Collaboratively Developing a Web site with Artists in Cajamarca, Peru: 
A Participatory Action Research Study

Dissertation

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By

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ABSTRACT

This study considers the collaborative processes developed in creating a Web site with the Colors and Creations cooperative of artists in Cajamarca, Peru. Working through a participatory action research methodology, the study employed autoethnographic methods, “make” sessions and narrative research facilitating the emergence of participant stories about the collaborative process. These participants include nine artists from Cajamarca, Peru; Lisa Fousek, an undergraduate Visual Communications and Design student; anonymous Web users from the United States and Peru; and myself as researcher. Additional collaborators include Web Developer Brian Hill and Research Assistant Ryan Johnston.

The study is grounded in critical and postcolonial theories and decolonizing methods that set the stage for the collaborative process. After reconsidering literature on non-governmental organizations’ work with indigenous populations, exporters, entrepreneurs, businesses, and Fair Trade organizations working with artists in Peru, I review similar studies conducted in other developing nations and projects using participatory action research.

Based on empirical observation, field notes, participant’s journals, surveys, interviews and “make” sessions, several significant themes emerged; those revolving
around issues of trust within the group, international economic policy issues (dis)serving the development of direct trade with artists through online selling, challenges surrounding international shipping, and language. Recommendations for future research and imagined subsequent studies could further knowledge about grass-roots development and advance the cause of social justice, cultural survival and economic sustainability.

This study served the self-defined needs of participating artists as we collectively created a Web site through which customers can learn about traditional Peruvian culture, craft techniques and products. A byproduct of the study was my developing a deeper understanding of international development, cultures and those relationships and practices of nongovernmental organizations, Fair Trade advocates, policy makers, business(wo)men, and international development firms who are involved in international development, trade and cultural exchange.
Dedicated to my artist friends in Peru and all those who supported me in this process.
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I am grateful to my research collaborators including all the artists at Colors and Creations in Cajamarca, Peru; Lisa Fousek, undergraduate Visual Communications and Design student; my cousin Brian Hill; and my research assistant Ryan Johnston.

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CHAPTER 1

INTRODUCTION

Imperialism still hurts, still destroys and is reforming itself constantly. Indigenous peoples as an international group have had to challenge, understand and have a shared language for talking about the history, the sociology, the psychology and the politics of imperialism and colonialism as an epic story telling of huge devastation, painful struggle and persistent survival (Tuhiwai-Smith, 1999, p. 18).

1.1 Introduction

Tuhiwai-Smith’s statement is illustrative of past and present oppression, where an individual, organization or nation has power over another person, group of people or nations. Historically, this occurs when two different cultures meet such as the Incan and pre-Incan or the Incan and Spanish civilizations. Meetings are often plagued with struggles and clashes, where outsiders hold down the indigenous populations, resulting in a grappling with one another. This meeting, clashing and grappling between cultures has been described as the “contact zone” (Pratt, 2000, p. 573), or where manifestations of power connect (Kincheloe, 1997). Since these contact zones are locations rife with emotions, misunderstandings, hurt and turmoil “groups need places [safe houses] for hearing and mutual recognition, safe houses in which to construct shared understandings,
knowledge, claims on the world that they then bring into the ‘contact zone’” (Pratt, 2000, p. 587).

Safe houses have become locations where people can go and not feel threatened. They can share their experiences in the contact zone with others who can empathize (Knight, 2007). Here, people can make sense of the ideological frameworks they use to make sense of the world. The concept of the safe house is at the core of my participatory action research (PAR) study because the safe house is a way for artists in Cajamarca, Peru to share with each other, make decisions and feel self-empowered.

This study involved a collaborative, co-learning process with indigenous artists in the association Colors and Creations in Cajamarca, Peru working towards creating a Web site that sought to be of benefit to the artists through sales and educating consumers about Peru and this social, cultural and economic sustainable development initiative. The Web site is representative of a virtual safe house.

1.2 Researcher Subjectivity

Given that the Latin American region’s gross domestic product (GDP) has shrunk, inflation has risen, poverty has increased, and unemployment has escalated (Development Challenge Report, 2003), I continuously wonder what I can do to make a difference. The seven questions below were brought on by statistics such as these. While these questions are not my research questions, per se, they informed my philosophical and theoretical standpoints and methodology in designing this study. These questions include:

1. What are the social injustices Peruvians face today?
2. Through what theories and practices might we understand how these peoples address social injustices?

3. How do unequal trade practices and policies constitute a social injustice?

4. What can Fair Trade and social, cultural and economic sustainable development do to alleviate poverty and social injustice?

5. In what ways could the Internet, commerce, and education be leveraged to confront social ills?

6. How can educating consumers about indigenous artists make a difference?

7. Where is the producers’/artists’ voice heard in free market economies?

These seven questions emerged from studied texts and development reports, my working with indigenous artists in Peru as a Peace Corps volunteer, studying the Fair Trade movement, and completing a Master’s thesis on people’s perceptions of Fair Trade.

Philosophically I am rooted in pragmatism and value constructivist theories, believing that learning comes from real world experiences. A pragmatist conceptualization of knowledge understands experience as the ultimate test and experience as what needs to be explained (Dewey, 1929; James, 1907). Constructivist perspectives also argue that humans generate knowledge and meaning from their experience. Experience is more than individual sensations. It is through experience that connections and meaning can formulate truth and knowledge. Daiello (2007) sums it up beautifully, stating, “Constructivists do not view reality as an empirically verifiable entity existing outside of an individual, but instead as a process effected through relationships between people. Within this intersubjective reality, humans both create and sustain the
conditions of knowledge” (p. 27). I believe research can work through an action process to solve real-life problems. Both pragmatist and constructivist notions influence my building of knowledge, consciousness and views of reality. Co-researchers in this study imagined alternate realities, and I sought to mediate social change by working with the artists of Cajamarca.

A researcher’s positionality is in part defined or shaped by his or her demographic profile. As a Caucasian, female who experienced living and working abroad with indigenous populations, my ontological and epistemological standpoints are informed by my experiences, previous research and understanding of the world. These standpoints directly effect my choice of research methodology, methods and the paths on which I construct knowledge within this researching process. Additionally, as the researcher in this action research project, I was both an outsider as I conducted research in Peru and an insider in creating a Web site platform with, Lisa Fousek, an undergraduate Visual Communications and Design student (Herr & Anderson, 2005; Stringer, 2007).

1.2.1 Examining Racism, Sexism and Classism

As a female of Anglo Saxon descent reared in rural United States, I spent twenty four years of my life sheltered, not examining and challenging the structures of inequality that characterize most global geopolitical dynamics. This research is integral to my search for social justice, equity and remedial address of “solutions” to injustice. The social inequalities that I have seen and experienced have awakened my advocacy and continue to influence my intellectual life.
Racism, sexism and classism are pervasive systems of oppression that continue to privilege certain groups and disadvantage others labeled as the “wrong” race, gender and social class (Thomas, 2009; Rothenberg, 2007). Racism, sexism and classism can be “overt or covert or deliberate and unintentional” (Knight, 2007, p. 24). Veronica Thomas (2009) explains discrimination and oppression as, “deeply embedded societal conditions that have ethical implications through challenging our stance on issues such as human rights, liberty, freedom, democracy, and justice for all” (Thomas, 2009, p. 54). The groups that have felt this most are those who fall into the categories of people of color, women and the poor.

Many critical theory scholars have examined the construction of class, gender and racial inequalities; however, they have been criticized for their failure to deliver emancipation for oppressed groups (Ellsworth, 1989). Tuhiwai-Smith (1999) believes there is a denial among researchers that their own practices have continued to marginalize and silence oppressed populations. Tuhiwai-Smith (1999) remarks,

A critical aspect of the struggle for self-determination has involved questions relating to our history as indigenous peoples and a critique of how we, as the Other, have been represented or excluded from various accounts. Every issue has been approached by indigenous peoples with a view to re-writing and re-righting our position in history. Indigenous peoples want to tell our own stories, write our own versions, on our own ways, for our own purposes (p. 28).

Research is known to be inextricably intertwined with European colonialism and imperialism, where data collected from the indigenous are used to benefit researchers, and most times not including an indigenous voice (Tuhiwai-Smith, 1999). If indigenous
stories are to be told, who better to tell them than the indigenous populations themselves? Anything else only perpetuates the inaccuracies that Tuhiwai-Smith recognizes as “history” (Tuhiwai-Smith, 1999, p. 29) a tale that is sustained as dominant, patriarchal knowledge.

I examine the entanglement of the three aforementioned inequalities: race, gender and class status, and take seriously the challenge that Tuhiwai-Smith poses when conducting research in Cajamarca, Peru with indigenous peoples. Research is important, but only if those marginalized groups have a voice in the decision-making process and assent to what is represented in the text about them (Lincoln & Guba, 1985; Guba & Lincoln, 1981). I have looked at the sociocultural, sociopolitical, socioeconomic and environmental issues affecting Cajamarca and its people. In recounting these observations, I use fragments of personal stories and narratives that situate and illuminate both the artists’ and my struggles while living in Cajamarca as a Peace Corps volunteer from 2002 to 2005. While recounting these selected situations from memory, I acknowledge I may unintentionally skew representations. I will, however, try to minimize that possibility through member checks with my co-researchers. Most of all, I hope to synthesize a research story about myself, Cajamarca and its people through plying multiple threads of theory and experience that “accommodate and integrate the multiple elements that affect the project...including dispostions, values, emotions, purposes, deliberations, choices, chance events, and bodily and physical processes” (Polkinghorne, 1997, p. 15).
1.3 Research Questions

As an art educator, I seek to work collaboratively and consultatively (Chambers, 1997; Tuhiwai-Smith, 1999; Villenas, 1996; Willinsky, 2000) through an action-oriented approach with artists in the association Colors and Creations in Cajamarca, Peru to build a Web site where consumers can purchase the artists’ products and learn about them and their communities. My overarching question in this study is: How can the process of collaboratively developing an online business model with artists in the association Colors and Creations in Cajamarca, Peru serve the self-defined needs of those artists and act as an educational vehicle that may potentially build cross-cultural understanding?

Continuously evolving “research questions” (Mason, 2002, p. 19) that guide development of this participatory action research include the following:

1. Can collaborating to create an online business model positively impact artists’ sense of social and emotional wellbeing, (i.e. pride, dignity, identity, self determination, responsibility, and solidarity)?

2. How can working with artists in a collaborative process creating a socially responsible online business model affect their cultural, economic, political and educational wellbeing?

3. How has this collaboration affected the lives of other individuals involved in the process including the researcher and the Web site designer?

4. Can this process yield a socially responsible online business model that appeals to U.S. based fair trade advocates and art educators as well as Peruvian consumers?
5. How can Fair Trade principles be incorporated into the online business model and how has this collaboration worked toward Fair Trade certification?

These questions guide my study and shaped my fieldwork with the artists of Cajamarca, Peru, our creation of a Web site, and my study of the collaborative process. The sections that follow introduce readers to Cajamarca and its people; a narrative about my time living and working with the study’s participants that has informed the methodological and theoretical foundations on which this research is grounded.

1.4 Living in Cajamarca, Peru: Desconfianza

In Cajamarca, Peru, conflicts have lead people to an unfaltering distrust of family members, community members and colonizing outsiders. It started with the Spanish conquistadors, led by Francisco Pizarro, who conquered the last Inca and slaughtered 7,000 warriors in the Peruvian city of Cajamarca in 1532. “Pizarro and his force of 160 mounted soldiers, armed with superior firepower, armor and swords, tricked and then seized Atahualpa, leader of the Inca Empire” (Monning, 2005, p. 6). This trickery continued, as Pizarro offered freedom to the Inca king in return for gold and silver; however, when the king complied, Pizarro ordered Atahualpa killed in the town square. Further, Pizarro offered to spare the king from burning if he converted to Christianity. Once Atahualpa complied, he was strangled to death.

Other contact zones existed before Western Europeans began building this historic rendering. From 1438 to 1533, the Incan empire conquered and assimilated pre-Incan civilizations such as Nazca, Paracas, Chavin, Mochica, Vicus, Cajamarca and more. At
one time, the Incan empire spanned parts of Ecuador, Bolivia, Argentina, Chile and Colombia (MacQuarrie, 2007).

Figure 1: WorldAtlas.com world map indicating location of Peru

Figure 2: Map of Peru with location of Cajamarca and photo of Cajamarca, Peru

Following the destruction of the Inca Empire by Pizarro, a plundering of gold and silver from the hills and mountains of the Peruvian landscape landed on the Europe-
bound ships (Monning, 2005). Plundering of gold and silver from those same hills and mountains persists today. Yanacocha, majority owned by the United States-based, Newmont Mining Company, the largest gold mine in Latin America and the second largest in the world, is located just up the mountainside from Cajamarca (Bury, 2008). This mine has caused emotional, social, political, economic and environmental damage to the city, its people and the surrounding areas (Bury, 2004, 2008; Monning, 2005).

Since Yanacocha established operations in 1992, Cajamarca has changed. Its population has grown by more than 100,000 (Monning, 2005), the cost of living has risen (Pasco-Font, A. et.al, 2001), crime has increased and environmental degradation is commonplace. This has all taken place with only a few of Cajamarca’s residents being employed by mines; instead, employees are migrants from other parts of Peru or foreign countries (Monning, 2005). The more than 25,000-acre mine has brought prosperity to only a handful of the 165,000 residents (Bury, 2008; van den Berge, 2008; Monning, 2005; Pasco-Font, A. et.al, 2001); giving a select few positions of power. Typically, the locals and indigenous populations are not in those seats of power.

A Marxist reading suggests that these people are being forcibly separated from their resources, making them more dependent on those few in power (Wolff, 2002). Many see Yanacocha’s exploitation of the people, governments and lands in the area as detrimental. “Yanacocha has become …the largest cyanide heap leaching operation on the planet and one of the lowest-cost gold mining operations in the world” (Bury, 2008, p. 311). Comparing the mine’s billion dollar profits to the very impoverished, polluted region sets the stage for sociocultural, socioeconomic and sociopolitical tensions and
clashes in the “contact zone.” In Profit Over People, Noam Chomsky (1999) defines this as a type of neoliberalism. Chomsky (1999) states,

Neoliberalism is the defining political economic paradigm of our time – it refers to the policies and processes whereby a relative handful of private interests are permitted to control as much as possible of social life in order to maximize their personal profits (p. 7).

Chomsky is speaking on global terms, and in Cajamarca, this is felt locally. This construction of power has caused crime and corruption among federal and local governmental officials, business(wo)men and organizational leaders. It has resulted in pay-offs to cover up poisonous spills and environmental damage (Monning, 2005). It has allowed the poor to become poorer and the rich to become richer. And it has caused much stress, angst and tension among the locals and indigenous. Aside from Yanacocha, there are two other gold mines located in Cajamarca, Gold Fields and Anglo American, with two more set to open.

From Pizarro to Yanacocha, the people of Cajamarca have struggled. Marco Arana, a local, Cajamarcan parish priest and strong advocate for human rights and environmental protection is resolute in his respect for the community’s right to have a role in decision-making (Monning, 2005). Claiming this right is unprecedented in Cajamarca and has contributed to the festering culture of distrust or desconfianza, as the locals would say.

1.5 Autoethnographic Understandings and Narrative Inquiry

Under the rubric of autoethnographic research and writing, I am both the subject and researcher of my inquiry research, narrating autobiographical incidents from lived
experiences (Ellis & Bochner, 2000; Reed-Danahay, 1997; Knight, 2007). The stories that I describe are deliberate constructions concerning my past experiences living in Cajamarca and inform how these experiences position me as I work with the artists who live there. The stories are intended to shed light on the lives of those artists while reflecting upon inequalities and oppression as they confront the past, present and future.

Autoethnography, also called storytelling (Lincoln, 1997), new ethnography (Goodall, 2000) and narrative (Casey, 1995; Pinar, 1997) involves an analysis of self, and seeks to explain self to others, or to explain how one is “othered” (Sparks, 2002). Carolyn Ellis (1997) sees autoethnographic stories as stories that focus on the self in social contexts. Bud Goodall (2000) considers it as a way of “living the ethnographic life” (which privileges asking questions about others) in cultural contexts constructed and understood by a self whose presence is in the text (p. 21). He also notes that, “if we are willing to study others, we ought to be equally willing to place ourselves, our lives, our families, under the same critical scrutiny” (p. 110).

