authenticity. Items that had a traditional style or a "native look" were identified as authentic more often than those that were more modern or non-traditional looking. The hand-made quality of a textile craft was also a measure. Therefore, the method of production was important in evaluating authenticity. To a lesser extent, other indicators that denote authenticity were uniqueness of the textile craft, crafter's identification and his or her skill and whether it appeared custom made.

One participant's response captured the meaning of authenticity parsimoniously, "Like from our culture when we say the word authentic, it is, this moccasin was made by hand, was it made by a native person, the colors are closely together and the meaning is passed down." Participants used the same authenticity indicators when evaluating the authenticity of their own Aboriginal textile crafts and those of the stimulus set.

Table 12

Authenticity Indicators of the Stimulus Set of Aboriginal Textile Crafts

Authenticity indicators	Black Purse	Baby Slipper	Blue Slipper	Black Jacket	Star Jacket	Star Blanket	Total
	<u>n</u>	<u>n</u>	<u>n</u>	<u>n</u>	<u>n</u>	<u>n</u>	N
Materials	3	5	16	12	0	0	36
Traditional styling	9	2	9	4	3	6	33
Method of production	3	1	15	2	0	4	25
Unique	2	0	1	2	0	0	5
Crafter	1	0	0	0	1	2	4
Crafters skill	1	0	0	1	0	0	2
Custom made	0	0	1	0	0	0	1

Contrary to authentic textile indicators, non-traditional styling and other indicators would render a textile craft unauthentic (Table 13). These indicators included the use materials other than leather or no beadwork. Participants also commented on the buttons of the jackets. They felt that if the jackets were truly authentic the buttons would have been made of bone rather than metal with a crown design. The star blanket did not have the traditional colors or pattern. One participant summed up his perception of the blanket by saying, "looks like something any granny could have made." Items that had a manufactured or

mass-produced appearance, such as machine stitching, were also judged to be not authentic.

Table 13

Non-Authentic Indicators for Stimulus Set of Aboriginal Textile Crafts

		Black Purse	Baby Slipper	Blue Slipper	Black Jacket	Star Jacket	Blanket	Total
Non-authentic indicators	<u>n</u>	<u>n</u>	<u>n</u>	<u>n</u>	<u>n</u>	<u>n</u>	<u>n</u>	N
Non-traditional styling	3	3	0	5	13	8	32	
Commercial looking	7	8	0	2	7	0	24	
Materials used	5	7	0	2	7	0	21	
Absence of label information	0	2	0	0	1	2	5	

Consumer Profiles

Based on the coded response to the open-ended questions: "why is this Aboriginal textile craft special to you?" and "what is the major reason for purchasing this Aboriginal textile craft?" four consumer profiles were determined using content analysis and hierarchal clustering. Table 14 shows the

Table 14

Perceived Authenticity of Stimulus Set

Stimulus set	Authentic	Not Authentic
	%	%
Baby moccasins	100	0
Blue Metis jacket	63.6	36.4
Star blanket	55.6	44.4
Metis purse	54.2	45.8
Black moccasins	37.5	62.5
Black Metis jacket	13.5	86.5

percentages of responses for each category of content of each consumer profile.

Also, demographic information from the pen-and-paper questionnaires and the interviews were included to describe the consumer groups. There were nine participants in the first consumer group, six in the second, seven in the third, and eight in the fourth.

Support for Aboriginal Crafters

The distinctive characteristic of the Support for Aboriginal Crafters group was the participant's association with the Aboriginal crafters and their

Table 15

Consumer Groups: Percentages of Responses for Content Categories

Content categories	Consumer Groups			
	Support for Aboriginal			
	Crafters N = 9	Pragmatic N = 6	Kinesthetic N = 7	Heritage N = 8
Cultural connection	7.87	0.00	6.70	53.12
Memory of experience	7.87	20.00	0.00	0.00
Support for crafter	20.22	10.00	6.70	0.00
Custom made	6.74	10.00	0.00	6.25
Workmanship	7.87	3.33	3.45	0.00
Aesthetic	13.48	20.00	27.59	15.63
Durability	7.87	0.00	0.00	0.00
Comfort and warmth	6.74	10.00	27.59	6.25
Materials used	7.87	6.67	10.34	6.25
Gift	1.12	3.33	0.00	3.12
Practical end-use	12.36	16.67	17.24	9.38
Totals	100.00	100.01	99.94	99.90

Note. Percentages were rounded to the nearest hundredth.

communities. The Support group consisted of nine participants, six women and three men. Also, two were Aboriginal. Seven participants had either worked or lived in an Aboriginal community; five participants had extensive northern Canadian travel experience. Two participants had involvement with Aboriginal organizations or visited Aboriginal communities.

The Support group had the highest level of education of all consumer groups and had the most extensive international travel experience. They made clothing purchases mainly in small chain stores and large department stores. This consumer group selected the most diverse collection of favorite Aboriginal textile crafts for their interviews. Among the participants' favorite items were a guitar strap, moccasins, gauntlets, star blanket, suede beaded jacket, and parka. These items had come directly from an Aboriginal community and/or were custom-made.

Participants who owned several Aboriginal textile crafts also tended to own several other types of handcrafted textiles. One considered herself a collector of both Aboriginal and handcrafted textiles. However, those with fewer than three different types of Aboriginal textile crafts owned no other handcrafted textiles. The Support for Aboriginal Crafters group responded similarly in three areas when discussing their Aboriginal textile: support and association with the crafter, the aesthetic attributes of the textile and the practical end use. Providing financial support and the personal connection with the crafter were the major reasons for purchasing of their Aboriginal textile craft. As one participant stated, "I wanted to buy from her rather than going off the reserve." Compared to the

other consumer groups, collectively, this group felt the strongest about their textile craft being an Aboriginal textile craft.

While support for the crafters was a distinct characteristic of the Support group, the aesthetic and practical end use attributes of the Aboriginal textile craft also made the craft special for them. Several participants mentioned their appreciation of the color combinations and commented on the beauty of the beadwork. One participant's comment about the beadwork was, "I was always impressed by the color combination of the beads- whether the beads have a sheen or are opaque." With respect to practical end use, participants appreciated their Aboriginal textile crafts for their function and durability. As one participant noted,

I wear them every winter to the festival, not so much working here. But any time I am really out there in the cold this the best bet... No moisture gets in; they're dry and large enough to cover a parka and certainly stood the test of time.

The Support for Aboriginal Crafters participants tended to use three criteria when purchasing their Aboriginal textile craft. These criteria were quality of workmanship, support for the crafter, and overall beauty. When purchasing an Aboriginal textile crafts, these participants expressed an interest knowing in the crafter's identity, the material and the construction technique.