1.6 Background of Study: My Peace Corps Journey

I am currently a Ph.D. student at The Ohio State University who is working on a degree in Art Education with a specialization in Cultural Policy and Arts Administration. I received a Master’s of Arts Degree in Arts Policy and Administration in 2007 from The Ohio State University and a Bachelor’s of Science Degree in Business Marketing with a minor in Graphic Design in 2000 from Indiana University. As one born in a predominately White, rural town to parents who only finished High School, I often reflect upon my experiences and my academic achievement in an attempt to gain insight into my
life and how it has affected others. I sometimes ask myself: how did I get to where I am
today? How have I resisted and responded to challenges in my life? What made me make
certain decisions to do certain things? Moreover, what possessed me to join the Peace
Corps and achieve an advanced level of education? Furthermore, how might I use my
experiences as a Peace Corps volunteer and academic to disrupt systems of social
injustice that advantage some while disadvantaging others? Can I make a difference?

I considered joining the Peace Corps as a way to make a difference, although I
found most of the change that took place was within myself. I learned how to extend my
consciousness as a social being and recognize my political opinions, religious beliefs,
gender role, racial self-concept and educational perspectives; all of which were
influenced by the dominant culture (Kincheloe, 1997). This self-reflection is grounded
upon an ever-evolving conception of power (Kincheloe, 1997). Gramsci (1971) asserts
that the starting point for any deeper understanding of the self involves consciousness of
oneself as a product of sociohistorical forces. Joe Kincheloe (1997) discusses this in
poststructuralist terms, remarking that,

Poststructuralist literary critique extends the Frankfurt School’s critical theory
analysis of science, exposing more aspects of its subjectivity, [and] its historical
complicity. This complicity has left the fingerprints of power by many hands for
many different reasons with a variety of effects. One of these influences involves
the establishment of an elitist, cult-of-the-scientific-expert effect that serves to
elevate the practice of science to a high priestly plain (p. 64).

Using my time in the Peace Corps to learn and interact with the “Other” while
critically analyzing sociohistorical notions, I was able to self-reflect and become more
conscious of my position as a White female. These past learning experiences have been interwoven into my consciousness and have shaped my work and research experiences in Cajamarca.

1.6.1 As Artist

The main theme that runs through my life is a love for art. As a young child, I was always creating, and throughout my elementary, middle and high school years, it was my passion. Studying business marketing as an undergrad was a turn in the road because I had always envisioned studying art. My father told me that I had to study business since art would not be profitable. I did as my father requested, but I still took as many art classes as time would permit. I ended up getting a minor in graphic design because it fit well with business marketing.

Following a three month tour around Europe after graduation, I moved to South Bend, IN to work as a marketing specialist focusing in public relations, advertising and graphic design. This was my chance to put my education to work while furthering my artistic skills as a designer and bolstering my confidence when speaking with clients, advertisers and sponsors. I enjoyed the position albeit a void persisted in my life. The Peace Corps became a way of filling that void; for following my urge to travel, experience and learn about the world. At the time, I still felt sheltered and had not lived up to my potential.

While going through the Peace Corps application process, they asked me many questions about my likes, dislikes, skills and concerns. I remember the first time the Chicago Peace Corps staff interviewed me. They asked me, “would you go to Africa?” I
said, “yes, but I would prefer to go to South or Central America to further my Spanish language skills.” They then asked me, “what type of position are you looking for?” I remarked, “wherever I can work with artists.” I continued telling the Peace Corps staff, as often as I could, that I wanted to be placed where I could work with artists. They ended up sending me to Peru and had two positions working with artists in the northern part of the country. Every interview thereafter I highlighted my artistic abilities, background in graphic design and advertising, business skills, my love and passion for art, as well as my enthusiasm of wanting to work with artists. To my delight, they placed me in Cajamarca working with two groups of artists. One group, La Collpa, was up the mountainside on the road to Yanacocha (discussed earlier), and the other, Keramic Makkas, was on the opposite side of the city in a small village named Mollepampa. Moreover, I was excited because I was going to work with weavers at La Collpa and potters at Keramic Makkas.

Arriving in Cajamarca, I remember being excited and nervous at the same time. It was an adventure of a lifetime that few have the chance to experience. The first time I went to both La Collpa and Keramic Makkas I was amazed by the artists’ talent. They were more skilled than any artists I had seen in my undergraduate studies, and they produced much of their work without having electricity or running water. These are not easy feats. For Keramic Makkas, the potter’s wheels were all manual. They built the wheel so that a piece of wood or pipe connected the top to the bottom. When they kicked the wheel at the bottom the round plate at the top would rotate so they could create their pieces. Moreso, the kilns were made from brick and mud, and to fire they had to collect wood to burn under it. As for La Collpa, not having water was a chore. Every time they
wanted to dye the hand spun yarn, they had to carry buckets of water to the workshop. Like Keramic Makkas, they also gathered firewood to burn under big bats of yarn and dye. They would cook it, let it cool and then hang the yarn to dry.

My position working with the artists of La Collpa and Keramic Makkas was overseen by a non-governmental organization (NGO) called Peru Poverty Reduction and Alleviation Project (Proyecto PRA). This agency received its money by way of Chemonics International from the U.S. Agency for International Development (USAID). I always wondered how Proyecto PRA was categorized as a NGO when ultimately it was receiving its money from the United States government. Throughout my two years in the Peace Corps, I ran across similar questions but never sought the answers.

Ultimately, my role and past experiences in art were why I received the position working with the artists of La Collpa and Keramic Makkas, so I decided to use these abilities to initiate my first project with them. I met with each group and asked them what types of things they could envision me doing for them. I then asked them what they needed. The response they gave me was “marketing,” and it is important to note that when asked today, they give the same response. Since the groups already had workshop names, with their consent, I decided to design logos for each of them to use as branding identification. For the first couple weeks, when I was not sitting and chatting with the

Photo 1: Amanda with artists in Mollepampa
artists, I was at Proyecto PRA’s office computer designing logos. I did sample mock-ups of ten different logos for each workshop, and then met with the artists to ask which were their favorites and if they had any suggestions or changes. Both groups agreed on one logo that they all liked. I was thrilled that I had finished my first project. From those two logos, came much more. Together, with the logos, using the same process, we made business cards, pamphlets, flyers, tags for merchandise and banners.

Shortly after designing the marketing materials, I had charlas (formal talks) with the artists about simple business concepts. With the artists, we calculated all the material costs, labor and other expenses that went into making their products. The idea behind this was to make sure the artists were pricing their products profitably. Come to find out, most of them were selling under cost. Many were not covering the cost of materials let alone the cost of their labor. After this examination, we correctly adjusted their prices and began traveling to other Peruvian cities so that the artists could gain experience talking with clients and selling their handcrafts.

The entire first year of Peace Corps, the artists and I traveled to festivals and fairs throughout Peru. We ended up in Lima for the national trade show. We spent many days in the U.S. Embassy and we sold to Peruvian boutiques. The artists were using their marketing materials and becoming familiar with discussing their products to customers. Additionally, we had many artisan fairs in Cajamarca. In retrospect, I began to learn a great deal about the artists’ art making processes and individual character. We all became close friends, and they slowly started trusting me as an individual who was honest and giving. I was a volunteer who was there to serve them. I never once asked anything of
them, and if I said I was going to do something, I did it. Letting them down was not an option.

After many successful sales for the artists, Proyecto PRA asked if I would be willing to oversee the creation of an association of artists and store in the center of Cajamarca. In my mind, this was a great opportunity for the artists, but would the artists like the idea? It was something worth mentioning. This project became the best and worst of my Peace Corps experience. The process was full of emotional tribulation, frustration, stress, delight and pride.

1.6.2 As Minority

Gringanta, a label placed on me in Cajamarca, not by my host family or the artists, but by those individuals who saw me on the street. It literally means huge, white woman. Comparing myself to the people of Peru who are short in stature, brown and dominated by men, I was an outcast. Knowing this, I continuously wondered if I was taken seriously. Even with the bond of friendship I had developed with the artists, I was uncertain about how they viewed me. I sensed that a majority of them were content with me and had grown to trust me even though I was an outsider, albeit a few were still concerned about my position as an outsider coming into the group and culture.

The initial meetings with the artists to discuss opening a store in the center of Cajamarca were plagued with uncertainty. Many of the artists were afraid to take risks. Many were schooled to fifth grade and stopped due to working for the family or lack of funds. I did my best to answer questions and explain the process. First we had to form an association of artists. This meant that they would work as a cooperative and they would
need a director. This stage was the hardest. Many were afraid to give their signature because of distrust, not necessarily of me but those others that would be in the association. It took months of meetings and explanations before we were able to go as a group to the notary to formally sign the papers and become an association. During the meetings, the group voted on a director, a name for the association – Colors and Creations, how things may or may not be split financially, and what products would be sold. Although most artists became members of the association, some opted out, and eventually put products in the store on consignment.

For me, the root of frustration stemmed from having to repeat myself over and over again. Looking back, I now realize that because of my identity the artists were reluctant to take me seriously as a White woman or outsider. I had arranged with Peace Corps to obtain initial funding through a grant that would cover all the furnishings for the store and the first three months of rent. I am not sure the artists believed that this would actually happen. Concerned they would have to financially give their own money – money they did not have, they did not want to sign. Overcoming this barrier was a new beginning for everyone involved. We ended up receiving the grant money, sought out spaces in the center of Cajamarca, signed a lease,
furnished the store and started working. The whole process took one year – the second year of my Peace Corps service.

1.6.3 As Volunteer

As a volunteer, I imagined it would be hard dealing with poverty, but I never knew how hard. In Cajamarca, the poor are not only those with the lowest incomes but also those who are deprived of basic human rights such as health, education and other aspects of human well-being (United Nations, 2008). Due to poverty, mothers are more likely to die in childbirth, children are more likely to be malnourished and receive less education, and women are more likely to face gender discrimination (United Nations, 2008). “For the poor more than others, incomes are likely to be adversely affected by conflict, natural disasters and economic fluctuations, as well as the recent increases in food prices and the increasingly visible effects of global warming” (United Nations, 2008, p. 5). Overall, poor people are caught in a vicious cycle, and in Cajamarca, poverty has ruled since Pizarro.

It was difficult living and working in Cajamarca being surrounded by extreme poverty and knowing that I was a middle class citizen of the United States. By no means did I consider myself rich in the U.S., but in Cajamarca, many viewed me as having money. I had more than most living in Cajamarca - except miners. Dealing with poverty everyday for two years was like a slap in the face. My consciousness was awakened and I realized that this was commonplace outside of the U.S. The United Nations estimates that 2.7 billion people in the world exist on less than $2 per day (United Nations Technical Report, 2000). According to the Ministry of Women and Social Development, in
Cajamarca, more than 77% of inhabitants live under the poverty level making roughly 
$53 per month, and 51% of inhabitants live in extreme poverty making $32 per month. 
Eighty-six percent of houses in Cajamarca are without water or electrical services, nearly 
two-thirds of all children in the first grade suffer from chronic malnutrition and 
infrastructure for transport is limited in the region (UNICEF, 1998; Bury, 2008). Putting 
these income statistics in layman’s terms, I note: 80% of Cajamarcans will make $636 per 
year which is less than the amount I made in one week when I worked in South Bend, IN 
as a Marketing Specialist.

The gap between the poor of Cajamarca and the wealthy people working and 
running Yanacocha has resulted in many political manifestations. These manifestations 
arise from both power dynamics and ecological devastation. The ecological devastation 
spans from whole mountain tops being cleared away to mercury spills and dead fish in 
the rivers. While living in Cajamarca, I was tear-gassed, and at another point, I had to 
remain inside my host family’s house for one week straight. The latter happened when 
Yanacocha was scheduled to exploit its Cerro Quilish deposits. The cerro (mountain) is 
the source of a watershed that serves Cajamarca farmers and provides drinking water to 
the rapidly growing population (Monning, 2005).

When living in poverty, people do desperate things. With increasing costs of 
living and wages going to outsiders, locals reverted to crime. Many partook in minor pick 
pocketing and street robberies which at times I was the target. However, these assaults do 
not compare to the white collar crime such as corruption, pay-offs and turning a blind eye 
to an array of injustices including environmental damage and child labor in the mines
(van de Berge, 2008). People in Cajamarca will say that before Yanacocha came, crime was low.

In Cajamarca, a person’s social status means they either have or do not have control over political, historical and/or economic issues. And, any one of these issues can be directly related to the continuing environmental dilemmas whereby those of a lower social status are feeling the repercussions. Many times locals and artists told me stories of dead fish in rivers and drinking water contamination. With the lack of political weight and money, these environmental issues ensued and health problems became abundant. Moreso, these problems drove many to alcoholism. Through the two years working with the artists, we regularly discussed how these problems affected them, and what could be done to alleviate them. The number one answer to making a better life was “selling their products and increasing incomes.” Sales would help them pay for necessities such as water and electricity, food, health care and education for their children. Self-sufficiency and sustainability were key to increasing their incomes and ameliorating the poor conditions.

Education is one of the most important elements to reducing poverty. As noted earlier, some artists had told me their studies ended at grade five. My service as a volunteer was to educate artists through teaching basic business concepts and English. In the end, through a collaborative process, the artists learned cost/benefit analysis, designing and implementing marketing schemes effectively using materials, exploring new product designs, and evaluating the quality of their own products. Moreover, they also collaborated with the international nonprofit, Aid to Artisans to send products to the
U.S.; hosted U.S. Embassy employees in their workshops; learned about computers, hardware, software and Internet applications; and how to develop product catalogs. When I returned to Cajamarca in 2008, I saw that they had continued to seek knowledge and education by taking classes in art and business at Senati, a local, technical school.

Much of the poverty and other problems that come with poverty are extreme in Cajamarca, but for the most part I saw happy people. People who enjoyed being with their families and friends and cared about one another. They are a people who may not be quick to trust, but they are generous and treat one another with the utmost respect. Cajamarca is not a bad place, and it has much to offer. There are majestic scenic landscapes, ancient ruins, good climate, Incan baths or hot springs, delicious dairy products and wonderful handcrafts. For the two years that I lived in Cajamarca, I relished the beauty, history and friendly people.

1.7 Entry into the Research Setting

The previous series of personal stories described my path as a service volunteer working with artists in Cajamarca and recognized entanglements with forms of racism, sexism and classism as well as sociohistorical, socioeconomic, sociopolitical and environmental challenges that persist in Cajamarca. My goal was to make my experiences and connections to the artists and the Cajamarcan community clear to the reader. From this point forward, I will discuss my role as a student and researcher working for equality and equity with the artists in Cajamarca.
1.7.1 As Student

Before I departed from Cajamarca in 2005 to begin graduate school at The Ohio State University, I had discussions with the artists about future collaborative projects. With the store Colors and Creations operating, the next logical step for members was to expand their markets. Together, we decided that in five years time we would collaborate to sell Cajamarcan artisan products in the U.S. Our plan was that they would produce crafts together as a cooperative, and I would sell them in the U.S. While receiving my Master’s degree, I worked towards this goal enrolling in classes to learn more about international development, sociology, languages, import/export laws and anthropology. Moreover, I began to deeply understand global social justice issues and studied social responsibility and Fair Trade. Fair Trade is important for artists and farmers worldwide. It is a movement toward equitable distribution of economic rewards for the producers’ labor. I was interested in learning more about this global movement for the artists in Cajamarca and my own edification.

To better understand consumers’ perceptions of Fair Trade and global social justice issues, I employed survey research for my Master’s thesis. The question for this study was: What are Mid-Ohioans perceptions of Fair Trade? Conducting survey research gave me a once in a lifetime opportunity to discuss Fair Trade with hundreds of people in and around the city of Columbus, OH. Through handing out and collecting everyday peoples’ answers to survey questions, I was able to develop invaluable conversations. I learned that people, regardless of class, gender or race, cared about the world and its people, though many times, felt powerless in affecting change. They felt it
was hard enough taking care of themselves and their families let alone people half way around the world. What I concluded was that people do not purchase Fair Trade goods given perceived price and inconvenience. People stated that they would purchase Fair Trade products if they were more conveniently located and were inexpensive. I have not forgotten this research and plan to use it in future developments.

The same summer I wrote my thesis I worked on a Fair Trade business plan with a friend receiving a Master’s in Business Administration in Monterrey, Mexico. The business plan outlined necessary steps to start up and implement a business working with artists in Oaxaca, Mexico. It included operations and logistics, financing and marketing. Working with this friend I learned an invaluable lesson about the many aspects of creating a business partnership with artists in another country (see Executive Summary in Appendix A).

1.7.2 As Researcher

The culmination of my life’s work and passion from being an artist, my undergrad studies and travels to volunteering in the Peace Corps, studying social theories, social responsibility and Fair Trade manifested into a doctoral research study. My entire life to date has shaped the design and implementation of this research project, one that relates to art, education, international development, social justice and ecological sustainability. In the summer of 2008, I took a trip back to Cajamarca, Peru to evaluate how far the artists had come, how Colors and Creations was doing and again ask the artists what they needed. The response had slightly changed from just simply selling products in the U.S. They now confided that they thought they would most benefit from a Web site where the
cooperative could sell products domestically and internationally. Previously, over email, I discussed the idea of developing a Web site with the artists, and speaking with them in person confirmed this was of interest to them. This was my entry into the research setting and having received Institutional Review Board (IRB) approval for my summer fieldwork, protocol number 2008B0153, I began collecting data.