This group assessed the authenticity of their favorite Aboriginal textile craft by the crafter's identity and the style of the item. One participant explained his assessment of the authenticity of his Aboriginal textile craft this way, "Because I

met the Indian lady that made it in her home and the very fact that the moccasins, as far as I know, have always been associated with the native culture.”

Essentially, what makes the Support for Aboriginal Crafters group unique was the participants’ exposure to the Aboriginal communities and their association with the crafters. The participants were well educated and had traveled extensively. Also, they had a diverse collection of favorite Aboriginal textile crafts, most of which were custom-made.

Pragmatic Group

When discussing the major reasons for purchasing their favorite Aboriginal textile crafts, the Pragmatic participants focused on the practical end-use and aesthetic attributes. In addition, the Aboriginal textile craft served as a memento of a past experience with a community or that style of textile were major reasons for purchasing the Aboriginal textile craft.

The Pragmatic group comprised six participants, who had several characteristics in common. All were married women with children; all but one had a university degree. Of the four consumer groups, Pragmatics had the highest income level and showed the highest level of involvement in arts and handcrafts. Each participant had experience in three or more types of arts and handcrafts. Similar to the Support of Aboriginal Crafters group, they shopped primarily in chain stores for their clothing purchases.

The Pragmatic group did not own as many Aboriginal textile crafts as the Support group did. Not surprisingly, the favorite Aboriginal textile crafts of the Pragmatic group consisted of a parka and footwear. Three participants purchased their favorite Aboriginal textile craft while they were visiting or working in an Aboriginal community. As one participant stated " I looked upon it (the mukluks) as memento of the time I spent in the community." Three participants had their textile crafts custom made by a crafter from an Aboriginal community; the other participants acquired their textile crafts at craft outlets while traveling. All participants in this group owned some handcrafted textiles, some of which were purchased during their travels abroad.

Practical end-use of the textile craft ranked high in importance among this group. The participants used their Aboriginal textile craft regularly. For example, while living in the north, one participant had a parka custom made because she was pregnant and needed something warm and functional. Another participant pointed out that a major reason for purchasing her mukluks was because she had experience wearing mukluks as a child and found them to be warm and comfortable.

The Pragmatic group identified quality of workmanship and the aesthetic attributes as important criteria when purchasing an Aboriginal textile craft. Quality of workmanship was synonymous with hand-sewn for this participant, "I find that things that are handmade are generally much more durable... I would never be able to buy a pair of moccasins that would stand up like that machine sewn." The aesthetic attributes, overall beauty and appealing motifs were also

important criteria for the participants. One participant commented on the unique leather treatment of her moccasins, "They were almost a white leather and so the pattern was almost burned into them somehow. They were beautiful; they were a work of art. I thought they would be nice to look at and to own and wear."

The Pragmatic participants judged the authenticity of their Aboriginal textile by the crafter's identity, being custom made and the crafts regional origin. Of the four groups, the Pragmatic group expressed the greatest interest in the identity of the crafter. This group also emphasized wanting information about the construction techniques and material used when purchasing an Aboriginal textile craft.

To summarize, the Pragmatic group's distinct characteristics were their attention on the Aboriginal textile craft's practical end use, the aesthetic attributes and how it served as a memento of a past experience. They had the highest income level and were most involved in the arts and handcrafts.

Kinesthetic Group

When discussing their favorite Aboriginal textile craft, the Kinesthetic participants focused specifically on physical attributes, comfort, warmth and practical end-use of their Aboriginal textile crafts. For example, "Just because they are so comfortable and warm in winter," was a common reason given by the Kinesthetic participants for having purchased moccasins. Also, all the participants commented on the aesthetic attributes that made their textile craft

special. For example, "the bead work was very creative" and "The design of it really appealed to me. And there was something that drew me to it," were typical responses for the group.

The Kinesthetic group consisted of six women and one man, four of whom were not married. This group had the least involvement with arts and handcrafts. They made their clothing purchases mainly in department stores and chain store. Of all four groups, the Kinesthetic group owned the fewest Aboriginal textile crafts. In addition, their favorite types of Aboriginal textile crafts tended to be similar, for example, footwear and clothing. This group used their favorite Aboriginal textile crafts in their everyday life. The Kinesthetics owned the most non-Aboriginal handcrafted textiles. These Aboriginal textile crafts were purchased from either Aboriginal craft outlets or from a craft store.

Unlike the first two groups, these participants did not have experience working in or traveling to Aboriginal communities. None of their favorite Aboriginal textile crafts were custom-made, and none of these participants considered themselves to be collectors of either Aboriginal or non-Aboriginal handcrafts.

Similar to the Support for Aboriginal Crafters group, the Kinesthetic participants identified quality of workmanship and overall beauty as important criteria when purchasing an Aboriginal textile craft. One participant summed up the two important criteria of her moccasins as, "I think they were beautiful and were just really well done. They were very well made and they lasted. They

were very creative and appealing.” None of the Kinesthetics identified support for the crafter as an important criterion.

The authenticity of the textile craft was not as important to this group as it was to the other groups. Sixty-percent of the participants who responded said they would have purchased the Aboriginal textile craft even if they did not feel it was authentic. Also, they mentioned the fewest attributes when asked what made their items authentic. The participants for this group assessed the authenticity of their textile craft based on the traditional style and material used. One participant identified the traditional style of her moccasins by stating, “I guess because it is their footwear that would be used for many years in the Aboriginal community.” The type of material that made an item authentic was hand-tanned, smoked moose hide.

While this group of consumers would like to have information about the origin and the story of the design when purchasing an Aboriginal textile craft, information about the crafter was not considered important.

What made the Kinesthetic group distinct, were importance of the physical attributes and the appearance of their Aboriginal textile craft. The Kinesthetic groups’ Aboriginal textile crafts were purchased to serve a practical end use. None of their favorite Aboriginal textile crafts were custom-made. This group owned the most non-Aboriginal handcrafted textiles.

Heritage Group

Most relevant to the Heritage group was the cultural connection their favorite Aboriginal textile craft represented. What made their favorite Aboriginal textile craft special for all these participants was the connection to Aboriginal culture. For example, the owner of a dance dress (see Footnote 4) stated,

It is part of my whole culture. The dancing is when you go to a powwow and you are dancing as part of the community and friendship and family and you just feel proud of your outfit and when you are dancing it's almost like a spiritual experience.

For Heritage consumers, their Aboriginal textile crafts gave them an ethnic identity. It represented who they are within the Aboriginal community and a way to distinguish themselves from the general population. For example one participant emphasized that her jacket was Metis and not First Nations. It had been custom-made to represent her as Metis. The Metis sash was incorporated into the yoke and the beadwork was a combination of Cree and Saulteaux, which was "a part of my family tree."