The first weeks of the pilot study the artists and I coded, weighed, measured, described and priced every product in Colors and Creations to create a catalog for ordering purposes. I took photos and video of art making processes, products, and the artists. We discussed Fair Trade and its objectives, recent NGOs and exporters they worked with, and inquired about logistics and shipping at the post office. Further, I recorded data about my perceptions of their product’s market potential and their production capacity. Lastly, I video recorded short artist biographies that named and investigated each artist’s media and hometown (smaller village on the outskirts of Cajamarca), and then situated Cajamarca as a community. Video documentation included tourist areas and non-tourist areas, the markets, Plaza de Armas, food stuffs, cathedrals, and Santa Apolonia.

After departing Cajamarca, I went to Lima to visit four Fair Trade organizations that traded with artists across Peru. These agencies included Intercrafts/CIAP, Manos Amigas, Minka and Bridge of Hope/GRESP, none of which work in Cajamarca, but all of which acknowledged they would be willing to support the artists and I in our endeavors. Since the summer of 2008, the research had continuously evolved. The evolution had been productive although not painless. After returning from summer fieldwork and
rewriting my proposal based on the artists’ feedback, I chose my dissertation committee. The first committee meeting was somewhat disastrous. One committee member did not agree with the proposed work stating that “it’s not viable.” Working with this professor’s suggestions, I reworked my proposal and began my candidacy exam. The disagreement challenged me to work harder making the research study clearer and viable. Although this committee member is no longer on my dissertation committee, I learned a great deal from the altercation – and redoubled my efforts towards reaching my goals and not getting discouraged.

1.8 The Proposed Study & Conceptual Framework

This research follows my process of working collaboratively to create a Web site with artists in Cajamarca, Peru. Instead of simply studying or seeking to understand how poor, isolated, and marginalized artists perceive, experience and participate in social change efforts, this research works toward actually making social change happen and working toward creating more equitable trade operations for participants. The study problematizes the collaborative process as seen by the artists, a Web site designer and myself as well as comparing our perceptions of the collaborative process and considering past interventions by outsiders. Aligning with my colearning, collaborative process, I also problematize structures of power and authority: those relationships between consumer, producer, middle(wo)men, Web site designer and myself as researcher (Tuhiwai-Smith, 1999). Examining these relationships collectively so that assets and voices are considered by all sides, I seek to increase the possibilities of equitable power distributions for all involved (Hutzel, 2006).
Aside from gaining an understanding of participants responses, why study the collaborative process of creating an online responsible business entity? Simply put, as a society we might benefit from more collaboration that considers the voices of those rarely heard. My hope is that Fair Trade advocates, policy makers, business(wo)men, and nongovernmental organizations will use this study as a guide to future collaborative work with less privileged “others” (Tuhiwai-Smith, 1999) as equitable and sustainable practices created from the bottom up. My experience in academe has been mainly writing, but with this project, I wanted to act on social justice theories.

Writing through this process of action, my dissertation works toward changing economic circumstances and understanding of international collaboration involving artists. I want to use my research to collaboratively build a project that can continue after the research has terminated. This form of long term commitment follows Linda Tuhiwai-Smith’s decolonizing methodology. I will leverage the resources that the academy provides; connecting theory and practice by employing action research that works with artists, consumers and a Web site designer to create new social and economic possibilities and remake myself through the writing of this dissertation.

This research constitutes an example of how collaborative explorations can benefit participants involved in the researching process (Stringer, 2007), and serve the self-defined needs of those participants. To provide a compelling case, data was collected in Cajamarca, Peru and the United States. My conceptual framework revolves around critical theory literature from an array of disciplines.
Concepts of critical theory are presented in this study and are adapted to my participatory action research to confirm how power in social, cultural, economic and ecological contexts inform the ways in which people act in everyday situations (Collins, 1998; Kemmis, 2001; Habermas, 1981, 1987 & 1997; Tyson, 1999; Gramsci, 1971). Horkheimer (1931) broadly defined, critical theory “as a human activity that takes society as its object and that attempts to transcend the tensions between individual spontaneity and the work-process relationships on which society is based” (Macey, 2000). Critical theory will be discussed in detail in chapter two, the theoretical and Web background of the study.

The data methods this study employs include surveys and interviews (Bernard, 2006) as well as journaling (Mason, 2002), narration (Stringer, 2007) and participatory “make” sessions (Visser, Stappers, Lugt & Sanders, 2005). Following the principles of constructivism and critical theory, I build this dissertation on the insights and actions of artists, consumers and a Web designer as we collaborate and learn together while creating the Web site. Through this constructivist approach, I concurrently consider human perception and social experience, while interweaving hermeneutic discourse and writing toward a dialectic methodology (Guba & Lincoln 2004). My literature review, in chapter three, examines past and current literature addressing non-governmental organizations’ (NGOs) development efforts, exporters and small businesses, and PAR studies from Peru and beyond. Each of these bodies of literature informs my collaborative co-researching process in creating a Web site and understanding how a collaborative researching process has unfolded.
My research has worked collaboratively, consultatively and through a co-learning process while creating a Web site one focally concerned with the voices of the collaborating participants. I sought to discover what artists in Peru could teach the larger population, in and out of Peru, about their traditional designs, art making processes, products, culture and communities. I also considered what participants did and did not want to share about themselves. I hoped that by recounting this process, my participants’ social understanding of Peru, Internet technologies and (inter)national trade, and our collaborative work together, would help readers appreciate the process. This research and product/network development was of interest to me because it helped reshape my vision of working with indigenous artists and adopting my skills, experiences, and education in working toward a larger social ideal. Lastly, I sought to (re)discover how this process compared with past interventions and working relationships involving the artists of Cajamarca, Peru. In short, I explored how collaborating with artists to create a Web site differed from how other NGOs have worked with these populations; and sought researching impacts that were more productive and less exploitative.

1.9 Intended Outcome

The overarching intended outcome of this research has been to transform lives through a sharing of assets and knowledge (Herr & Anderson, 2005) and to determine how this process impacts participants differently than past experiences of working with outsiders. My story is one of an investigator considering how indigenous artists in Cajamarca work collaboratively with me as a researcher in building a Web site from the bottom-up using participatory action research, (Stringer, 2007; Herr & Anderson, 2005)
participatory design and co-creation (Visser, Stappers, Lugt & Sanders, 2005). The story also encompasses collaboration between a researcher and a Web site designer working with fair trade advocates, art educators and Peruvian consumers. This coming together of participants and multiple sets of research goals distinguishes this research from other studies. Understanding the collaborative process hopefully can inform ongoing discourses on the effectiveness of international policies, business practices/processes, academic research and call attention to the (in)appropriateness of (inter)national laws and regulations that define the relationships between artifact distributors, consumers and artists.

My hope is that all participants are served by the work being undertaken for this doctoral research. The intended outcomes defined by the artists were to produce a Web site where collaborating artists could sell their products and educate consumers. For me this has been a learning experience where Web site design and Internet technologies have become better understood and a new experience working collaboratively with co-researchers. I intended for, Lisa Fousek, as an undergraduate Visual Communications and Design student to learn about another culture, experience something new, gain a better understanding of decolonizing research methods, and construct this Web site as part of her requirements for graduation. My scholarly aim with this research is to obtain rich, valuable data for my dissertation, future publications and conference material, but preeminently to serve the artists with whom I work.

This research seeks to contribute to the ongoing investigation of international practices and policies that work towards development and sustainability in developing
nations. This study seeks answers to how the collaborative researching process might be beneficial for both researchers and previously marginalized groups in developing their potentialities in their countries, and aiding in the development of equitable, (inter)national relationships based on dialogue, transparency and respect. The spread of such collaborative practices are important, given that “despite evolution as a global society, and the trillions of dollars in aid and loans expended over recent decades, 1.3 billion people – one-fifth of the world’s population – still live on less than $1 a day” (Ericson, 2006, p. 3). The development of more direct and fair trade commerce is more equitable for those who are traditionally bypassed (Ericson 2006). The collaborative experience informs my motivation to develop better business practices and encourage indigenous artists to take advantage of (inter)national trade and human service policies. Likewise, the research could be of value to many non-profits, nongovernmental organizations, and Fair Trade organizations working toward socially responsible change and encouragement of equitable cultural diplomacy (See chapter seven, Conclusions).

In summary, issues surrounding a redress of social injustice through education, art, technology, development and business is interwoven throughout this research. This merging of subjects and discourses presents an opportunity for me as an art education researcher to learn about the ways in which international cross-cultural collaboration in art management can work towards combating social injustices.

1.10 Chapter Summaries

In chapter two, I first define both participatory action research (PAR) and critical theories, explaining why PAR and critical theories work well together to set the stage for
this study. Then, I describe and discuss the competitive Web site analysis that I conducted before doing fieldwork in Cajamarca. The chapter serves as a precursor to understanding different types of web sites, design and usability. My main focus was to analyze existing Fair Trade and craft Web sites to better understand the advantages and disadvantages, pros and cons of such Web sites in the United States and Peru. After searching and scanning exemplary Fair Trade and craft Web sites, I identify the top three Web sites of 71 sites found based on metrics I explain in the chapter. Lastly, I discuss these top three Web sites seeking to discover why these sites are better than other sites. This information was used when creating participatory sessions for the fieldwork in Cajamarca.

In chapter three, readers are presented with background material on non-governmental organizations, Peruvian exporters, small business and Fair Trade activity in Peru. A section of this chapter discusses international Fair Trade organizations and their focus on Peruvian handcrafts as well as Peruvian Fair Trade organizations located in Lima, Peru. I describe other development efforts and strategies with indigenous artists outside Peru in the countries of Bolivia, Nepal and Guatemala. Additionally, I discuss participatory action research studies in international development and Peru.

In chapter four, I set out my research methodology, beginning by first providing the reader with the objective of the study, and then discussing the research design and data collection process, including the research site, sampling strategy, fieldwork in Cajamarca, collaboration with Lisa Fousek, the Visual Communications and Design undergraduate student, and gathering Web site user feedback. I discuss the reliability and validity of my research, describe my approach to documenting narrative data collection,
co-participatory sessions, survey conduct and interviews and recount my process of going through the IRB exemption application authorization (See Appendix S). Lastly, I provide an explication of my analytic framework and approach to analyzing the data collected.

In chapters five and six, I analyze the research data, describing and narrating my interpretation of the participatory sessions with artists in Cajamarca, interaction with Web site users, my collaboration with Lisa Fousek, Visual Communications and Design (VCD) student, and creation of the Colors and Creations Web site. I first introduce readers to the artists and set the scene for the research in Cajamarca. I then take the reader through each session, providing quotes from the artists and Lisa as well as my reflections on the process. The emerging narrative includes artists’ stories and accounts, description of obstacles to the process, a discussion of feedback given by Web site users, and an analysis of my collaboration with Lisa. Moreover, I compare and contrast survey findings with the session data and the literature in chapter three. By cross reading these data sources, I seek to gain an understanding of these themes emerging from the testimonies of artists and situating these themes with the interviews and surveys. I seek to establish a sense of positive collaboration among artists and the artists with the researcher. I consider this process a useful guide for undertaking a socially, culturally and economically sustainable development initiative.

In chapter seven, I review the problem set forth in this dissertation and discuss my finding’s implications, conclusions and recommendations for future research. I will reflexively discuss the research process and projections, and then wrap up with
concluding remarks about creating a Web site with artists in Cajamarca, Peru, leaving the project on a hopeful note by suggesting how collaborative, grass-roots development can serve a developing world and empower all involved participants.
CHAPTER 2

THEORETICAL & WEB BACKGROUND OF THE STUDY

2.1 Introduction

In order to assess the collaborative experience of developing a Web site with artists in Peru, it is crucial to first have a clear understanding of this study’s use of critical theory and openly ideological research practices and how these are connected to participatory action research (PAR). One aim of this chapter is to facilitate the reader’s understanding of why critical theories and PAR are important to this study. Additionally, the background of this study includes an analysis of Web technologies and Web site design, usability and content. The second aim of this chapter is to discuss my preparatory research on Web sites before conducting fieldwork in Peru.

Part 1

2.2 An Introduction to Critical Theory

I am using the term critical theory quite loosely to describe a range of conceptual frameworks designed to challenge and destabilize given knowledge with the goal of developing consciousness of social injustices and promoting emancipatory values such as
equity, social welfare, social and redistributive justice, mutuality and political liberty (Thomas, 2009; Hammersley, 2005; Macey, 2000). In other words, critical theory takes a critical view of existing power dynamics operating in society and reconsiders them through different lenses (Macey, 2000). Critical theory looks at what is normally taken for granted and promotes the development of a free and self-determining society (Macey, 2000). Raymond Geuss (1981) describes critical theory as “a theory that provides a guide for human action, is inherently emancipatory, has a cognitive content and, unlike a scientific theory, is self-conscious, self-critical and non-objectifying” (pp. 1 & 2).

I positioned myself as a critical researcher, and as such, I felt an ethical responsibility to assess my own values, beliefs, and prejudices. These responsibilities could and did influence various aspects of the research process in myriad ways (Thomas, 2009), from inception and design to synthesis, analysis and dissemination. More notably, as a critical researcher, I sought to be respectful and serve the participants and those involved in the process. Veronica Thomas (2009) explains the importance of critical theory research by stating,

Critical research methodologies foreground important issues that have ethical implications for working with diverse groups, such as privileging subjectivity; attending to the importance of race, ethnicity, gender, class, and other often dismissed factors as central elements of individuals’ lived experiences and realities; avoiding exploitation of research subjects and objects of knowledge; and empowering the disenfranchised through social research (p. 62).

This research is grounded in critical theories as pertaining to real life situations, human actions and social elements. Critical theories used in this research are indebted to
Marx and expanded to critical race theory, feminist theory, post-colonial theory and poststructuralism. These theories constitute my ideological framework for systematically investigating problems in real-life context and one reflecting a deep respect for relationships and humanity (Thomas, 2009; Hutzel, 2006).

As a critical researcher, I understood that many scholars did not agree with the political or ethical underpinnings of critical theories and rather focus on cognitive terms. Hammersley (2005) discusses critical research in its currently influential hybrid form, as combining skepticism with a commitment to the ideal of equality. Additionally, he suggests that the effect of postmodernism is to encourage unfettered criticism of the sociopolitical ‘status quo’ as involving social justice, and especially of the ideas deemed to ‘rationalize’ this. Hammersley does not agree with research being used for political, ethical or activist means. Moreso, he states, “research ought not be directed toward political goals…its only immediate purpose should be the production of knowledge” (p. 180). Although research is a vehicle to produce knowledge, I maintain it can not help but be used to take a political stance, and in this light, my work is activist in its aims.

For many years, research has rendered individuals who were not members of the dominant group (i.e. white males), at best, as invisible and nonexistent for the purposes of understanding and describing human behavior (Brown, 1995). Historically, when certain ethnicities or women were studied, they were often seen as deviant from the norm (Thomas, 2009). Critical theory, as a form of oppositional scholarship, challenges the experiences of white males as the normative standard and grounds its conceptual framework in the experiences of the “other” and their real-life context (Thomas, 2009).
In designing this research, I wondered how ethical challenges might be addressed that are often times overlooked. How one goes about understanding human behaviors, motivations and attitudes of diverse populations without assuming a political stance. I maintain that it is valuable to consider those voices that are far too often unheard. Critical theories allow for investigators to understand these silences. Ultimately, the goal of this research was to create change for the artists in Cajamarca, Peru using ethical research practices that recognized and augmented those voices not always heard. Moreover, the research aimed to create knowledge by learning about the collaborative process of working with indigenous artists, art educators, Fair Trade advocates and a Web site designer. For these reasons, I believed the best lens to conduct more valid and ethical research was through critical theory as a critical researcher using action research methods.

This study’s framework is grounded in critical theories and uses participatory action research to guide me in ethically conducting research in marginalized communities. Moreover, the framework offers strategies that facilitate, rather than limit this form of social justice research. I planned to produce knowledge by working “with” people, honoring them as participants in the study and seeking to better understand their behaviors, actions, motivations and attitudes and my own. I believed this form of research was essential in attending to those voices rarely heard. Some academics may consider this biased research, but one might also argue that all research is ideologically invested in some form or fashion (Ladkin, 2007). Through self conscious critical examinations of critical theories and participatory action research, I positioned myself as one in search of
knowledge and committed to social change that benefited the self determined interests of co-researching participants.

2.3 Philosophical and Theoretical Roots of Critical Theories

The historical roots of critical theory have grown from Western European Marxist tradition (Tyson, 1999; Brookfield, 2005; Thomas, 2009; Hammersley, 2005; Macey, 2000; Bronner, 2002; Snedeker, 2004; Pensky, 2005; and Linklater, 2007). The philosophy of Karl Marx (1818-1883) encouraged philosophers and researchers to not only seek to interpret social realities but also aim to make positive social change.

Marxists had developed and sought to transcend the idea that the understanding of the world is distorted or biased by social factors (Hammersley, 2005). Drawing on Hegel, Marx saw all ideas as products of social production, and from this, critical readings of society started to be seen as informing understandings of ideological underpinnings of social/economic relations. Marx recognized and critiqued existing ideologies regarding inequitable distributions of power and wealth across society. Drawing from Marx, in his well known paper *Traditional and Critical Theory*, Max Horkheimer (1937) describes critical theory as,

A human activity that takes society itself as its object; its objective is to transcend the tensions between individual purposefulness and spontaneity, and the work-process relationships upon which society is founded. Until such time as those tensions are resolved, human beings will be in conflict with themselves, or in a state of alienation (p. 188).

From the 1930s through the 1960s, critical theory was on the cutting edge of social theory, distinguishing itself from positivist theories arguing that these theories
perpetuated existing social relations and obstructed social change (Thomas, 2009).

Critical theory called for an alternate approach to mechanistic materialism, economic determinism and ahistorical forms of interpretation; instead detecting existing social problems within these positivist notions (Bronner, 2002; Thomas, 2009). It promoted social transformation and represented an ambitious attempt to understand modern society through an interdisciplinary approach, integrating “philosophy, political economy, history, psychoanalysis, sociology and cultural theory” (Thomas, 2009, p. 55).

Critical theorists of the Frankfurt Institute for Social Research (e.g. Horkheimer, Lowenthal, Adorno, Fromm, Marcuse, and Benjamin) considered themselves revisionists, revolutionists and revolutionaries who sought to both understand society and make it more rational and just (Thomas, 2009). During the early days of critical theory, discussions generally revolved around political and class struggles while racism, sexism and queer studies were not meaningfully addressed.

In the late 1960s and early 1970s, Jürgen Habermas redefined critical theory in a way that separated it from the Frankfurt School and Marxism. In Habermas’s *On the Logic of the Social Sciences* (1967) and *Knowledge and Human Interests* (1968), his epistemological investigations involved critical knowledge as knowledge that enabled human beings to emancipate themselves from various forms of domination through self-reflection. Further, his work embraced psychoanalysis as the paradigm of critical knowledge (MacKendrick, 2008; Thomas, 2009; Bronner, 2002). This new perspective “exposed an opportunity to question the premise that our knowledge of, and interaction with, the ‘natural world’ is necessarily oriented towards emancipation from its constraints..."
via the technical control of its scientifically objectified processes” (Douglas, 2004, p. 155). Habermas’s perspective vastly expanded the scope of critical theory within the social sciences.

As critical theory evolved in the United States, it was not tied to a single discipline rather drawing ideas from various academic disciplines. Many contemporary critical theorists argue that this multi-discipline form of social inquiry takes a different perspective with many methods and aims (Thomas, 2009). Hence, critical perspectives are viewed as explanatory and normative or empirical descriptions of the social context and as practical proposals for change (Freundlieb, Hudson & Rundell, 2004; Thomas, 2009). A consistency has been maintained with this dual perspective by critical theorists in their debates about social scientific knowledge (Thomas, 2009). Knowing that critical theory illuminates how traditional scientific research has focused on the instrumental values of control and domination, I aimed to use it to investigate the opposite. I planned to embrace emancipatory values of justice outlined by Jürgen Habermas (1967 & 1968) and worked to support mutuality and autonomy with the artists in Cajamarca, Peru.

2.4 A Participatory Action Research Introduction

What is participatory action research (PAR)? Ernest T. Stringer (2007) defines PAR as a,

Systematic approach to investigation that enables people to find effective solutions to problems they confront in their everyday lives. Unlike traditional experimental/scientific research that looks for generalizable explanations that might be applied to all contexts, action research focuses on specific situations and localized solutions (p. 1).
PAR constitutes a methodology that researchers, organizations, and communities can follow in order to better understand and increase effectiveness of the work in which they are engaged in and in working to create social change. PAR is a methodology that not only focuses on the quest for knowledge, but is characterized as a “transformation of individual attitudes and values, personality and culture, an altruistic process” (Fals Borda, 2001, p. 32).

Williams & Brydon-Miller (2004) further explain that PAR attends to issues of power and representation. They note that PAR addresses the tensions that exist when members of the dominant culture work to empower those outside of the culture in representing themselves and defining their own agendas and needs. McIntyre (2008) understands action research as having three important characteristics; 1) the active participation of researchers and participants in the co-construction of knowledge, 2) the promotion of self- and critical awareness that leads to individual, collective, and/or social change, and 3) the building of alliances between researchers and participants in the planning, implementation, and dissemination of the research process (p. ix). Hence, with action research, the researcher/facilitator relinquishes much control and domination in turn engaging participants in emancipatory values, self-determining processes and self-empowerment. Participatory action research performs critical theory in representing, enacting and executing its philosophy and putting words to action.

PAR methodology generates local knowledge which is continually fed back into the setting of the case study so that participants are more readily able to identify and act on social policies and practices (Herr & Anderson, 2005; Stringer, 2007). Like Paulo
Freire (1970) who viewed thematic research as a highly inductive process in which research is seen as a form of social action, I planned to frame my research in a collaborative fashion where issues of vital importance to the artists were identified and used as a basis for educational instruction that might help the artists engage in social critique, social action (Herr & Anderson, 2005) and sustain a more dialogic, hermeneutic approach that was “democratic, empowering and humanizing” (Stringer, 1999, p. 9).

2.5 Philosophical and Theoretical Roots of Participatory Action Research

PAR studies span many disciplines and decades, from education, social work, psychology, anthropology and sociology to international studies, and it was used as a tool in these disciplines in resolving social problems (Stringer, 1999). Its inception dates back to the 1940s with the work of Kurt Lewin who expressed ideas from the existential philosopher Jose Ortega y Gasset (1883-1955). Lewin focused on group dynamics and the self-introspection of people examining their realities in order to reorganize their reality to improve the human condition they experience (McTaggart, 1991; Peet, 1999).

Today, PAR functions as a response to both pragmatic and philosophical pressures, and is more broadly understood as disciplined inquiry that seeks to engage participants in improving their quality of life (Calhoun, 1993). McIntyre (2008) suggests that practitioners of PAR engage in a variety of research projects and contexts, using a wide range of research practices that are related to an equally wide range of political ideologies. PAR developed out of a need from researchers who were struggling to obtain knowledge “enriched through direct involvement, intervention or insertion in processes of social action” (Fals Borda, 2001, p. 29). Moreso, researchers sought a resolution of
tension – between researcher and those researched - through mutual respect and appreciation among participants, and also between humans and nature, in order to arrive at a subject/subject horizontal relationship (Fals Borda, 2001).

2.6 Critical Theories: Addressing Dimensions of Oppression

Early generations of critical theorists have been criticized for their failure to deliver emancipation for oppressed groups (Ellsworth, 1989) and for their denial of perpetuating marginalization and oppression through their own research practices (Tuhiwai-Smith, 1999). Today, proponents of critical theory challenge the taken-for-granted hierarchy of the status quo and look to find more equitable alternatives to existing social conditions for research participants. In this respect, I sought to conduct more just and inclusive research through addressing power interests and studying how research could be used to challenge (instead of support) the status quo (Thomas, 2009; Freire, 1985, 1973 & 1970). To do this, I employed critical theory as informing discourses of emancipation and liberation, and used action research as a methodological tool that had ethical underpinnings and sought to avoid marginalizing and oppressing participants.

2.6.1 Applying Marxist Theories in Action

Knowing and thinking about how Marxism relates to the artists in this research, I have attempted to keep critical theory tenets in mind while living and working in Cajamarca for two plus years. Now, I better understand Marxist theories and characterizations of class and power struggles between the rich and poor, having witnessed these struggles first hand. Acting on what could be seen as Marxist critiques, the artists of Cajamarca, Peru perform their interest in creating a Web site to sell their
products and educate consumers thus disrupting the power dynamics created by NGOs and commercial importers’ suppression of sales prices. The Marxist critique attests to why this research is important, and how it could create change for participating artists.

In Cajamarca, exploitation is most pronounced in the mining industry which creates economic inequalities between mine owners and workers. This imbalance retains power and control by a handful of citizens while the majority is powerless, often voiceless and oppressed (Monning, 2005). Using PAR to create a Web site where artists have control over the design, use and implementation, this research seeks to restore self-determination and a sense of power, pride and self-worth. Through full implementation of the Web business researched in this dissertation, Peruvian craft persons of Cajamarca may have opportunities to increase their incomes and compete within competitive market forces in Peru and beyond.

By working with artists in co-creating the Web site (Sanders, 2002) and engaging a Web site designer, artists demonstrate their sense of ownership. This was essential since once the research is complete, they will be the sole owners of the Web site. This ownership hopefully can sustain the artists’ agentic voice and control over their lives and incomes. Moreso, I hope that the Web site serves them and offers opportunities for them to combat exploitation and alienation as they make their own decisions. This research sought to diminish any sense of alienation as artists controlled their production and consumer connection to their products. Ultimately, as the artists claimed self-determination, control and ownership, they will hopefully begin to increase their incomes.
2.6.2 Critical Race Theory

Critical race theory explicitly centers on social inequities arising from institutional racism, sexism and often times classism (Tyson, 1999). Critical race approaches “seek to better understand the life experiences of marginalized people and challenges researchers to examine their own values and ethical responsibilities for the facilitation of social change” (Thomas, 2009, p. 57). Solorzano (1997) described critical race theory as a framework or set of basic perspectives, methods and pedagogy that seeks to identify, analyze and transform those structural and cultural prejudices of society that maintain the subordination and marginalization of people of color. Solorzano (1997) has also identified five practices of critical race theory that inform race talk, research, pedagogy, curriculum and policy: 1) the intercentricity of race and racism, 2) the challenge of dominant ideology, 3) the commitment to social justice, 4) the centrality of experiential knowledge, and 5) the utilization of interdisciplinary approaches. I was mindful of all five tenets and strove to incorporate them into my research. There are many denominations of critical race theory, including, Asian critical race theory, tribal critical race theory, black feminist thought, white critical race theory and Latino/a critical race theory (Yosso, 2005).

As a Caucasian, female researcher, I have sought to be aware of how I employ critical race theory tenets, seeking to create sound, ethical research. Because I worked with darker skinned artists who lived at a lower socioeconomic status, it was important
that the research socially and ethically addressed unequal relations of power and advocate social justice, challenging the dominant hegemonic paradigms from which I emerged. Critical race theory works toward exposing prevailing oppressive social power structures and aims to emancipate and empower disenfranchised people (Brooke, 2002; Hirschleim & Klein, 1994), opening up new spaces for decolonized knowledge production.

Using PAR to work “with” Peruvian artists, I have attempted to facilitate open dialogue where “democratic, empowering and humanizing” objectives are forefronted (Stringer, 1999, p. 9). Within this open dialogue, participating artists have power over their design, use and implementation of the Web site. The Web site aims to facilitate sharing of experiences, traditions and lives through Peruvian artists’ storytelling and images. By engaging the artists, I have sought to more deeply understand their life experiences and have shared mine throughout this co-learning process. This co-researching process ensured that artists were not only sharing insights about themselves, but also learning about Web site design and usability. In short, we worked toward an equitable exchange.

2.6.3 Feminist Theory

First-generation critical theorists were weak in their analyses of patriarchy and forms of female alienation, but since then an array of feminist epistemologies have emerged (Brookfield, 2005). For example, Marxist theory was inattentive to class struggles of women assuming unpaid/alienated work (Wolff, 2002). Many feminists focus on gendering broad concepts of “democracy, civil society, autonomy, community, obligation and care” (Brookfield, 2005, p. 312). Others like bell hooks (1989, 1995,
2000a, 2000b) link feminist performances with other forms of oppression, particularly those of race and class. In hooks’s (1989), *Talking Back: Thinking Feminist, Thinking Black*, she discusses her interest in the struggle of oppressed groups in recovering their collective voice, a voice “embodying collective reality past and present, family and community” (p. 31). This voice is important for women in developing nations who can speak to the compounded challenges particular to women of color. Looking at racial minorities and gender together provides insight into particular structures of social inequity. Not all women share universal characteristics or suffer from the same set of oppressions, therefore women of color may be united in raising their voices of experience (Incite! Women of Color Against Violence, 2007).

Women of Latin American are working against racism, sexism and classism which put them in a more disadvantaged position than others. However, when these women do find work and are able to generate income, unlike men, they apply a greater portion of it towards their family’s well-being, providing food, health care, education, clothing and a safe place to live (Lutheran World Relief, 2009). Women around the world account for 70% of the 1.3 billion people making less than $1 per day (Cagatay, 2001). Moreover, women work longer hours for less pay and in worse jobs than men in every country in the world (Forastieri, 2000).

The artist groups in Cajamarca, Peru, where this study takes place, were comprised of 50% women workers. It is important to recognize that of all the artists I worked with, these women had the most complex set of extenuating circumstances. Being darker skinned, poor and a woman means being at a lower socioeconomic level.
Handcrafts provide the women of Cajamarca a way to make an income and provide for their children, but their works’ pricing has historically been kept artificially low. I sought to include these women’s voices in the building of the Web site because they are the most marginalized and because the income generated by them as women would be more equitably dispersed to their children and families. Their work is more valuable than the prices they are currently charging. These women needed a forum in which to be heard, and by using the PAR methodology, an open dialogue ensured participants saw themselves as integral to the research process as me.

Working towards Fair Trade certification, I have encouraged cooperating crafts people to advocate for women’s equality, and this has been an important standpoint in setting up the Web site with artists. The Fair Trade movement grew from women like Edna Ruth Byler, a volunteer for Mennonite Central Committee who started the Fair Trade movement in 1946 (www.tenthousandvillages.com/php/about.us/), and the movement is still being driven by women today. A local embodiment of such leaders is provided by Connie DeJong, Executive Director of Global Gallery, a Columbus, OH-based, non-profit, Fair Trade organization and an alum of the Art Education program at the Ohio State University (2009). Predominantly workers in Fair Trade are women, those who run retail shops, manage and volunteer.

Employing Fair Trade standards and advocating for equitable distributions of wealth and power for women artists, I hope this research helps improve the conditions of women artists and helps alleviate their oppression, marginalization and subordination.
Not only do I value justice, human rights and ethical practices, but I value empathy, nurturance, and caring for people (Brabeck & Brabeck, 2009).

2.6.4 Post-Colonial Theory & Poststructuralism

A quarter of a century ago Gayatri Spivak asked, “Can the subaltern speak” (Spivak, 1985, p. 242)? Speaking of the “subaltern,” Spivak addresses the marginalized and oppressed subject; members of Antonio Gramsci’s (1971) “subaltern classes” and those of presumed “inferior rank” (pp. 52-53). She further asks, “Can we touch the consciousness of the people, even as we investigate their politics? With what voice-consciousness can the subaltern speak?” (Spivak, 1988, p. 285). As a researcher/investigator, I have asked myself how I can avoid the risk of presenting myself as an authoritative representative of the subaltern. I am not equipped to represent the subaltern classes, but with them I hope to address their marginalized place in history. Leela Gandhi (1998) discusses post-colonial theory as a response to these questions through a resounding voice of resistance and self-determination.

Edward Said’s (1978) Orientalism is commonly regarded as the principal catalyst and reference point for postcolonial theory. Much of Said’s work, including Orientalism, draws upon a variety of poststructural ideals and theorists including Foucault (1972, 1977) and Derrida (1974). Foucault’s analyses of power are integral to understanding the structural underpinnings of postcolonial theory. In one passage, Foucault states,

Power is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing or exercising this power. They are not only its inert or consenting target; they are also the elements of its articulation. In other words,
individuals are like vehicles of power, not its points of application (Foucault, 1980, p. 98).

According to Foucault, there is no outside to power – it is always, already everywhere (Gandhi, 1998). Like Foucault and Derrida, many have earlier critiqued Western civilization for its arrogance of power (Fulbright, 1966). In pursuing these critiques, postcolonialism has inherited a specific understanding of Western domination as the “symptom of an unwholesome alliance between power and knowledge” (Gandhi, 1998, p. 25). Thus,

In a shift from the predominantly economic paradigms of Marxist thought, postcolonialism has learnt – through its poststructuralist parentage – to diagnose the material effects and implications of colonialism as an epistemological malaise at the heart of Western rationality (Gandhi, 1998, pp. 25-26).

Although there remains a debate between Marxist humanists, poststructuralists and postmodern post-humanists, in regard to postcolonial cultural diversity and process, postcolonialism has come a long way (Gandhi, 1998).