Heritage group consisted of six women and two men, six of whom were Aboriginal. The education profile was different than the other groups. No one indicated having a post-baccalaureate degree. The income level was also relatively lower of the four groups and had the least amount of international travel experience.

Heritage group owned the largest number of Aboriginal textile crafts of the all four groups. Among their favorite items were dance dresses, moccasins, and clothing. Several of these favorite Aboriginal textile crafts were purchased for special occasions such as powwows and festivals. Seven of the eight participants in this group stated that they were Aboriginal textile craft collectors. Heritage group owned the fewest non-Aboriginal handcrafted textiles of all the groups.

In addition to the cultural connection their textile craft provided, the aesthetic attributes were also significant to this group. The participants in this group indicated color and the quality of workmanship as important criteria when purchasing Aboriginal textile crafts. However, when some participants talked about the color of the item it was not with reference to the hue or how well it coordinated with other items, but for the cultural significance of the color. Specific colors were part of these participants' cultural identity. For example, one participant bought a dance dress at a festival because of the colors,

My colors are orange, blue, pink and white. These are the colors I represent when I am dancing. Because that is part of the colors I was given with my Indian name.... Because we always have to represent what we are about in life.

The important criteria were more diverse for the Heritage group than all other groups. In addition to color and quality, they identified uniqueness, part of Aboriginal textile craft collection, and support for the crafter as important criteria. Four participants from this group indicated that they have made purchases of

Aboriginal textile crafts from outlets other than those listed in the interview guide.

Two such outlets included a small Aboriginal grocery store and a powwow.

The distinct characteristic about the Heritage group was the cultural connection their favorite Aboriginal textile craft provided. Many used of their favorite Aboriginal textile crafts for festivals and powwows. The Heritage group participants were the Aboriginal textile craft collectors and had the largest collection of Aboriginal textile crafts.

CHAPTER FIVE

DISCUSSION AND CONCLUSION

This chapter includes a discussion of the results of this research, conclusion, implications for further research and recommendations for the Aboriginal crafters. The discussion segment focuses on the characteristics of the Aboriginal textile craft consumers, behaviours towards Aboriginal textile crafts, and authenticity and its importance for Aboriginal textile craft consumers. Finally, the research compared the consumers of Aboriginal textile crafts with Hmong textile craft consumers.

Characteristics Of Consumers Who Purchase Aboriginal Textile Crafts

The participants in this study were mainly women, with an average age of 47, most had a post-high school education, some international travel experience and some experience with needlecrafts and other arts and craft. All but two participants were employed. One-half of the participants had worked, lived, or traveled to an Aboriginal community. Eight participants were employed at an Aboriginal organization. Interestingly, the demographic characteristics of consumers of Aboriginal textile crafts are similar to those consumers of different ethnic textile crafts or regional handicrafts. Slaybaugh et al., (1990), Littrell et al., (1992), and, Littrell et al., (1999) reported that it was mostly women in their 40's,

with post secondary education and international travel experience who purchase textile crafts.

Although, some participants considered themselves to be Aboriginal textile craft collectors, the number of Aboriginal textile crafts in their possession was not the basis for declaring themselves to be collectors. Participants with as few as two different Aboriginal textile crafts were collectors, whereas one participant, who had one of the largest number of items, did not consider herself a collector.

With respect to gender, there were no noticeable differences in the type of responses made by the women and men in this study. Both genders were equally thoughtful in their responses and focused on similar attributes of the textiles, such as the quality of workmanship and the aesthetic characteristics. In their evaluation of the authenticity of their textile craft and those of the stimulus set, the indicators for evaluation were virtually the same. Also, there were no differences in the purposes their Aboriginal textile crafts served.

Behaviours Toward Aboriginal Textile Crafts

This research revealed various behaviours toward Aboriginal textile crafts, including the participants' acquisition practices, the criteria that participants used to select their favorite textile craft, the purpose served by the Aboriginal textile craft and the meaning of ethnic authenticity.

Acquisition of Aboriginal Textile Crafts

Participants acquired their Aboriginal textile crafts either directly from the crafter or from a variety of retail outlets. Participants who had spent time in Aboriginal communities often had purchased custom-made Aboriginal textile crafts during their stay. For those who did not purchase Aboriginal textile crafts directly from the crafters, they acquired them from galleries, museums, community craft stores, Aboriginal craft outlets, trading posts, festivals, powwows, band offices, co-operatives and Native grocery stores.

Purpose of the Aboriginal Textile Crafts

Not only did the Aboriginal textile craft serve a functional purpose for the participants, the craft also had symbolic meaning. Most of the textiles owned by these participants served a utilitarian, ceremonial, or decorative function. The utilitarian items included clothing, gauntlets, parkas, and footwear, which were worn regularly. Ceremonial textiles, such as powwow dresses and other dance clothing, were reserved for special occasions. Items such as star blankets were often hung on the walls for display and decoration. In addition to the functional purposes identified, the Aboriginal textile crafts also held symbolic meanings such as the preservation of ethnic identities, self-identity, cultural diversity, and support for the crafter.

These observations were similar to findings from past research. Basu (1995) and Belk and Groves (1999) emphasized that consumption of traditional handcrafts serve to preserve ethnic identities, provide cultural continuity, and to strengthen cultural institutions. The preservation of the cultural identities was particularly important for the Aboriginal participants. Their textile crafts served as a connection to the past and a means of preserving cultural traditions. One man spoke of growing up using many traditional textiles such as buffalo robes as part of everyday life. Thus, wearing moccasins was a connection to the past and to his heritage. Powwows are a very important part of the Aboriginal culture and many people participate in the dances. One participant commented on how her powwow dress represents who she is by saying, "It is part of what I do and who I am and it is part of my culture."

Participants also used their Aboriginal textile crafts to communicate their cultural diversity. The Aboriginal participants wanted to show their connection to a specific cultural group. For example, two participants had jackets custom-made to reflect their Metis heritage. Each participant had a special design sewn on to the textile craft to tell the story about belonging to the Metis cultural group. As one woman stated, "I didn't want it to be a coat, I wanted it to be a Metis coat because I am Metis. I am not Cree or Saulteaux or Ojibwa." In other words, wearing a Metis jacket provided one participant with a sense of personal and social identity that was different from the mainstream. The participants enjoyed the attention their garments attracted and the positive comments from others. This behavior was consistent with the self-identity category identified by Basu

(1995) and Littrell et al. (1999) Hedonic consumers of ethnic apparel, also Littrell and Dickson (1999) self-directed motivator of establishing self-identity. Similar to the Metis participants, the Hedonic consumers (Littrell et al., 1999) and the self-identity consumers (Littrell and Dickson 1999) were motivated by their enjoyment the unique appearance of their garments, the connection to a cultural group and providing support for the crafters.