Today, postcolonialism like the Declaration on the Rights of Indigenous Peoples by the United Nations (2007) recognizes that indigenous peoples have been deprived of human rights and fundamental freedoms during periods of widespread colonization. Colonization prevented indigenous peoples “from exercising, in particular, their land claims, sanctity of religious beliefs and practices, and right to development in accordance with their own needs and interests” (p. 2). The Declaration contains 45 articles acknowledging critical issues for indigenous peoples, including the right to identity, to
name themselves, to self-determination and the maintenance of their own traditions and languages, and to their own intellectual and cultural property (Cram, 2009).

For centuries, the indigenous have been constructed through a colonial worldview, and postcolonizing theories replaces such worldviews with claims, rights and voices of the indigenous. Ngahuia Te Awekotuku (1991) describes this worldview as “many decades – even centuries – of thoughtless, exploitive, mercenary academic objectification” (p. 12). Further, Ward Churchill (1996) suggests that the process of colonization rests on the dehumanization of indigenous peoples and the belief that their rights are lesser than those of the newcomers. This process incorporates a mix of bad science, cultural arrogance, an imposition of technological “superiority” and political power (Ballengee-Morris, 2000; Tuhiwai-Smith, 1999).

Working within an indigenous community in Cajamarca, Peru, I have sought to employ postcolonizing theories and methods that recognize indigenous values and self-determined representations as guardians of their heritage and producers of knowledge (Cram, 2009; Ballengee-Morris, 2000). I aimed to incorporate Tuhiwai-Smith’s (1999) code of conduct which incorporates seven practices to guide behavior when conducting research. These are: 1) a respect for people, 2) present yourself to people face to face, 3) look, listen then speak, 4) share and host people, be generous, 5) be cautious, 6) do not trample over the mana of people, and 7) do not flaunt your knowledge (p. 120).

Postcolonial theory is closely aligned with critical theory given its critique of class, but it moves beyond theory to resistance and struggle for emancipation. Critical theory aims to “localize” emancipatory goals (Tuhiwai-Smith, 1999). By researching
with the artists in Cajamarca, I tried to position myself so that the artists took ownership and control over equity in the project. I considered participatory action research the most effective means of creating an environment where artists could claim such powers. This methodology set the stage for performances of democracy, self-determination and emancipatory action. In the end, I hoped that “everyone who was connected with the research project was enriched, empowered, enlightened and glad to have been a part of it” (Mead, 2003, p. 318).

2.7 A Place for Critical Theory in PAR

Kemmis (2009) might categorize this research as critical or emancipatory action research instead of technical or practical. This research aimed to develop critical and self-critical understandings of the project – “which is to say, an understanding of the way both particular people and particular settings were (re)shaped discursively, culturally, socially and historically” (Kemmis, 2009, p. 92). I sought not to do the enlightening and empowering for participants, but for them to enlighten and empower themselves on their own terms (Kemmis, 2009).

How does critical theory connect with participatory action research? Reason and Bradbury (2001) suggest, “Theory is used to bring more order to a complex phenomenon, with a goal of parsimonious description so that it is also of use to the community of inquiry” (p. 451). For them using an interpretation theory is more reasonable than others. This may be a theory that enables us to (re)see the world, or see through taken-for-guaranteed conceptual categories that are oppressive or no longer helpful (Reason and Bradbury, 2001). According to Gustavsen (2001), “The link is a discursive one where
ideas, notions, and elements from the theory can be considered in the development of practice but with no claims to being automatically applicable” (p. 18). This is where critical theory makes its connection with action research. While critical theory challenges the status quo and destabilizes established knowledge with the goal of raising awareness of social conditions, participatory action research uses this theory to enable people to find effective solutions to problems they confront in their everyday lives.

It is not that a theory is wrong or right, but “that it focuses on particular aspects of the situation and interprets them in particular ways” (Stringer, 2007, p. 188). Stringer (2007) notes that these interpretations may be based on colonialism, gender domination, racial politics, power relationships, personality, socially learned behavior or prejudice. This research synthesizes a mix of theories that fall under the overarching critical theory paradigm to describe and explain power, racism, sexism, classism and colonialism within a community in Peru where a group of indigenous artists live. The underlying theories of this research including Marxism, critical race theory, feminist theory, postcolonialism and poststructuralism lay the framework for the PAR methodology and the topic. The major concern of critical theory is that less powerful groups have a voice in the procedures and practice of the research. Through the democratic, discursiveness of PAR, participants’ voices could be heard.

2.8 Why Not Another Methodology?

Not all research methodologies allow for the research process to benefit the local group or community being studied. This research was initiated by a discussion between me and a group of Cajamarcan artists, in 2008, who articulated a need for the expansion
of their market base through the creation of a Web site. The strongest and most beneficial avenue to create this Web site was through PAR grounded in critical theory. Critical theories coupled with the PAR methodology seemed the most ethical, transparent, accountable, and sound means to producing something beneficial as well as empowering and emancipating to participants (Tuhiwai-Smith, 1999).

Other research methodologies that are consistent with the critical theory paradigm of ethical research are community-based research, some forms of qualitative research, feminist research, practitioner research, action science, self-study, participatory rural appraisal and teacher research (Herr & Anderson, 2005). I have chosen PAR due to its participatory framework and beneficial outcomes for not only myself but moreso for participants. Instead of hypotheses-based research where one accepts or rejects their research statement or question, I sought to understand the process and nature of related events – how and why things happen the way they do (Stringer, 2007). Additionally, through PAR, participants were knowingly engaged in seeking to develop understandings and solutions which was unlike other research processes and methodologies. No other methodology incorporates all the aspects of PAR from meshing well with critical theory to engaging participants and working “with” instead of “on.”

Part 2

2.9 Web site Design and Usability

No matter how extensive the literature on Web site design and usability many will agree that the most important aspect is “simplicity” (Nielsen, 2000; Nielsen & Loranger, 2006; Krug, 2006). Nielsen (2000) remarks, “relish simplicity, and focus on the users’
goals rather than glitzy design” (p. 5). Steve Krug (2006) believes that a Web site should not make him think. He “should be able to ‘get it’ – what it is and how to use it – without expending any effort thinking about it” (p. 11). Overall, the first rule of thumb about Web site design and usability is that it should be self-evident, obvious and self-explanatory. Between the “art and engineering” (Nielsen, 2000) of a Web site, the engineering comes first and the art second.

Cunliffe (2000) discusses the necessity for understanding both “user needs” and “information provider needs” (p. 299). A successful Web site will be user centered, catering to user needs, tasks and expectations as well as user constraints (Cunliffe, 2000). The Web site must meet the business objectives of an organization (Cunliffe, 2000), and in this project, it was important to the artists that they were being heard and considered as much as the users in the development of the Web site.

A number of Web site development models have risen through the years. These “informal” models can be identified under a variety of guises (e.g. Artz, 1996; December, 1996; Abels et al, 1997; Day, 1997; Fuccella, 1997; Shneiderman, 1997; Zimmerman et al, 1997; Felmming, 1998). In many instances these informal models are similar to “standard usability lifecycles” (Nielsen, 1993, p. 72) emphasizing a user-centered, iterative approach. Cunliffe (2000) synthesizes these models into one general model of development. These are: 1) establish a need – before the Web is adopted as a solution, 2) gather information – before any Web development takes place, 3) develop and evaluate – before creating the complete site, 4) implement – once all design decisions have been finalized, and 5) maintain – continuously after the site has been launched (p. 299). He
further explains that these usability models typically incorporate usability testing that is simple, effective, participatory and reusable (Cunliffe, 2000). These five steps to developing a Web site informed the participatory action research (PAR) methodology set forth in this study and were used in conjunction with the PAR cycles of look, think and act (Stringer, 2007).

For this study, user needs were important and were examined through online surveys. Perhaps more importantly was the incorporation of Cajamarcan artists’ voices and lifeworlds as “information providers” (Cunliffe, 2000, p. 299). When partaking in participatory action research, the goal was to benefit the participants. The focus of this study was to design a Web site for the artists working within the organization Colors and Creations, in Cajamarca, Peru, so that they may sell to and educate customers about their products, culture and traditions. Using participatory methods (Sanders, 2002), the Web site designer obtained data from the “information providers” and in turn these providers (or artists) learned about Web site design and usability, purpose and theme, target audience and persona building, architecture, Web site maintenance and Internet services.

To better understand Web site design and usability as well as development models, I conducted a competitive analysis of existing Web sites as preparatory research before starting to conduct fieldwork in Peru (Cunliffe, 2000; Neilsen, 1993). The focus of the competitive analysis revolved around Web sites that I thought could be similar to the envisioned Web site for the artists in Cajamarca, and included those that had incorporated Fair Trade principles. Cunliffe (2000) describes competitive analysis of existing Web sites that provide similar business objectives as important to determine the strengths and
weaknesses and to derive an “informal set of desirable features” (p. 301) for one’s own site.

While conducting a competitive analysis of existing similar Fair Trade Web sites to the one envisioned for the artists of Cajamarca, I used an “inspection method” (Gray & Salzman, 1998; Sears, 1997; Nielsen, 1993; Cunliffe, 2000) (see Table 1). This method is an alternative to other methods that require users. “Inspection-based methods are a class of usability evaluation method that involves a systematic (but not necessarily exhaustive) comparison of an interface against a predetermined set of criteria or guidelines (which may be specified at higher or lower levels of abstraction)” (Cunliffe, 2000, p. 302). Sears (1997) denotes,

Inspection methods are popular for a number of reasons: some of them require less formal training than other methods, they can be used throughout the development process, they do not require test users or specialist facilities, and they find a large number of usability problems (p. 213).

An inspection method was most conducive because of time constraints, especially given the study’s few user participants and my roles as both researcher and inspector. The inspection method could achieve results even with a non experienced practitioner like myself. Later in the PAR cycle, after the Web site was constructed, usability testing was conducted with users through online surveys.

2.10 Fair Trade Online

What makes an effective, functional and engaging Fair Trade Web site? Before discussing the competitive analysis between existing Fair Trade Web sites, I will discuss how I chose the criteria and guidelines of an effective, functional and engaging Fair Trade
Web site to guide the inspection-based method. The majority of the criteria and guidelines were selected from three readings; *Designing Web Usability* by Jakob Nielsen (2000), *Prioritizing Web Usability* by Jakob Nielsen and Hoa Loranger (2006), and *Don’t Make Me Think* by Steve Krug (2006). Scanning these three readings, I identified a number of key concepts that were discussed several times. I thought about these in relation to Fair Trade Web sites and added or subtracted criteria that I thought were also pertinent. Other literature was adopted to explain the criteria and guidelines sufficiently (see Table 1). The final list of criteria for the competitive analysis based on my inspection method approach are outlined and explained below (Table 1).
<table>
<thead>
<tr>
<th>Criteria/Guidelines</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Impression</strong></td>
<td>First impression is based on interface design, colors, scheme, photos and more. Web users form first impressions of web pages in as little as 50 milliseconds (1/20th of a second) (Lindgaard et al., 2006).</td>
</tr>
<tr>
<td><strong>Color Pallet</strong></td>
<td>Colors must relate to the theme and feel of the Web site and the color scheme must be aesthetically appealing. It is recommended to have no more than 4 to 5 different colors in the main area of the site (Nielsen, 2006).</td>
</tr>
<tr>
<td><strong>Structure/Site Architecture</strong></td>
<td>The structure must allow users to find what they need effortlessly. Users must be able to know where they are, where things are located, and how to get the things they need. The site must match user expectations (Nielsen, 2006).</td>
</tr>
<tr>
<td><strong>Content Usefulness</strong></td>
<td>Content must be written clearly with no jargon. Within the content, there must be headers and visual cues that direct users to where they need or want to go. Content is not read linearly. Content must be limited or it will overwhelm users. Lastly, it must be easy to scan and comprehend (Nielsen, 2006). Examining Fair Trade sites, I ask, does the site discuss Fair Trade and the artists? How well developed and accurate is this? Is it educational?</td>
</tr>
<tr>
<td><strong>Text Format</strong></td>
<td>Text must be legible. The size, color, contrast to background and whether or not it is overshadowed by design elements must be considered. Less is better, and the format must be consistent. Assigning attributes such as bold face but not using more than three typefaces in the main area is important (Nielsen, 2006).</td>
</tr>
<tr>
<td><strong>Effectiveness</strong></td>
<td>Do people like the Web site? Does it make an impact on viewers/users? These are the questions asked when evaluating Web site effectiveness. Further, an important factor is the quality. This is based on identifying customers, site purpose, relevant content, structure, visual coherence, relevant action points and delivering promises based on action points (Day, 1997).</td>
</tr>
<tr>
<td><strong>Cultural Sensitivity</strong></td>
<td>Are the artists voices heard through the Web site? What is depicted and what is absent? Are artists portrayed in a good light? Overall, is the development team cross-cultural? (Smith et al., 2004).</td>
</tr>
<tr>
<td><strong>Language Options</strong></td>
<td>Language options must be available and easy to find (Nielsen, 2000).</td>
</tr>
<tr>
<td><strong>Organization/Flow</strong></td>
<td>Organization and flow can be experienced by using a Web site. This is the navigation of the site which brings users back time and again. Speed and control also play a big part in flow and online interactions (King, 2003). Prompt/Load Time is also part of the flow. Optimization of file sizes and minimizing load time are crucial to the success of a Web site (Nielsen, 2006).</td>
</tr>
<tr>
<td><strong>Interactivity</strong></td>
<td>Roll-over buttons, hyperlinks and clicking are all part of interacting with a Web site. Other interaction includes videos, blogs, sound and Flash programming. (Nielsen, 2006). How much of this is available on the Web site and how creative is it?</td>
</tr>
<tr>
<td><strong>Accessibility</strong></td>
<td>Usability is accessibility. The most important things to do to create accessibility are text resizability, adding alt attributes and descriptive text for images, incorporate sound, make content accessible by keyboard, do not use JavaScript and use client-side image maps (Krug, 2006).</td>
</tr>
</tbody>
</table>

**Table 1: List of criteria for an effective Fair Trade Web site**
Moreover, for this research, an effective Fair Trade Web site meant understanding the audience and international use. With the unprecedented international exposure of Web sites, designers’ responsibility has increased. It is important today that Web sites are created for international usability (Nielsen, 2000; Nielsen & Loranger, 2006).

With the multicultural target audience for this project, it was important to incorporate both English and Spanish versions of the site. The target audience for the Web site was: 1) U.S.-based Fair Trade advocates and art educators, and 2) Peru-based friends, family and acquaintances of the artists. This way the artists would be able to sell and educate domestically and internationally. For this to be done properly, the designer and I needed to consider connection speed, cultural differences and partake in user testing in both Peru and the U.S. (Nielsen & Loranger, 2006).

Through careful examination of existing Fair Trade Web sites, I better understood what made an effective, functional and engaging site. With this knowledge and the knowledge gained while conducting fieldwork with the artists, I hoped to create a socially responsible, successful Web site that could be used by the artists to increase their socioeconomic status and give them a sense of pride and ownership. Moreso, while working with the artists and a Web site designer, we aimed to integrate an appealing design with simple usability.

2.11 Fair Trade Web site Analysis

To begin, I completed a competitive analysis of existing Web sites on the World Wide Web using the criteria set forth in the previous section and ranking the sites based on these criteria. After the rankings were calculated, I choose the top three Fair Trade
Web sites based on setup, history, visitor traffic, educational materials, products and strengths and weaknesses.

2.11.1 The Process

The process of locating existing Fair Trade Web sites consisted of choosing keywords and doing Google searches. A few of the keywords used were Fair Trade, shop, educate, craft, Cajamarca, Peru, coffee, chocolate, socially responsible, transparent, accountable and social justice. From the lists of information found during the Google searches, a Word document was constructed and the names and urls were recorded (Appendix B). These Web sites were then placed into categories in an Excel spreadsheet in alphabetical order (Appendix C). These categories were Fair Trade Web sites, non-Fair Trade craft Web sites and Micro Lending or Grant Web sites. Of the 71 sites found, 46 were existing Fair Trade sites and 32 were Fair Trade retail sites (Appendix D). The Fair Trade Web sites that were not dedicated to retail were educational and advocacy sites. After determining each Web site’s category, I began to look at and navigate through each site. As I browsed, I ranked, on a scale of one to five – five being the highest score - each site based on the criteria and guidelines previously set in Table 1.

2.11.2 Analysis of Existing Fair Trade Retail Web sites

The discussion that follows revolves around those Fair Trade sites that were dedicated to retail (See top portion of Appendix D), which were those sites most familiar to the desired Web site for the artists in Cajamarca, Peru. With these sites being Fair Trade-based, they promoted and educated about Fair Trade’s mission and objectives which was important for the envisioned Web site; however it was not essential. It is still
uncertain whether or not the Web site, for Colors and Creations, would be Fair Trade 
based. It depended on the artists. For the time being, the competitive analysis would use 
Fair Trade sites as examples. For this analysis, I wanted the Fair Trade retail Web sites to 
incorporate all of the criteria set forth in Table 1 and execute them well.