Both Basu (1995) and Littrell (1990) recognized that tourists purchased crafts as a means of storing the memory of the travel experience and to perpetuate that experience. This was also evident with the participants from this study who had purchased a textile craft while working or traveling to the Aboriginal communities. Their Aboriginal textile craft served as a memento of the time spent in the communities, a cue for recalling the experience, and a souvenir to demarcate the event.

In addition to the Aboriginal textile craft acting as a memento of an experience, buying to support the crafter was more common among participants who worked or traveled to Aboriginal communities than those who had no Aboriginal community experience. This could be attributed to the association with the crafter and the people in the community. This group of participants showed characteristics which were similar to the "other-directed consumers" identified by Littrell and Dickson (1999), that is, other-directed consumers are motivated by the connection with the artisans and their communities.

Participants who liked to support the crafters preferred to buy directly from the crafter to ensure that he or she would receive the full financial benefit. As

one participant stated, "no middleman." However, these participants were not purchasing the textile crafts purely for altruistic reasons. Their Aboriginal textile crafts were purchased for utilitarian purposes.

Basu (1995) and Belk and Groves (1999) suggested that consumers who collect ethnic crafts use them as a means of acquiring knowledge about a cultural group. This was somewhat evident with the participants in this study. Although learning about the Aboriginal culture may not have been the primary reason for purchasing the craft, participants subsequently learned about the culture through their purchase. For example, one participant was initially drawn to a jacket because of the aesthetic qualities of color and design. However, when she was provided with the story of the design, it gave her a much greater appreciation for her acquisition and acted as a means to learn more about the Aboriginal culture.

Whether the participants were collectors or not, those who owned the most textile crafts spoke were knowledgeable about their Aboriginal textile crafts. For example, they were aware of different tanning processes and how designs varied with the different regions and communities. Therefore, it appears that the more Aboriginal textile crafts a participant owned, the more knowledgeable they were about the Aboriginal culture.

Authenticity and Its Importance

Authenticity of the Aboriginal textile crafts was important for the majority of the participants. It was especially important for all the Aboriginal participants,

those who purchased their favorite Aboriginal textile craft directly from a crafter, and for those who regarded the textile as a representation of the Aboriginal culture. In contrast, authenticity seemed to be less important for participants who focused primarily on the practical end-use of their Aboriginal textile craft. Therefore the importance of authenticity depends on the importance accorded to the functional or symbolic values of the textile craft.

Authenticity Indicators

The participants in this study used six indicators to signify the authenticity of an Aboriginal textile craft. These were: identity of the crafter, regional origin of the textile craft, conforming to traditional style, use of indigenous materials, evidence of handmade construction, and possess qualities of uniqueness or originality. In this research, for those participants who knew the identity of the crafter, authenticity was signified by the confirmation that the craft was made by an Aboriginal crafter. When the participants responded to the stimulus set of Aboriginal textile crafts where the identity of the crafter was unknown, participants signified authenticity by using indicators which were remarkably similar to the ones used to judge their favorite Aboriginal textile craft.

Traditional style. Participants were less likely to consider an Aboriginal textile craft authentic if it did not conform to perceived traditional style or design. For example, participants readily associated authenticity with the natural tanned moccasins from the stimulus set. However, an item such as the black jacket,

which was a contemporary derivation of a traditional Metis style, was not viewed as authentic. Participants preferred items that adhered to their picture of historical antiquity.

Indigenous materials. Material used in the construction of the textile craft was also a main indicator of authenticity. Indigenous material such as home tanned leather from native animals was an important element for the participants. The natural look of the leather contributed to the craft's authenticity. For example, dyed cowhide moccasins were less likely to be considered authentic than those made from home tanned moose hide.

The embellishments on the Aboriginal textile craft also had to in be the traditional style. Although beadwork was associated with authenticity, it must be applied in a special manner and cannot appear to be too simple. Several participants pointed out that the buttons on the jackets were metal, and therefore the jackets could not be authentic. They felt that the buttons should be made of bone.

Method of production. It was important to several participants that an authentic textile craft had some hand-made construction. Parts of the craft could be machine made but it was the crafter's personal touch that gave it authenticity. Participants did understand that sewing machines are part of everyday life but the textile craft should still have included some handwork. The handwork can be beadwork or embroidery.

Unique or original. An authentic Aboriginal textile craft must have the appearance of being unique and not look mass-produced. To be unique, the

Aboriginal textile craft must be, at least in part, handcrafted. Commercial-looking Aboriginal textile crafts gave the impression that they were machine made or mass-produced, two attributes contrary to the handcrafted ideal. Also, Aboriginal textile crafts are not part of mainstream retail; therefore the uniqueness of the craft contributes to the authenticity.

Participants also used the retail environment as a cue, in determining authenticity of the Aboriginal textile craft. Aboriginal styled textile crafts such as mukluks, when purchased in chain stores, were not considered authentic even if the craft contained authenticity indicators such as the traditional style and use of indigenous material. When participants did not know the identity of the crafter or the regional origin of the craft, they were skeptical of the Aboriginal textile craft's authenticity. However, items purchased in craft stores selling a variety of crafts as well as Aboriginal crafts, were more likely to be considered authentic, especially if the craft store was located near an Aboriginal community. Participants who purchased their Aboriginal textile crafts within the Aboriginal community did not question its authenticity. Therefore, the shopping environment contributed to perception of authenticity.

The indicators that participants used to signify authenticity of Aboriginal textile crafts confirmed the multi-dimensional nature of the construct (Cohen, 1988; Littrell et al., 1993). The indicators of authenticity identified in this study were similar to those outlined by Basu (1995) and Littrell (1990). Basu and Littrell suggested that the indicators for authenticity were: perceived conformity with traditional style, handcrafted workmanship rather than machine-made,

uniqueness, materials used, and the shopping experience. Also, the cultural association of the crafter contributed to the perception of authenticity. The participants in this study used the same indicators when evaluating the authenticity of their textile crafts and those of the stimulus set.

Comparison of Consumers Of Aboriginal Textile Crafts to Consumers of Hmong Textiles

The results of this research revealed that consumers of Aboriginal textile crafts and consumers of Hmong textiles (Slaybaugh et al., 1990) shared some similarities. The four consumer groups identified in this study were Support for Aboriginal Crafters, Pragmatic, Kinesthetic and Heritage group. In Slaybaugh et al. the four groups of consumers of most preferred Hmong textiles were Fine Workmanship Consumers, Supporters of the Hmong, Pragmatic, and Patrons of Hmong Folk Art. Two groups were comparable and two were not.