What I found, based on the criteria set forth in Table 1, was that many of the 
existing Fair Trade retail sites had poor design, poor usability standards and sometimes both. A small number of retail sites were aesthetically appealing and had no usability problems. Many Fair Trade retail sites were text heavy and ignored the rule of 
“simplicity” (Nielsen, 2000; Nielsen & Loranger, 2006; Krug, 2006). Inversely, some of 
the sites had too many visual cues and the organization and flow was confusing. Others 
were not appealing because of color scheme, font color and design elements.

Additionally, of the 32 listed only two Fair Trade retail sites had different 
language options and few were interactive or accessible. Although it was difficult to be 100% certain, I did not see a Web site that was created with the artists whose products were being sold. It would be difficult to know whether artists participated in the creation of their Web site or not. However, many sites had stories and talked about the artists, and for the most part, the sites did state their purpose and lead the user using visual cues or text (Nielsen, 2000). Overall, I was not impressed by the majority of the Fair Trade retail Web sites on the Web.

After using the criteria and guidelines (Table 1) to rank the retail sites from one to five, I sorted them to find which Web sites had the highest total points. Out of a total of 55 points, a Fair Trade retail Web site named Momentum (www.ourmomentum.com)
earned 45 points. This was the top Web site based on the criteria. The second site with a total of 43 points was Divine Chocolate (www.divinechocolateusa.com/). For third place, there was a tie at 42 points between Peace Coffee (http://www.peacecoffee.com/) and Ten Thousand Villages (www.tenthousandvillages.com/) (Appendix D).

2.11.3 Analysis of the Top Three Fair Trade Retail Web sites

Although the selection of Web sites was highly subjective and based on my values regarding how to rank each of the 32 existing Fair Trade sites, I was pleased with the top four. After finding the top four sites by using the criteria from the literature, additionally, I examined the sites based on 1.) setup (which includes the criteria in Table 1), 2.) history, 3.) visitor traffic, 4.) educational materials, 5.) products, 6.) Fair Trade objectives and 7.) strengths and weaknesses. I critically analyzed each of these sites to better understand a “good” or “successful” Fair Trade retail platform for the Web and how to incorporate educational features. Some of what I examined was used to create the “make” sessions while conducting fieldwork in Peru.

I believed the four Web sites I chose represented similar envisioned sites to the one that was created for the artists of Cajamarca. I hoped to gain some knowledge and expertise by looking at the strengths and weaknesses of each of these Web sites. By examining these Web sites, I was better able to give suggestions and feedback to Lisa while she was creating the Web site for the artists in Cajamarca, Peru.

2.12 Why a Web site for the Artists in Cajamarca?

Why was it important to establish a Web site with the artists in Cajamarca versus joining an already established Fair Trade group or Web site through which they could sell
and educate about Peruvian products? The idea to create a Web site with the artists in Cajamarca, Peru was the artists self-determined request and a matter of self-empowerment that worked toward improving their economic livelihoods. If decreasing poverty and building sustainability for artists was my goal, then how better to achieve this goal than to let them do it themselves? Through participation and collaboration outlined in earlier sections, I aimed to relinquish control and domination as a researcher while participants were engaged in emancipatory values (McIntyre, 2008; Stringer, 2007; Williams & Brydon-Miller, 2004). It was also important to establish a Web site because of all the Fair Trade organizations that worked within Peru, none worked in the region of Cajamarca.

There were no examples of indigenous artists running their own online businesses from the competitive analysis of Web sites. Again, I asked myself, why does there always have to be a middle(wo)man between the customer and producer? Are the artists not capable of selling their own products to customers themselves? This research project works with a group of artists in setting up their site and teaching them about the design and tools; supporting them in making their own decisions. This is an important step to empowering artists and bringing self-determination to the forefront. Furthermore, the artists control their prices and profits made; not having to answer to those who take a percentage for themselves.

Knowing Cajamarca, I was aware that none of the Fair Trade organizations in Peru worked in Cajamarca. This hindered the artists chance of working with an already established Fair Trade organization in Peru. If the Cajamarcan artists could join an
already established organization, it could have meant instant sales and less hassle in
developing marketing and learning about international sales, operations and logistics, but
in supporting the artists’ wishes, I pursued the project. They would not be able to work
with an already established Fair Trade entity in Peru and like any other start-up, the artists
have been learning throughout the process. I had confidence that if provided the correct
tools like many other small-business entrepreneurs they would be successful. Also, after
my research was complete, I planned to continue supporting Colors and Creations, the
artists and the Web site by marketing, advocating and advertising for them in the United
States. This follows Linda Tuhiwai-Smith’s (1999) challenge to make a long-term
commitment to the co-researchers.

Constructing this Web site, the artists partook in a democratic process that could
otherwise have been one-sided. Customers customarily hear those voices of middle(wo)
men instead of the artists themselves. By working with the artists as co-researchers and
Web site co-designers, they learned through the collaborative process, and shaped their
Web site for selling their products and educating their customers.

2.13 Conclusion

This chapter provided the background to this study and discussed those critical
theories used within this participatory action research methodology. I discussed the
inception of my project, and the critical theories and PAR methodology I would employ
with my co-researchers, confirming how I would use them in this study. My preparatory
work looking at an array of Fair Trade Web sites helped me better understand the
possibilities for Web site creation. Additionally, I used an inspection method to do a
competitive analysis of similar Fair Trade Web sites to: 1) establish criteria/qualities of an engaging Fair Trade site, 2) analyze Fair Trade Web sites based on these criteria, 3) choose the top three Fair Trade sites based on these criteria, and 4) think about each of these three sites in regards to setup, history, visitor traffic, educational materials, range of products and strengths and weaknesses. I consider the creation of a Web site with the artists of Cajamarca an important step in their growth as an association of artists. However, to create a proper Web site with good design and usability that matched the theme and purpose of their organization was of utmost importance, and a challenge perhaps best met by working together.
CHAPTER 3

LITERATURE REVIEW

3.1 Introduction

This research studies the collaborative process of working “with” indigenous artists, instead of studying the “other” as have traditional business and research. This study of the processes involved in creating a Peruvian artist Fair Trade-based business Web site through which they could sell their products and educate consumers, works toward the artists’ self-empowerment. The aim of this micro level, grass roots project was to support artists in claiming their voice; one rarely heard. My literature review discusses non-governmental organizations, considers current exporters and small businesses, and Fair Trade organizations working with artists in Peru. I examine similar studies to this research, including those conducted in developing nations and participatory action research literature. This review demonstrates that few organizations and researchers have studied the collaborative process nor worked in a deeply collaborative manner to benefit the lives, wellbeing and economic interests of Peruvian indigenous artists.
3.2 Non-Governmental Organization (NGO), Peruvian Exporter, Small Business & Fair Trade Activity in Peru

My search for literature concerning past interventions of organizations working with artists in Peru falls into three categories; 1) international NGOs, Peruvian exporters and small businesses, 2) international Fair Trade organizations and 3) Peruvian Fair Trade organizations. Each of these categories are listed in Table 2, and within each category, a list of organizations working with artists is provided. This list is quite substantial although not comprehensive. In this chapter, I will discuss these organizational efforts in regards to their relationships, strategies and interests with the artists in Peru. Further, I consider my analysis and comparison of these relationships, strategies and interests as aligned with the research project at hand. Few of these organizations work in Cajamarca, however their presence in other Peruvian cities such as Chulucanas, Cuzco, Ayacucho and Lima is useful in illustrating past and present development approaches working with artists in Peru.
<table>
<thead>
<tr>
<th>International NGOs, Peruvian Exporters and Small Businesses Working with Artists in Peru</th>
<th>International Fair Trade Organizations Focusing on Peruvian Handicrafts</th>
<th>Peruvian Fair Trade Organizations Based in Lima, Peru</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NGOs</strong>&lt;br&gt;Unesco&lt;br&gt;Oxfam&lt;br&gt;CARE&lt;br&gt;Proyecto PRA&lt;br&gt;Aid to Artisans</td>
<td>Lucuma&lt;br&gt;Punku&lt;br&gt;Peru Puppets&lt;br&gt;Inter-American Trading&lt;br&gt;Poco A Poco</td>
<td>Manos Amigas&lt;br&gt;Minka&lt;br&gt;Allpa&lt;br&gt;Intercrafts&lt;br&gt;Bridge of Hope&lt;br&gt;APTEC Peru&lt;br&gt;Vinka Peru&lt;br&gt;Raymisa&lt;br&gt;Wayra&lt;br&gt;Killinchu</td>
</tr>
<tr>
<td><strong>Peruvian-based Exporters</strong>&lt;br&gt;Alpaca Trading&lt;br&gt;Amankaya&lt;br&gt;Amazon Herb S.A.&lt;br&gt;Handicrafts&lt;br&gt;Andes 4 You&lt;br&gt;Anta Cobre&lt;br&gt;Apus-Inka&lt;br&gt;Artesania Bernal&lt;br&gt;Alpaca Quality&lt;br&gt;Barro en Mis Manos&lt;br&gt;Casa Ecologica&lt;br&gt;Ceramica Chulucanas&lt;br&gt;Crafts Peru Export&lt;br&gt;Cusco Stores&lt;br&gt;Casa Ecologica&lt;br&gt;Kalppa&lt;br&gt;Manuela Ramos – Casa de la Mujer Artesano&lt;br&gt;Olgas Peruvian Arts&lt;br&gt;Pats&lt;br&gt;R. Berrocal, S.A.C.&lt;br&gt;Sumaq&lt;br&gt;Telares Peruanos&lt;br&gt;Warimaqui</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>U.S.-based Small Businesses</strong>&lt;br&gt;Novica&lt;br&gt;Mayu</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2: Organizations working with artists in Peru
Past development efforts with the artists in Cajamarca, Peru have been mostly through international and Peruvian NGOs, exporters, and small businesses. I found no international or Peruvian Fair Trade organizations had ventured into Cajamarca, and that groups that had worked in the country, worked in the areas of Cuzco, Ayacucho, Piura, Huancayo, Puno, Arequipa, Lima, Junin and Huancavelica. After studying the literature and past interventions of these organizations, I found few NGOs, exporters or small businesses, and no Fair Trade organizations working in Cajamarca. I considered these scant examples as substantively supporting an argument for the need of this research.

3.2.1 International NGOs, Exporters & Small Businesses Working with Artists in Peru

The term non-governmental organization (NGO) is variously referred to as voluntary, not-for-profit or third sector (Powell, 1987; Edwards & Hulme, 1995; Salamon & Anheier, 1999). The non-governmental organizations association with the United Nations defines a non-governmental organization as, any non-profit, voluntary citizens' group which is organized on a local, national or international level. Task-oriented and driven by people with a common interest, NGOs perform a variety of service and humanitarian functions, bring citizen concerns to Governments, advocate and monitor policies and encourage political participation through provision of information. Some are organized around specific issues, such as human rights, environment or health. They provide analysis and expertise, serve as early warning mechanisms and help monitor and implement international agreements. Their relationship with offices and agencies of the United Nations system differs depending on their goals, their venue and the mandate of a particular institution (www.ngo.org).
There are many types of NGOs, but for this research two sets of NGOs are discussed - those large, international, Western-based organizations and those local, Peruvian organizations.

NGO research in the United States remains in many ways an underdeveloped field, despite the NGOs role in almost every country in the world and especially in large cosmopolitan cities (Lewis, 2002). NGOs are known for working toward “popular power,” “empowerment,” “gender equality,” “sustainable development,” and “bottom-up leadership” (Petras, 1997). They are better able to manage and adapt under conditions of resource scarcity, risk and uncertainty in developing countries unlike more familiar Western templates (Fowler, 1997; Baig, 1999). Local NGOs are better positioned to understand culturally different communities where learning “from” rather than imposing “on” is the dominant context (Lewis, 1999; Gaventa, 1999). Additionally, they are able to understand cross-cultural management issues and the importance of linking ideas about societal cultures with concepts of organizational cultures (Lewis, 2002). This is something that local NGOs do quite well by comparison to other organizational models.

In development management research, scholars have studied the affects of external agencies such as Western NGOs and Western ideas on local organizations in developing countries (Lewis, 2002). They have found that Western ideas can affect development projects negatively. Jaeger and Kanungo (1990) for example, suggest that “Uncritical ideologies and value systems have in many ways contributed to organizational inefficiency and ineffectiveness in the developing country context” (p. 1). For Jaeger and Kanungo (1990), Western ideas tended to achieve a poor fit with
developing country contexts and argued that the challenge for outsiders was to work as much toward strengthening “indigenous” management theories and practices already in place as bringing in new models and ideas.

James Petras (1997) takes this argument to another level by suggesting that the NGOs real purpose is to further neoliberal agendas by the World Bank, International Monetary Fund and multinational corporations. In other words, NGOs seem to be the “community face” working with people on a micro scale and appeasing them while destructive outside forces devastate communities, regions and countries on a macro scale. Petras (1997) remarks,

The counter-position of state and local power has been used to justify the role of NGOs as brokers between local organizations, neoliberal foreign donors and the local free market regimes. But the effect is to strengthen neoliberal regimes by severing the link between local struggles and organizations and national/international political movements. The emphasis on ‘local activity’ serves the neoliberal regimes since it allows its foreign and domestic backers to dominate macrosocio-economic policy and to channel most of the state’s resources toward subsidies for export capitalists and financial institutions (p. 11).

In reality many non-governmental organizations receive funds from overseas governments or work as private subcontractors of local governments which means they are working for and with various governments (Smith, 2007; Petras, 1997). This means that the programs implemented are not accountable to the local people but to overseas donors. In other words, NGOs undermine the democratic potential of their supported initiatives by taking social programs out of the hands of the local people and their elected
officials to create dependence on non-elected, overseas officials and their locally appointed officials (Petras, 1997).

In *The Revolution will not be Funded* by Incite! Women of Color Against Violence (2007), Andrea Smith tells a firsthand account of receiving grant money from the Ford Foundation to support women’s projects, and then unexpectedly having the grant offer rescinded by the foundation after they found out about the women’s support for Palestinian liberation. The women authors tell numerous similar stories about foundational, non-profit and NGOs support of grassroots, social justice organizations and movements. Moreover, the women discuss the non-profit industrial complex (NPIC) as a whole and the way in which capitalist interests and states use non-profits to 1) monitor and control social justice movements, 2) divert public monies into private hands through foundations, 3) manage and control dissent in order to make the world safe for capitalism, 4) redirect activist energies into career-based modes of organizing instead of mass-based organizing capable of actually transforming society, 5) allow corporations to mask their exploitative and colonial work practices through “philanthropic” work, and 6) encourage social movements to model themselves after capitalist structures rather than to challenge them.

It is unclear how many NGOs operate in Peru today, however while formal records show around 3,000, the actual number is perhaps more like 900 (Crabtree, 2006). It is hard to know how many of these NGOs are receiving funds from outside donors such as the World Bank, IMF and multinational corporations. However, if a person has a
specific NGO in mind and wants to understand their funding structure, it is not difficult to find the information since most NGOs provide details about their funders to the public. NGOs constitute a vast and diverse array of institutions including grass-roots organizations (GROs) and people’s organizations (POs) that understand local knowledge and can deal with issues such as resource scarcity. Others are international NGOs (INGOs) and government-organized or supported groups (GONGOs) that may not have the local peoples’ best interest in mind (Brown & Korten, 1989; Ching, 1994; Fisher, 1997).

In 2006, the Peruvian government passed a law regulating the work of NGOs and requiring them to register with the Agencia Peruana de Cooperación Internacional (APCI) including those INGOs working in Peru (Crabtree, 2006). This law empowers APCI to outlaw those NGOs it deems not to be working towards the stated goals of the government’s development plans (Crabtree, 2006). One could argue that this is the government’s attempt to extend state control over private institutions, but one must question if these are attempts to control those outside governments working within Peru’s borders to further a particular set of political and economic agendas. Either way would appear that the Peruvian government wants more control.

The question I pursue in this review is whether or not the NGOs working with Peruvian artists are doing them a service or hindering their efforts based on external agendas. Various studies about the effectiveness of aid and NGOs work in developing nations can be found (see Alasino, 2008; Fisher, 1997; Meyers & Schulz, 2007), but I focus on five NGOs that I know are working with artists in Peru. Those NGOs are
Unesco, Oxfam, CARE, Proyecto PRA and Aid to Artisans (see Table 2). With the exception of Proyecto PRA, these organizations work on a global scale. Proyecto PRA is an interesting case in that it works on a local level within Peru, being perceived as a Peruvian NGO, but funded by the U.S. Agency for International Development (USAID) through a governmental contractor, Chemonics International (http://www.proyectopra.com/).

Peru became a member of UNESCO, a branch of the United Nations, in 1946 (UNESCO: Peru, 2007). Peru signed the Convention for the Protection of the World and Cultural Heritage in 1982, and currently have ten national sites listed – six cultural, two natural and two mixed (UNESCO: Peru, 2007). The most recent project decided by Peru and UNESCO was the creation of a Regional Center for Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL). The center was created in Cuzco, Peru in 2006 and assists member states of the region such as Argentina, Brazil, Bolivia, Colombia, Chile, Ecuador and Peru in safeguarding actions (UNESCO: Peru, 2007). An example project of CRESPIAL working with artists in Peru is the safeguarding of Taquile textile art.

Taquile is an island located in Lake Titicaca on the Peruvian High Andean Plateau and is known for its textile art, which is produced as an everyday activity by both men and women, regardless of their age, and worn by all community members (CRESPIAL: Noticias, 2007). This notion of community among the Taquile people is strong and this art form reflects the organization of community life and collective decision-making (CRESPIAL: Noticias, 2007). For years, their knitted or woven garments have been
studied by researchers as they depict elements of the oral tradition of the community and its history.

Contemporary symbols and images have recently been introduced into Taquile textile art while also maintaining the traditional style and technique (CRESPIAL: Noticias, 2007). To ensure the viability and continuity of the tradition, UNESCO has supported a specialized school for learning Taquile handicrafts and encouraged tourism. This tourism is an effective way of ensuring the textile tradition, although rising demands have led to significant changes in material, production and meaning (CRESPIAL: Noticias, 2007). Further, the Taquile population has grown considerably over recent decades, leading to resource shortages, the need to import more goods from the mainland (CRESPIAL: Noticias, 2007), and demand for public education.

Prakash and Esteva (2008) consider some forms of education of indigenous populations as detrimental to their culture. With advancements such as the UNESCO supported Taquile project, changes are being made to the traditional garments and way of life. These changes are taking place globally and more of the global population is becoming homogenized and monocultural (Sachs, 1992).

The five thousand languages that exist today are considered a threatened species - in danger of existence (Prakash & Esteva, 2008). Illich (1977) notes that about fifty languages have died each year since the 1950s and half of those that have survived only did so as subjects of doctoral theses. Peru is no exception to the eroding cultural traditions as the Quechua language is no longer being taught in schools, and the younger generations are learning only Spanish and English. Once the older generations die, the
indigenous Quechua language may die too. With that said, many NGOs seem to be pushing for a more homogenized culture. Who’s benefiting from this push towards homogenization?

Oxfam, an international NGO headquartered in England, has been working in Peru for more than thirty years (Oxfam: Resources, 2009). Currently, Oxfam is focusing on human rights and sustainable livelihoods. In Peru, Oxfam supports a number of local or grass-roots NGOs in undertaking monitoring projects focusing on public policies and programs as well as activities organized by local governments in rural areas. These activities include participatory planning, transparency in public management, and accountability (Oxfam: Resources, 2009).

Oxfam works with and recognizes artists in their work with Peruvian, grass-roots NGOs and towards fairer trade efforts (Oxfam, 2008). These efforts consist of developing co-operative markets which link producers and consumers and address three core problems facing producers: low prices, price instability, and low value-added activity (Oxfam, 2008; Oxfam, 2002). Since the 1940s, Oxfam has sold products in their world-shops across Europe, and today, they sell an array of Fair Trade products online and in their shops. Many of the Fair Trade products they sell are purchased by Peruvian, grass-roots NGOs or Fair Trade organizations located in Peru. These organizations then ship the products out to the international market of Europe (Oxfam: Resources, 2009).

Like UNESCO and other NGOs, Oxfam may be supporting and doing good work at a local level while other outside forces such as governments and multinationals
continue reeking havoc on a larger scale. This power struggle is not a new one and can be seen world-wide.

Ballengee-Morris (2000) gives a first hand experience with the Guarani people of Brazil who have endured colonizing oppression by their national government for years. Ballengee-Morris (2000) explains colonialism as “a complex set of relationships stemming from one people’s having power over another people’s education, language(s), culture(s), lands and economy” (p. 102). A common colonialist notion with the Guarani was that if they lost their land, they would lose their traditions and language (Hopper, 1967; Shaden, 1954). Thinking about this passage, I question the NGOs that are funded by local or international governments and multinationals. With such a large mining industry in Peru especially in Cajamarca and many NGOs being funded by these mines, I believe these NGOs are carrying out similar happenings to Brazil’s Guarani.

CARE, one of the world’s largest private, international, humanitarian organizations was founded in 1945 to rush lifesaving CARE packages to survivors of World War II (CARE: History). Today, CARE works to fight global poverty placing a special focus on working alongside poor women because, “equipped with the proper resources, women have the power to help whole families and entire communities escape poverty” (CARE: About, par. 1). Like Oxfam, CARE funnels funds to local Peruvian NGOs such as la Organización de las Naciones Unidas para la Agricultura y la Alimentación (FAO). This local NGO and others working for CARE Peru fight poverty by working to increase incomes, build sustainable employment, and increase sales for
grass-roots producers and women in the areas of tourism, agriculture, industrial agriculture, handicrafts and manufacturing (CARE Peru: Programas y Proyectos).

In the report Care Peru y el Fomento de la Artesania en el Peru (2008), CARE Peru outlines all the projects they have undertaken with artists in Peru including those in Cajamarca. The programs in Cajamarca include Programa MUJER from 1991-2000, Redes Sostenibles para la Seguridad Alimentaria (REDESA) from 2003-2005, and Servicios de Desarrollo Rural (SEDER) from 1999-2001. All three of which were operated by CARE Peru and funded by USAID. Programa MUJER worked with women artists in Granja Porcon in the areas of textile production, rock sculpting, and basket weaving to increase incomes through micro-credit and technical assistance. Programa REDESA promoted artists’ work from the town of Celendin which included products made from grass fiber and clay. These products were hats, placemats, cups, coin purses, coasters, napkin holders, ash trays, and cigarette holders. This program worked to increase incomes, better production quality, and broaden artists’ market base. Programa SEDER accomplished its goals of 1) helping families to understand basic business concepts, 2) know the importance of organizing themselves so that they may increase incomes, 3) understand business tools to produce quality products, know their costs of production, look for markets, and be able to sell their products in the market, 4) realize that engaging in their own traditional markets brings about sustainable income, 5) build artists’ selling skills by traveling to fairs, expositions, and recreational events, and 6) to facilitate an understanding of the value of participation from family members and how this strengthens them as a whole (CARE Peru, 2008).
Throughout this literature review, I continue to question the motives of NGOs such as Oxfam and CARE. The literature from the NGOs paints a picture of solidarity and support for the indigenous groups of Peru, however authors such as Prakash and Esteva (2007) and Incite! Women of Color against Violence (2007) tell a different story. Their story is critical of non-profits and NGOs as only supporting their own agendas and educating the indigenous through Western thoughts and beliefs. Prakash and Esteva (2007) discuss the damage and destruction done to Peruvian peasants and other common people by the imposing alien western ideas and practices upon them. For Andean people to (re)learn to articulate their own culture on their terms is important to maintain and recover the Andean world (Prakash and Esteva, 2007; Tuhiwai-Smith, 1999).

One such example is CARE’s Programa REDESA’s work in Celendin which included the production of placemats, coin purses, coasters, ash trays, and more. I wonder if these products are traditional of Peruvian artists or taught to them as a means to increase incomes without consideration of traditional knowledge. Moreover, if CARE is working to increase incomes, how will these products transform the fiscal circumstances of artisans and fit in the market?

Stuhr (2004) discusses a similar situation with the Native Americans living in Wisconsin who are involved in the gaming industry. Stuhr (2004) examines the changes in traditional art forms to accommodate new markets and increase incomes. In the case of the Wisconsin Native Americans, they are taking the opportunity upon themselves to sell handcrafts that may be nontraditional. With CARE’s Programa REDESA, the indigenous are not self-determining the changes and production of non-traditional wares. I question
whether or not this type of production is building sustainable development and increasing incomes for the groups involved or could be seen as another form of low paid labor.

Proyecto de Reduccion y Alivio a la Pobreza (Proyecto PRA) is a Peruvian NGO funded by USAID. The objective of Proyecto PRA is to “improve the incomes of Peru’s poor and extremely poor, thereby reducing their poverty and achieving sustained improvements in their food security” (Bunker, A.R., et.al, 2008). Additionally, they receive funds from Sierra Exportadora, Minera Antamina and Compania de Minas Buenaventura (USAID: Peru: Proyecto PRA). The last of these funding sources, Compania de Minas Buenaventura, is questionable as it owns approximately 44% of the Yanacocha gold mine in Cajamarca. This is the same gold mine that has brought about environmental damage and political manifestations among the people of Cajamarca.

Aside from Proyecto PRAs unscrupulous funding sources, they have facilitated many projects in Cajamarca to increase artisans’ incomes. They have worked with organizations such as CARE Peru and Aid to Artisans (CARE Peru: Programas y Proyectos; Cockram & Johnson, 2005) as well as with volunteers from the Peace Corps. While I worked with Proyecto PRA from 2002-2005, as a Peace Corps volunteer, they supported the projects that I initiated and implemented with the artists. These included payment for business cards, brochures, and merchandise tags; travel funds; a deposit for the artisan store Colors and Creations; as well as providing office space for meetings. Additionally, they allowed me to use the computers and printers for marketing materials, business plans, budgets and more.
While working for Proyecto PRA, it seemed their support was generous, however knowing that the funding for PRA comes from USAID, Minera Antamina and Compania de Minas Buenaventura, one governmental agency and two large gold mines, I now question their motives. Might their support be a symbolic gesture of goodwill that potentially distracts the indigenous from critically examining the local mining policy and its devastating impacts on Peruvian communities? Researching and digging deeper into PRA and the NGOs working within Cajamarca, Peru, I have become upset by the fact that as a Peace Corps volunteer, I may have been used as a facilitator of appeasement to indigenous artists populations. Considering this notion, I feel a need to work harder to support those populations in positive ways and bring awareness to others by writing about it.

During 2002, Proyecto PRA assisted Aid to Artisans in their efforts to work with two Cajamarcan artisan groups, La Collpa and Keramic Makkas, to design new products and sell them in the international market. The project provided artists with insight and education about producing for the international market, however after one year, Aid to Artisans stopped working with the two groups due to production mishaps and slow product turn around. Additionally, Proyecto PRA closed its doors in Cajamarca and moved to Piura, a city in the north-west corner of Peru. This experience might suggest that NGOs such as PRA do not invest in long term sustainability for the Andean people.

Aid to Artisans (ATA) is an international nonprofit organization that focuses on economic development for the craft sector (Hnatow, 2009; Aid to Artisans: About). ATA links artisans in the developing world to new markets and buyers in the developed world.
They have worked in over 110 countries since their founding in 1976 (Aid to Artisans: About). In addition to partnering with businesses and organizations, they rely on funding from both the private and public sectors. In Peru, ATA has worked with artisans in Chulucanas, Cajamarca, and Cuzco and have partnered with other NGOs and exporters including ADEX, PROMPEX, CARE Peru, Technoserve, and Proyecto PRA (Aid to Artisans: Where We Work). The funding for their efforts in Peru have come from USAID, the International Finance Corporation, the Peruvian Government and the Hampshire Foundation (Aid to Artisans: Where We Work), all of which represent big business and government working towards capitalism (Smith, 2007).

ATA started working in Peru in 1994, shortly after decades of terrorism, political unrest and economic disruption ended. In their report, *A Revolution in Design-Driven Export: A Case Study of Aid to Artisans in Peru, 1994-2002*, Cockram & Johnson (2005) outline ATA’s work in Peru. They first acknowledge that this eight year period was funded by USAID in the amount of $2.4 million, that artisan products were exhibited at 18 international trade shows, there was buyer recruitment at the Peruvian Gift Show, and they provided 850 days of product design and production assistance. They were also clear to mention that in 1994 Peruvian craft exports totaled $16 million while in 2003 these exports increased to $30 million (Cockram & Johnson, 2005). Furthermore, 15,000 jobs were created and artisans in their programs increased wages from 51% to 305% of the national per capita income (Cockram & Johnson, 2005). More than likely, these increases were from Peru’s overall economic growth after finally doing away with terrorism.
In the report, *A revolution in design-driven export: A case study of Aid to Artisans in Peru, 1994-2002*, ATA expressed concern for the artists. They were uncertain that sales of products through exporters would trickle down to the artists. Throughout the project, ATA found it difficult to assess whether those artisans were treated fairly. ATA’s President, Clare Smith commented, “We were initially nervous that the artisans were not benefiting, but we also knew that something was better than nothing for them” (Cockram & Johnson, 2005, p. 6). The Asociación de Exportadores del Peru or the association of Peruvian exporters (ADEX), commissioned several studies assessing the impact of the project on artisans, but in the end, these impact studies mostly focused on ATA and ADEX instead of the artists. However, these studies did acknowledge the amount of both design and technological product development that was provided for artists (Cockram & Johnson, 2005).

Another ATA client, Hanna Anderson, undertook her own social assessment and found the results to be positive for artists based on interviews conducted with artists, however again the focus was more on exporters than artists (Cockram & Johnson, 2005). It was not until 1999, when ATA financed its own evaluation to measure impact did they find that the program had a positive impact on artists. Through interviews, many artists expressed concern that client-supplier-artisan relationships established were weak and needed more time to solidify (Cockram & Johnson, 2005). Recommendations that emerged from the study included incorporating a more diverse group of producers and exporters in the program and strengthening business relations between producers/exporters and buyers in order to enhance the sustainability of the program (Cockram &
Johnson, 2005). At the time, there were ten exporters, eight buyers and forty-five artisans involved.

Moreover, the report by Cockram & Johnson (2005) discussed two projects, one successful in Chulucanas and the other unsuccessful in Tallamac. Chulucanas, a small, remote village close to Piura in northern Peru, has many artisan groups who work as potters. These potters use the ancient Vicuz technique of positive-negative burnish to produce black and white pottery as well as the gordita, a stylized, rounded, female figure (Cockram & Johnson, 2005). With the help of the Italian and Peruvian governments as well as the local university, artisans were provided with modern machinery that eliminated the slow, laborious process of preparing clay and provided producers with a high quality, consistent clay base for the first time. Moreso, ATA provided the artists with technical assistance from design consultants such as Tom Vincent and Mimi Robinson (Cockram & Johnson, 2005; Hnatow, 2009). Over time, the Chulucanas artisans have built a market base and have become quite successful selling more than $1 million worth of products per year.

On the other hand, the program with artists in Tallamac was not successful. This program worked with 44 women backstrap weavers, another traditional Andean mountain technique. ATA reported that the main hindrance to success for these artists was infrastructure. Tallamac is an 18 hour drive from Lima or a four hour drive from Cajamarca, and once arriving to the nearest town of Bambamarca, another hour is needed to get to the artisans’ workshops. Additionally, once orders were placed, the artisans either did not complete them or produced products of the wrong size and color. With the
workshops being located in remote, inaccessible locations and no one doing quality control, the project stopped and no more orders were placed after 1999 (Cockram & Johnson, 2005).

Could the Tallamac backstrap weavers project been unsuccessful due to the artists inability to self-determine? The design-to-order attitude by NGOs working with artists in remote villages eliminates artists’ self-determination in designing and producing their own products. Given economic necessity, indigenous craft makers in North America are designing and producing self-determined nontraditional crafts (Stuhr, 2004; Ballengee-Morris & Sanders, 2009). Although the crafts are nontraditional, bound for tourist groups, the indigenous have the decision making abilities unlike the artists in Tallamac.

The intermediaries or exporters play a large role in the development of Peruvian artisan crafts by shipping products to market, overseeing quality control, and investing in new designs and techniques that are taught to artisans (Cockram & Johnson, 2005; Barber & Krivoshlykova, 2006; Hnatow, 2009). As seen in Table 2, there are 22 exporters working with artisans in Peru. Some exporters work with local and international NGOs such as Oxfam and Aid to Artisans while others work with the government and/or large Peruvian businesses. Many exporters are factory owners producing their own crafts for export (Cockram & Johnson, 2005; Barber & Krivoshlykova, 2006) which could be seen as a conflict of interest.

In particular, the company R. Berrocal, S.A.C. exported ceramics and weavings from the workshops of La Collpa and Keramic Makkas in Cajamarca to stores such as Target and Crate and Barrel (R. Berrocal, S.A.C: News). This company worked in
collaboration with Aid to Artisans and has access to distributors, wholesale importers, retail shops, architects, interior decorators, department store chains, and catalogue companies on five continents (R. Berrocal, S.A.C: Markets). Through their work with Aid to Artisans, in 2005 and 2006, they exported 100,000 Chulucanas vases (R. Berrocal, S.A.C: Markets).