The two groups from the two studies that were comparable were Support of the Hmong and Support for Aboriginal Crafters. Some consumers who were Supporters of the Hmong had contact with the Hmong people while the Support for Aboriginal Crafters had direct contact with the Aboriginal crafters through their time spent on an Aboriginal community. Both Support groups preferred to buy the textile crafts directly from the crafter in order to provide the crafter with the maximum amount of financial benefits. Also, both consumer groups appreciated the traditional techniques featured in the textile crafts.

Differences existed in the demographic characteristics of these two groups. The Support for the Aboriginal Crafter group had the highest level of education and the most international travel experience. This was not the case for the Supporters of the Hmong. Of the consumer groups identified in Slaybaugh et al. (1990), Supporters of the Hmong did not have the highest educational achievements nor did they have the most extensive travel experience.

In Slaybaugh et al. (1990) the Fine Workmanship Consumers demonstrated the highest education level and most travel experience, however no group from this study was comparable. Unlike the Fine Workmanship Consumers, the consumers of Aboriginal textile craft did not emphasize details of the stitching methods or construction techniques. This could be attributed to the characteristics of the textile crafts being examined. Hmong textiles are characterized by fine embroidery on lightweight fabrics. On the contrary, Aboriginal textiles tend to be made from rugged materials such as leather. Embroidery is not a common form of embellishment.

The Pragmatic consumer groups from both studies shared some key characteristics. Both groups focused on the practical use of the textile craft, they were well educated and had some travel experience. Also, both groups had extensive involvement with the arts and handcrafts.

Even though four consumer groups were identified in this study and Slaybaugh et al. (1990), only two groups from each study were directly comparable with one another. The reason the other groups may not be comparable could be attributed to the type of textile craft being examined, the

ethnicity of the participants and the opportunities to be in contact with that cultural group. In Slaybaugh et al., the Hmong textile crafts tended to be decorative items, whereas the Aboriginal textile crafts in this study were primarily for functional end uses (e.g. moccasins and mukluks). Therefore, it was not surprising that warmth and comfort were the major reasons for purchasing their favorite Aboriginal textile craft.

While some demographic characteristics were quite similar between the two samples, there were other characteristics which made the two samples distinct. In both studies, the participants were similar in age, education, travel experience, and arts and handcrafts involvement. Particularly interesting to discover was that both consumers of Hmong textiles and consumers of Aboriginal textile crafts identified quality of workmanship, overall beauty, and buying to support the crafter as important criteria when purchasing ethnic textile crafts. Also, knowing the identity of the crafter and having the crafter's name accompany the craft was important to participants of both studies.

Distinct differences between the samples of the two studies were ethnicity of some participants and their interaction with Aboriginal communities. There were a number of participants, Aboriginal and non-Aboriginal, who had direct contact with Aboriginal communities. Therefore, the cultural connection was salient for this group. In Slaybaugh et al. (1990) the consumers of Hmong textiles were not ethnically identified as Hmong people; they did not appear to have same opportunity to travel or work in Hmong communities. It is therefore,

not surprising that the element of cultural connection would be absent from the consumers of Hmong textiles.

Conclusion

The participants in this study were mainly women in their mid 40's, most had a post-high school education, had some international travel experience and involvement in arts and handcrafts. These participants' demographic characteristics were similar to those participants in other studies examining textile crafts (Littrell et al., 1992; Littrell et al., 1999; Slaybaugh et al., 1990).

The criteria participants used when purchasing their favorite textile craft were remarkably similar to those identified by Slaybaugh et al. (1990). The salient attributes were quality of workmanship, aesthetic attributes, and support for the crafter. It appears that the results of this research show strong support for the notion that consumers use a common set of criteria when purchasing their ethnic textile craft.

The Aboriginal textile craft served functional and ceremonial purposes, and provided symbolic meanings for the participants. Most participants regularly wore or displayed their Aboriginal textile crafts; however, the ceremonial textiles were reserved for special occasions. The symbolic meanings that the Aboriginal textile craft provided participants were the preservation of ethnic identifies, a way to communicate cultural diversity, and a means of storing the memory of a travel experience.

Authenticity was most important to participants whose Aboriginal textile craft was representative of the Aboriginal culture. It was less important for participants who focused on the functional purpose of their Aboriginal textile craft. The participants signified authenticity by using six indicators including the crafters' identity, regional origin of the craft, traditional styling, use of indigenous materials, method of production, and unique or original design. The same indicators were used to judge Aboriginal textile crafts that were not owned by the participants. These authenticity indicators were consistent with other researchers' observations about authenticity (Basu, 1995; Littrell, 1990). These findings strongly support that consumers use such indicators when evaluating the authenticity of an ethnic textile craft.

Four consumer groups identified in this study were Support for Aboriginal Crafters, Pragmatic, Kinesthetic and Heritage groups. Support for Aboriginal Crafters and Pragmatic groups were comparable to two consumer groups identified in Slaybaugh et al. (1990) - Supporters of the Hmong and Pragmatic consumers. The two comparable consumer profiles, suggest that ethnic crafters and the practical end use of the textile craft are important motivational factors in purchasing ethnic textile craft.

Implications for Future Research

Several recommendations can be made for further research involving Aboriginal textile crafts. This research was limited by the sample size and to the

geographical location of Winnipeg, Manitoba. Therefore, the findings cannot be generalized to other populations. In future research, a larger and more diversified sample would be desirable. A larger sample, which includes other provinces and territories, would help to capture a variety of Aboriginal textile craft consumers. A diversified sample would help to overcome the potential biases of using word-of-mouth to recruit research participants.

This research focused only on the consumers of Aboriginal textile crafts. Expanding research to the producers of Aboriginal crafts may provide other insights. Similarly, exploring the promotional practices of retailers could offer additional information about which retailers and methods are successful. Such knowledge, appropriately derived and interpreted, could provide value for the crafters in product development, promotion and distribution, ultimately connecting with their target consumers.

Recommendations for Crafters

Several specific recommendations can be made for Aboriginal textile crafters. Participants identified quality of workmanship and overall beauty as important criteria when purchasing an Aboriginal textile craft. Crafters may wish to keep these criteria in mind when making product development decisions. Quality workmanship could be enhanced by strong seams, even stitches and solidly applied beadwork. Participants also equated the quality of workmanship with durability; therefore, it is important for crafters to use a superior grade of

leather when making items like moccasins or gauntlets. Furthermore, most participants preferred home tanned leather goods made from indigenous animals such as deer or moose.

With respect to overall beauty, participants often spoke about the color combination and design of the beadwork. Also, many participants considered beadwork an important characteristic. Therefore, when producing an Aboriginal textile craft, the crafter may wish to consider incorporating some beadwork into the textile craft for three reasons. First, the hand application of the beadwork adds to the handcrafted quality many consumers seek. Second, the hand application of beadwork designs allows the crafter to produce unique and original crafts, even if the end product is yet another pair of moccasins. Thirdly, beadwork is a traditional embellishment used in Aboriginal textile crafts, which ultimately enhances the perception of authenticity.

For most of the participants, an authentic Aboriginal textile craft was very important and they used a variety of indicators to signify authenticity. If the crafter wishes to emphasize cultural connection, the crafter may wish to pay attention to the authenticity indicators. For example, consumers may respond favourably to a product of a traditional style, made with indigenous materials, and hand. In addition, the retail environment contributes to the perception of authenticity. Distributing Aboriginal textile crafts through stores that sell other Aboriginal products would enhance the perception of authenticity. However, whether a crafter sells his or her product in Aboriginal craft stores or in regular retail outlets, consumers desire ready access to product information. For

example, the crafter could inform consumers by including hangtags with information about the crafter's identity and the regional origin of the craft, special material used, and construction methods, and possibly the cultural story about the design. Also, the crafter could encourage retail staff to become knowledgeable about their products. Consumers may be more encouraged to buy items when they feel they can make informed decisions about their purchases.

The crafter may also wish keep in mind the unique characteristic of the four profiles. For example, Support for Aboriginal Crafters bought mainly custom-made Aboriginal textile crafts directly from a crafter during visits to Aboriginal communities. Brochures with information about local crafters and a description of their work could be supplied to tourist centers, band offices or other community centers within the Aboriginal communities to be distributed to visitors. The Pragmatic group, like the Kinesthetic group, focused on the practical end use of the Aboriginal textile craft. Therefore crafters should ensure that their product line includes practical textile crafts. It was important for the Pragmatics that the Aboriginal textile craft be authentic, therefore, the crafter may consider integrating indicators of authenticity into the design of the craft. Since the main focus for the Kinesthetic group was the practical end use and the comfort qualities, crafters may use materials that feel soft, comfortable and warm. For the Heritage group participants, the Aboriginal textile craft represented the cultural connection. To appeal to these consumers, crafters could include the story about symbolic meaning of their design with the Aboriginal textile craft.

In summary, the results of this research suggest that Aboriginal crafters may benefit from including elements of traditional Aboriginal style, indigenous materials, unique beadwork, and unique design when creating crafts. For the retail market, hangtags that include information about the crafter's identity and regional origin, material used and special construction methods, and the cultural significance, would help to inform consumers.

Summary

The purpose of this research was to examine the demographic characteristics of consumers of Aboriginal textile crafts, the criteria used to assess the Aboriginal textile craft, and acquisition practices. In addition, this research explored the importance of authenticity and its meaning from the consumers point of view. The final objective was to develop profiles of consumers who have purchased Aboriginal textile crafts.

In the winter of 2001, 30 participants (24 women and six men) who had purchased an Aboriginal textile craft were interviewed and completed a pen-and-paper questionnaire. The participants responded to both open-ended and close-ended questions, which were recorded and later transcribed. Participants were asked what made their favorite Aboriginal textile craft special, what purpose it served, what criteria they used when they purchased it, and how they evaluated the Aboriginal textile craft authenticity. The participants' responses to the open-end questions were subjected to content analysis. To identify the consumer

profiles, the response to what made their favorite Aboriginal textile craft special and what purpose it served were analyzed for content. The results from the content analysis were then entered into the software program SPSS 10.0 for Windows and subjected to hierarchal cluster analysis to identify homogenous clusters of participants. The close-ended questions focused on the participants' demographic characteristics, travel experience, shopping practice, involvement in arts and crafts and the criteria they used for assessing an Aboriginal textile craft. Frequencies and means were used to summarize the closed-ended questions.

The findings in this research showed that the consumers of Aboriginal textile crafts tended to be women in their mid 40's, had a post secondary education, traveled internationally, and had some involvement in arts and handcrafts. Many of these participants had traveled to or worked in Aboriginal communities and were acquainted with Aboriginal crafters. The major reason for participants to purchase their favorite Aboriginal textile craft was to have the craft serve as a memento of an experience, for the aesthetic qualities, the practical end use, connection to the Aboriginal culture and knowledge about the crafter. The main criteria the participants used when buying their Aboriginal textile craft were quality of workmanship, aesthetic qualities and support for the crafter. Also, the Aboriginal textile craft consumer expected their textile craft to be ethnically authentic. They identified six indicators for authenticity: the crafter's identity, materials used, traditional styling, regional origin of the craft, method of production, custom-made, and uniqueness. When purchasing an Aboriginal

textile craft, the participants were mainly interested in knowing the identity of the crafter, materials used, regional origin of the textile and the story of the design.

From the cluster analysis, four consumer groups were identified: Support for the Aboriginal Crafter, Pragmatic, Kinesthetic, and Heritage groups. Support for the Aboriginal Crafter participants were unique from the other consumer groups because of their exposure to the Aboriginal communities and their association with the crafters. These participants were well educated, had traveled extensively and owned a diverse collection of favorite Aboriginal textile crafts, most of which were custom-made.

The Pragmatic group's distinct characteristics were their attention to the Aboriginal textile craft's practical end use, the aesthetic attributes and how it served as a memento of a past experience. They had the highest income level and were most involved in the arts and handcrafts. What made the Kinesthetic group distinct were the importance of the physical attributes and the appearance of their Aboriginal textile craft. The Kinesthetic groups' Aboriginal textile crafts were purchased to serve a practical end use. None of their favorite Aboriginal textile crafts were custom-made. This group owned the most non-Aboriginal handcrafted textiles.

The Heritage group was unique from the other consumer groups in the way that their favorite Aboriginal textile was representative of the Aboriginal culture. Many used their favorite Aboriginal textile crafts for festivals and powwows. The Heritage group participants were collectors of Aboriginal textile craft and had the largest collection of Aboriginal textile crafts.

The findings from this study demonstrate that there were similarities as well as differences with the consumers of Aboriginal textile crafts and consumers of Hmong textiles. The participants from both studies were demographically similar, sought similar attributes when purchasing their textile crafts, liked to support the crafters and preferred ethnically authentic textile crafts. Two Aboriginal textile consumer groups shared similar characteristics with two Hmong textile consumer groups while the other two groups did not. This research contributed to the body of knowledge on craft consumers by confirming some of the behaviours of ethnic textile craft consumers. On a practical level, the results of this research enable the researcher to make recommendations for product development.

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FOOTNOTES

1. Hmong people are from various parts of Southeast Asian such as China, Burma, Vietnam and Thailand. After the Vietnam War, those Hmong who fought with United States were forced into refugee camps in Thailand. Since 1979 over 40,000 Hmong refugees have migrated to the United States from these camps.
2. Star blanket is traditional aboriginal quilt, often given as a gift or at special ceremonies. The blankets are typically hand and/or machine sewn with a six-pointed star pattern in the traditional colors of white, yellow, red and black. There can be variations of color and the star pattern.
3. Cradleboard is an infant carrier. The individual would place the baby in the carrier and the strap it to his or her back. The cradleboards are often embellished with embroidery or beadwork.
4. Dance dresses are made of suede or fabric with a variety of embellishments such as jingles or bells, and beadwork. They are worn at Aboriginal powwows.

Appendix A

PEN AND PAPER QUESTIONNAIRE

We would like to ask a few questions about you in order to describe the people who participated in the study. Please circle the best response that describes you.

1. Your gender:

- a) Female
- b) Male

2. Are you currently married?

- a) No
- b) Yes

3. Number of dependent children _____

4. Your age _____

5. Family Income

- a) Less than \$20,000
- b) \$20,001 to \$35,000
- c) \$35,001 to \$50,000
- d) \$50, 001 to \$65,000
- e) \$65,001 to \$80,000
- f) \$80, 001 to \$100,000
- g) \$100,001 and up

6. What is the highest level of education completed?

- a) High school
- b) Community college (e.g. Red River College)
- c) Technical or business school
- d) Bachelor's degree
- e) Master's degree
- f) Ph.D.

7. Describe your occupation

- a) The title _____
- b) The kind of work you do _____
- c) The kind of business or institution _____

8. In what areas have you traveled? (Circle all that apply)

- a) Europe
- b) Africa
- c) Asia
- d) Central America
- e) South America
- f) Australia
- g) U.S.

9. List two retail outlets where you often make clothing purchases for yourself.

- a) _____
- b) _____

10. List two retail outlets where you often make household textile purchases.

- a) _____
- b) _____

11. We are interested in your personal involvement in arts and handcrafts.

For each of the arts and handcrafts below, circle the appropriate word or words.

STUDY means: you have done independent reading, tried the art or craft, or have taken classes.

HOBBY means: you practice the art or craft during your leisure time.

OCCUPATION (OCCUP): means: you are an artist, craftsperson, teacher or researcher and earn money from your work.

NO means: you have little or no involvement with the art or craft.

- | | | | | |
|---|-------|-------|-------|----|
| a) Drawing or painting _____ | STUDY | HOBBY | OCCUP | NO |
| b) Weaving _____ | STUDY | HOBBY | OCCUP | NO |
| c) Knitting or crocheting _____ | STUDY | HOBBY | OCCUP | NO |
| d) Quilting _____ | STUDY | HOBBY | OCCUP | NO |
| e) Batik, or fabric dyeing _____ | STUDY | HOBBY | OCCUP | NO |
| f) Textile printing, silkscreen _____ | STUDY | HOBBY | OCCUP | NO |
| g) Sewing, fashion design _____ | STUDY | HOBBY | OCCUP | NO |
| h) Embroidery, needlepoint,
or other needle work _____ | STUDY | HOBBY | OCCUP | NO |
| i) Other art or craft
(Describe) _____ | STUDY | HOBBY | OCCUP | NO |

Appendix B

INTERVIEW GUIDE

Case Number _____

Date _____

I would like to ask you a few questions. Again, if there are any questions that you do not feel comfortable answering, we will move on. I will be taking some notes while you are talking; it is just to help me later with the data analysis.

1. What Aboriginal textiles crafts do you own?

2. Of all the Aboriginal textiles crafts that you own and have purchased, which one textile craft do you like the most?

Item: (Describe)

Why is this textile “special” to you? (What is special about this craft?)

3. What is the major reason for purchasing this particular Aboriginal textile craft?

4. Please have a look at this handout. What criteria did you use when buying this Aboriginal textile craft?

- a) Colors are appealing
- b) Quality of workmanship
- c) Fits in with a collection of textiles I already own
- d) Price
- e) Easy to care for and clean
- f) Size
- g) Overall beauty of the textile
- h) Textile could be used in my home
- i) Motifs or patterns are appealing
- j) Souvenir of the area visited
- k) An example of Aboriginal textile craft
- l) Suitable for a gift
- m) Unique, one of a kind textile
- n) Buying to support the Aboriginal people
- o) Textile could be used for clothing
- p) Ceremonial
- q) Other _____

5. Of the characteristics you have identified on the list, which two are particularly important to you when purchasing an Aboriginal textile craft?

_____ One (Describe why)

_____ Two (Describe why)

Authenticity

6. Do you consider this an authentic Aboriginal textile craft?

_____ No _____ Yes

If Yes, then - What about this textile makes it authentic for you? (Where it was purchased, the look, hangtags,...)

7. Of the following three ratings, how important is it to you that it is Aboriginal?

a) Very important:

b) Somewhat important:

c) Not important:

Why?

8. Would you have bought it if you did not feel it was an authentic Aboriginal textile craft?

_____No _____Yes

Shopping practices

9. Below is a list of the possible outlets to buy Aboriginal textile crafts. Please circle the outlets where you shopped for this or other Aboriginal textile crafts? (Use hand out)

- a) Directly from the Aboriginal crafter
- b) In a shop exclusively selling Aboriginal products and crafts
- c) In a craft shop selling other crafts in addition to Aboriginal textile crafts
- d) In a gallery
- e) In a museum shop
- f) Other _____

10. Of the possible retail outlets, can you name two where you most often buy your Aboriginal textile crafts?

a) _____

b) _____

11. When you purchase an Aboriginal textile craft, what do you want to know about the textile craft? What kinds of questions do you ask the sales person or the crafter?
12. Of the following three ratings, how important is it to have the craft person's identification attached to the article when buying the Aboriginal textile craft?
- a) Very important:
 - b) Somewhat important:
 - c) Not important:
13. Have any Aboriginal textile crafts been purchased for a gift?
- _____ No _____ Yes

Other handcrafted textiles

14. These questions are about other handcraft textiles. Please check off any handcrafted textile or clothing purchases you have made in these categories. The purchases could have been made anywhere in Canada or abroad but should not include your Aboriginal textile crafts. (Use handout for this)

Handcrafted textiles and clothing are items that are completely produced by hand as well as those that have some machine stitching. For example, a machine made shirt with hand embroidery. (Check as many as appropriate)

- a) Quilts
- b) Hand-woven rugs or carpets
- c) Embroidered or other needle worked textiles or clothing such as embroidered blouses, lace work, or knitted sweaters
- d) Hand printed textiles or clothing such as screen printed cloth or scarves
- e) Hand dyed textiles or clothing such as batik or tie-dye
- f) Other hand-woven textiles or clothing such as table linens, couch throws, shawl.

15. Where did you purchase most your handcrafted textile or clothing?

(Check as many as appropriate)

- a) Directly from the crafter in her home
- b) In a shop exclusively selling crafts
- c) In a gallery or art gallery
- d) Commercial retail outlet
- e) Country _____

16. Do you consider yourself a textile craft collector?

_____ No _____ Yes

17. Do you consider yourself an Aboriginal craft collector?

_____ No _____ Yes

Stimulus Set

18. I am interested in your opinion of these textile items that I have brought with me. I would like you to look at each item and give me your impressions of whether you feel this is an authentic Aboriginal textile craft or not. What makes it authentic or not authentic? There is no right or wrong answer for this. I am interested in your opinions.

Purse:

Black Slippers:

Baby slippers:

Black Jacket:

Blue Jacket:

Quilt

Appendix C

1. Metis style deer skin purse



2. Black suede moccasins



3. Natural tanned baby moccasins



4. Black Metis military style jacket with embroidery



5. Blue Metis military style jacket with beadwork



6. Sioux Narrows star blanket



Appendix D

Letter to Key Informants

Date

Dear

My name is Vera Steinberger. I am a graduate student in the Department of Clothing and Textiles at the University of Manitoba. For my Master's thesis I am studying consumer behavior towards Aboriginal textile crafts. The purpose of this research is to develop profiles of consumers of Aboriginal textile crafts by examining their demographic characteristics, their acquisition practices, the criteria they use to assess the craft, and the attributes of the craft. The research will also explore the importance of authenticity and its meaning from the perspective of consumers. It is hoped that the results of the study will offer insights about the consumers' desires and preferences for Aboriginal textile crafts and will provide information that will assist crafters with product development and promotional decisions.

For this thesis I have defined Aboriginal textile crafts as items produced by hand using techniques of spinning, sewing, knitting, embroidery, and beadwork made by an Aboriginal crafters. These textile crafts can be items such as blankets, clothing, moccasins, mittens, and bags.

I am looking for consumers who have purchased Aboriginal textile crafts. All that is required of the consumer is an interview where I would ask questions related to the Aboriginal textile they own and about those that I will bring with me. I would also ask to take a photograph of the textile they own. The interview would be conducted at the consumer's home at his or her convenience. The interview should last about an hour.

If you have any clients or customers who might be willing to participate in this study, I would appreciate any help you can provide by assisting me to

contact them. Your help is very important to the success of my thesis. I will provide you with letters and response cards that can be mailed or handed to your customer. A sample copy has been enclosed. The letter explains the purpose of this study and what the customer's involvement will be. If the customer is willing to participate, he or she can contact me directly or send the response card. I will incur all mailing costs. All information about the customer will be kept strictly confidential.

If you know of any other artisans or crafters who would be willing to help in recruiting participants for this study, please ask them to contact me. The more customers I can interview, the greater the success of this study.

Thank you for your time and consideration. I will be calling you in a week for your response to this request. Please do not hesitate to call me at [REDACTED] or my thesis advisor, Dr. Lena Horne at [REDACTED] if you have any questions.

Sincerely,

Vera Steinberger

Appendix E

Letter of Introduction

Date

Dear

My name is Vera Steinberger. I am a graduate student in the Department of Clothing and Textiles at the University of Manitoba. The subject of my Master's thesis is consumers of Aboriginal textile craft and I am writing to ask for your help. I have defined Aboriginal textile crafts as items such as clothing, moccasins, mukluks, bags and quilts made by an Aboriginal crafter.

My interest in this research stems from my past involvement as a member of an economic development committee for the Northern Star Collection (NSC). The NSC is a community economic development project of the North End Women's Resource Centre.

There is a growing interest in the Aboriginal culture. Not only does the production of Aboriginal textile crafts serve to preserve traditional heritage, the sale of Aboriginal crafts also helps to raise cultural awareness in our community and generate income for the crafters. However, I have not been able to locate research that would inform craft producers of the consumers who purchase Aboriginal textile crafts. Therefore, I would like to interview consumers like you who have the answers as to what attributes makes a particular product desirable. Ultimately, your participation in my research will help to generate knowledge on consumers of Aboriginal craft and to enable crafters to make informed product decisions.

Your participation in my research entails an interview in your home. I will ask you to fill out a questionnaire after which I will ask you questions about the Aboriginal textile craft that you own and a few others that I will bring with me. It is your opinions and impressions that are important for this research. For example the type of questions I will ask is – "What is special about this textile?" and "What is important to you when purchasing an Aboriginal textile craft?"

With your permission, the interview will be tape-recorded. This recording will only be used to ensure that I capture your responses accurately. The tape recordings will be destroyed at the completion of the project. At no time will your identity be revealed. I would like to assure you that you do not have to answer any questions that you do not feel comfortable answering. Furthermore, you can withdraw from the study at any time.

In addition, with your consent, I would like to take a photograph of an Aboriginal textile craft that you own. It would be used as part of the thesis document, conference presentation and journal articles. If you do not wish to have the textile craft photographed, it will not affect your participation in the study.

If you are interested in participating or to ask questions regarding this research, please call me at [REDACTED] or my thesis advisor, Dr. Lena Horne at [REDACTED] if you have any questions about this research.

Thank you for your time and consideration.

Sincerely,

Vera Steinberger

Appendix F

Information About The Aboriginal Textile Craft Content Categories

1. Crafter's identity.
2. Materials used
3. Origin of the textile
4. Story of the design
5. Construction techniques
6. Use

Appendix G

Authenticity Categories

1. Crafter's identity
2. Custom-made
3. Regional origin of the item
4. Method of production
5. Unique
6. Materials used- leather, beadwork
7. Traditional styling

Appendix H

Cluster Analysis Categories

1. Cultural connection
 - a) Part of the heritage
 - b) Significant/cultural use of colors
 - c) Dance
 - d) Special festival
2. Souvenir of the area visited
 - a) Travel experience
 - b) Work experience
3. Support for the crafter or community
 - a) Buy specifically from the crafter or the community
 - b) Relationship with the crafter
4. Custom-made or unique style
5. Workmanship
 - a) Quality craftsmanship
 - b) Handmade
6. Aesthetics
 - a) Statement about "the look "
 - b) Colors
 - c) Design
 - d) Style
7. Durable

8. Comfortable and warm

9. Materials used

10. Gifts

11. Practical

a) Regular use

b) Price