Although ATA suggested more relationship building between producers, exporters, and buyers, during my time as a Peace Corps volunteer, I never once saw representatives from R. Berrocal, S.A.C. meet with the artists. This may suggest a disinclination on the part of exporter’s desire to work collaboratively with artists. A way for the mediator to benefit while keeping the artist in a subservient place.

Small business initiatives not working with NGOs or exporters have been successful in working with Peruvian artists. USAID reports that these small business enterprises are increasing in numbers and will continue to increase in the future (Hnatow, 2009). Small businesses working with artists have been identified as the second largest sector of rural employment after agriculture in many regions of the world (Hnatow, 2009). This is partly due to a few distinct advantages including minimal start-up capital, flexible work hours, the ability to work at home, and freedom to manage one’s own business (Hnatow, 2009). Additionally, in 2005, international trade in arts and crafts totaled $23.2 billion (UNCTAD, et al., 2008). Many of these small businesses are flattening the traditional distribution channels which puts more of the profit into the hands of the artisans and retailer importers (Hnatow, 2009) (See Figure 3).
Two small businesses that have flattened the distribution channels are Mayu and Novica. Mayu was started in 2005, by a former Peace Corps volunteer, Kate Robertson, who worked in Chiquian, Peru with a group of women knitters. After returning to Chicago, Kate started selling the artisan crafts and promoting them at trade shows. Designing the business, Kate used Fair Trade standards making sure that the artisans received a fair wage, wages that the artists themselves set (Mayu: About, 2005). They also devised a plan for the artists to ship their products directly to Kate in the U.S. where she sells them to boutiques, retailers, online and at trade shows.
Novica is a for-profit company backed by National Geographic, with offices in Asia, Africa and Latin America. Novica, like Mayu, ships directly from the artisans to the U.S. They have managed to cut out the intermediaries by having regional offices close to artisan workshops so that products can be packaged and shipped directly to customers. This way profits stay in the hands of artists and the business itself (Novica: FAQ, 2009). Their Web site functions similarly to EBay where artists are able to display their products to a global audience and set their own prices (Novica: FAQ, 2009). Additionally, they have impacted over 50,000 artisans and people worldwide (Novica: News, 2009). Also, like Mayu, the company has a connection to the Peace Corps. The co-founders are sons of a Peace Corps volunteer who married a Peruvian woman.

This overview of NGO, exporter and small business activity in Peru provides an indication of the positive and negative relationships, strategies, and interests with indigenous artists. Local NGOs are better able to adjust to resource scarcity, risk and uncertainty while supporting artists; exporters are increasing sales, providing quality control, and technical assistance; while small businesses have more autonomy to flatten distribution channels and work towards Fair Trade certification.

These models also have disadvantages. First, NGOs are not always grounded in ideologies that align with indigenous knowledge. Further, it is uncertain whether or not NGOs real purpose is to support local populations in the developing world or appease them while larger devastation occurs. Second, while exporters increase incomes (mostly for themselves), they are proven to not build strong relationship ties with artists (Cockram & Johnson, 2005). And, third, this literature review has indicated that small
businesses do not affirm the role of artists’ decision-making in operations or market development and constitute uneven distributions of power. None of these groups would likely create a Web site solely to benefit artists.

The first priority of my research is to provide artists with decision-making power and demonstrate how one might build strong relationship ties between a developer and artists-producers/businesses. Further, my research is not connected to any governments and seeks to work in ways that are sensitive to indigenous knowledge as critical, attuned insight. I have attempted to make sure I operated with no ulterior motives, especially given my research was conducted to learn about collaboration; build a Web site with a rural, indigenous population; and first and foremost, to benefit the artists. I used insights and strategies from the NGO, exporter and small business research provided, however I also aimed to be more sensitive to my collaborators self-determined interests by listening to them, forefronting their thoughts, suggestions and ideas in my discussions of data and analysis (see chapters five and six).

3.2.2 International Fair Trade Organizations Focusing on Peruvian Handicrafts

Other businesses are modeled in their work with artists in Peru on international Fair Trade standards. These organizations are mostly headquartered in the West, i.e. Europe and the United States (Krier, 2008). Europeans call their stores worldshops while U.S. citizens use the term Fair Trade stores. The Fair Trade movement’s mission is about people instead of profit, aiming to enable people to maintain a better standard of living (as opposed to commercial, exploitative practices, harmful working environments and low wages) and at the same time gives consumers the opportunity to express their views
on fairer economic relations (Krier, 2008). Since inception over 60 years ago, the
movement has grown with more than 500 specialized Fair Trade import companies, more
than 100,000 points of sale (including Fair Trade shops and supermarkets), $3.74 billion
in sales worldwide, the participation of businesses in 33 consumer countries, 2,000 Fair
Trade licenses, over 2,250 worldshops or Fair Trade stores, and 7.5 million individuals
involved in Fair Trade certified production (Krier, 2008; FLO International, 2007; Moore,
2004).

The specific international Fair Trade organizations with a focus on Peruvian
handicrafts are Lucuma, Punku, Peru Puppets, Inter-American Trading, and Poco a Poco.
These organizations are either U.S. or Canadian – based. With Fair Trade principles in
mind, these organizations work towards bettering artists’ livelihoods. Most of them work
collaboratively with artists to formulate new product designs and ideas. They encourage
artists to develop products based on their imagination and cultural traditions. For
example, Lucuma has built relationships with 300 artists working in 18 family workshops
and cooperatives (Lucuma: About, 2008). Additionally, Punku’s mission is to open doors
of hope and opportunity for thousands of small and marginalized groups in Peru (Punku:
About Us).

As a researcher collaborating with Peruvian artists to create a Web site, I strive to
follow the principles of Fair Trade demonstrated by the organizations listed above. The
international Fair Trade model is one of respect, sensitivity, and collaboration, however
they can also be found lacking in the area of co-creation and participatory design
(Sanders, 2002) especially in regards to giving the artists a voice on their Web platforms.
Most Web sites are created by one person or a team of people, all of whom do not consider artists’ input about design, content and/or usability. This missing piece was in part addressed by the design of my research. I collaborated with artists in a participatory, interactive, co-creating manner so that the final outcome might be a Web site co-designed by artists and about the artists in their own words.

3.2.3 Peruvian Fair Trade Organizations Based in Lima, Peru

Like the international Fair Trade organizations, the Peruvian Fair Trade organizations do not work with artists in Cajamarca. As of 2009, they have focused on other parts of the country including Piura, Cuzco, Ayacucho, Puno and more. Their work, however, still provides insight into what they do and how they operate. The best known Peruvian Fair Trade organizations are Manos Amigas, Minka, Allpa, Intercrafts, Bridge of Hope, APTEC Peru, Vinka Peru, Raymisa, Wayra, and Killinchu. These organizations may be better referred to as Alternative Trade Organizations (ATOs) (Moore, 2004). They work as the intermediaries between producers and fair trade retailers in Europe and the United States. All of which follow Fair Trade standards of social development including democracy, participation, transparency, and non-discrimination; economic development including a Fair Trade premium; environmental development; and compliance with labor conditions and labor rights (FINE Fair Trade advocacy office, 2007; Moore, 2004).

These organizations are unique in that they form new channels of trade and marketing alongside traditional export sectors (Rice, 2001). In their own ways, these organizations represent a type of economic and social restructuring from below, drawing upon and developing linkages beyond the traditional formats of production and trade...
(Rice, 2001). Most importantly, the ATOs provide producers with access to markets which is the key element that they value above all else (Moore, 2004).

The Peruvian Fair Trade organizations also facilitate empowerment of artists by enabling producers to deal directly with mainstream buyers (or cutting the chains down) (Moore, 2004). Oxford Policy Management (2000) speaks of Fair Trade organizations as “agents of empowerment” (p. 11), while Redfern and Snedker (2002), note the different ways in which this is approached, from producers owning the means of production at one end of the spectrum through to producers having “some” degree of representation but not necessarily control, at the other.

For this research, the artists had control over Web site design, usability, and content as well as stating how they wanted to be represented. This was possible through conducting sessions in Peru, interviewing and surveying the artists, and continuously asking for their feedback on Web site ideas. As a researcher, I did not want to impose my definitions of their empowerment on the artists, but I hoped it would unfold through the phases and steps of my methodology chapter.

3.3 Development Strategies with Indigenous Artists Outside Peru

There are many case studies discussing indigenous artists and their handcrafts (see Bartra, 2003; Gianturco & Tuttle, 2000; Duncan, 2000; Wignaraja, 1993; and Nash, et al., 1976), however there are fewer studies about developers seeking to expand the markets and economic interests of indigenous artists. As a brief discussion, this review touches on three studies in the realm of development. These studies took place outside of Peru in Bolivia, Nepal and Guatemala.
3.3.1 Bolivia

In (Re)focusing Global Gallery’s Educational Programs: A Guide to Transforming Vision to Action for Fair Trade Organizations, Connie DeJong (2008) discusses her research examining Global Gallery’s capacity building process. Global Gallery is a nonprofit, Fair Trade organization based in Columbus, OH. To understand how to better Global Gallery’s mission and work towards better educational programming, DeJong (2008) conducted four focus groups with the organization’s constituents in Ohio and Bolivia. From this data, four themes emerged that were then developed into action plans to be carried out by gallery committees. These themes were educational programming, policies and procedures, earned income, and fundraising.

To better understand how this research works within development, the aim is to outline the connection between Global Gallery and Bolivia, as well as discuss how Global Gallery seeks to expand the markets and economic interests of indigenous artists. From the beginning of the research, DeJong (2008) remarks that her hope is to “create democratic and functional structures for more just economic relationships in trade with indigenous cultural arts producers and dissemination of knowledge about these forms of cultural exchange” (p. iii).

Artesanias Loreto, Global Gallery’s supplier partner in Bolivia sought out the organization eight years prior when looking for markets to sell Bolivian crafts in Ohio (DeJong, 2008). Through time, DeJong and the artisan group have developed a relationship based on trust and fair trade principles. Additionally, instead of using a Bolivian ATO, Global Gallery purchases their alpaca products directly from the artisan
group. These purchases support the artisans. The more Global Gallery can market and sell the products in Ohio, the more profits cycle back into purchasing products in turn increasing incomes for those artists.

Moreover, a portion of the profits that Artesanias Loreto makes is now going to build an orphanage in Cochabamba, Bolivia. The support that Global Gallery provides is crucial. They fundraise for the cause and take a yearly trip to Cochabamba to help with construction, purchasing of supplies, and lending support. For DeJong (2008) and Global Gallery, conducting a focus group in Bolivia, provided insight into artists needs and created a stronger platform for dialogue between the artists and Global Gallery.

3.3.2 Nepal

A study by Rachel MacHenry (2000) examines small-scale textile development by women producers and cooperative groups in Nepal seeking Western markets. MacHenry (2000) discusses how artisans negotiate change as they adapt their craft products to meet market demands and improve social conditions for group members. Although women are able to develop textile products for export by using local materials and skills, a number of problems have emerged as artisans work to build successful businesses. A few of these problems are rooted in the harsh conditions of daily life in Nepal. Artisan groups are often hampered by lack of access to resources such as water and firewood, difficulties in obtaining raw materials, and limited means of communication and transportation. Other issues revolve around pressures facing young women and how viable employment alternatives provide options for their management.
MacHenry (2000) discusses these issues from a feminist perspective. She notes that in development programs it is necessary to address issues of representation, agency, indigenous knowledge and political action. In addition, she remarks, “ecological destruction disproportionately affects women, particularly those in the developing world” (p. 26) who are forced to extensively travel to obtain resources, such as water or firewood. MacHenry (2000) also recognizes the effects that pollution and erosion have on their agricultural land.

Artists have benefited from the initiatives of local NGO groups such as their facilitating new designs and the construction of a paved road (MacHenry, 2000). This new road increased tourism and trekkers coming to the artisan’s community. The road has made it possible for artists to easily transport carpets to Kathmandu and then on to other markets, and in MacHenry’s (2000) research, artists are successful in meeting export deadlines and consistently monitoring quality.

Cooperatives also face challenges. In some parts of Nepal, infrastructure has not kept pace with development in the rest of the world: they have limited access to fuel, water and electricity; deforestation is commonplace; and communication networks in rural areas may be largely dependent on foot travel. Adapting to these problems, artisan and NGO groups have chosen to retain locally based technology whenever possible. These include hand-operated wheels, backstrap looms, and treadle sewing machines. Artisans are also considering the use of solar power and facilitation of new designs attractive to new markets in the Western world, but MacHenry (2000) also questions how much change is acceptable in design, color, and eventual use of a piece of cloth.
Moreover, MacHenry (2000) argues that products can be successful without harming the environment if consumers are educated about the social and ecological aims of the artisan groups: data that can increase the value of textiles and build connections between makers and buyers.

3.3.3 Guatemala

Women’s weaving groups in the rural western highlands of Guatemala have managed and adapted to changes as Martha Lynd (2000) discusses in *The International Craft Market: A Double-Edged Sword for Guatemalan Maya Women*. Lynd (2000) explains that women weavers struggling to get ahead in their local markets given intense competition, began selling in the international craft market as an attractive option. At the same time that they wanted to succeed in the international arena, they also wanted to maintain their cultural traditions. However, their textiles and perceptions changed as they adjusted designs in order to sell their work.

Lynd (2000) explores how people involved in the Fair Trade movement can be proactive agents for change; acting as cultural facilitators who mediate change impacting indigenous artists working across cultural contexts. She also suggests approaches that meet the dual success in international craft marketing and participating in projects that advance the economic and cultural well-being of indigenous crafts groups.

In examining these studies conducted in Bolivia, Nepal, and Guatemala, I learned a great deal about development efforts of other researchers. These collaborative projects with artisans provided insights into how to work with artists democratically, participating in a business setting (DeJong, 2008). MacHenry (2000) offered interesting socio-
economic observations from women weavers in Nepal who were dealing with numerous social and ecological issues. Lynd (2000) helped me understand the struggle between designing products for the Western market and maintaining traditional cultures.

3.4 Participatory Action Research in International Development

One of the biggest names circulated in the action research field is Paulo Friere (1970, 1973, 1985), a Brazilian adult educator whose literacy education advocated for social justice. Freire’s theory of conscientization - an in-depth understanding of the world’s social and political contradictions, insistence on critical reflection, and commitment to unifying voices of solidarity have contributed to the PAR field and been used by many (McIntyre, 2008). Paulo Freire’s articles in Portuguese outlined his pedagogical philosophy and methods of teaching literacy to oppressed groups of peoples in Brazil.

Lykes’s (2001) participatory action research project conducted in Chajul, Guatemala with Mayan women and children illustrated how action research can transform lives. These women and children were a part of Guatemala’s 36-year war where massacres, the scorching of villages, disappearance of citizens and widespread displacement and exile were a part of everyday life. Through storytelling, play, dramatization, drawing and photography, Lykes (2001) was able to amplify silenced stories and analyze effects and responses to horrific events.

The group-based workshops were spaces for facilitators (in their training experience) and participants (children and youth) to enact the unspeakable stories of violence and destruction that they had survived or witnessed. The group’s processes, as well as its ‘performances’ through drawings, collages, stories, dramatization and masks, constituted survivors’ previously silenced ‘stories’,

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opportunities for interpreting the past through the enactment and re-enactment of horrific events (Lykes, 2001, p. 364).

Lykes’s work with children and youth are reflected in the account above, however the women participated in a different but similar project called PhotoVoice (inspired by a project in China, *Visual Voices: 100 Photographs of Village China by the Women of Yunnan Province* (1995)). Using PhotoVoice, a method widely used in artist studies, she used photography to “develop public record of the women’s lives, to ‘tell the story of violence’ and also their story as women responding to the war and its effects” (p. 365). The women were able to discuss their stories with others from their community and other Mayan communities and build a record of these stories for future generations as a preventative strategy (Lykes, 2001).

Lykes’s (2001) participatory action research project is an exemplary model of working with art and photography through a process of action to create social change. For my research project, I used some of Lykes’s ideas by asking the artists themselves to take photos as well as ask the artists to partake in storytelling about the images. Through storytelling and image-making during the “make” sessions, the Web site displays testimonies that are coming from the artists themselves. These images and voices are less about what I consider good for the Web site and more about what the artists want to exhibit on the Web site.

In *The Sights and Sounds of Indigenous Knowledge*, Pyrch and Castillo (2001) discuss their personal stories of conducting participatory action research projects in international settings with indigenous peoples. The authors explain that in adult
education, as researchers, there is a need to be committed to creating spaces where “we can be free to practice ‘power-with’ and ‘power-from-within’ rather than ‘power-over’” (p. 379). Further, they explain that researchers must work with the indigenous to,

Engage in free and respectful association – participating in an authentic way. Engage in research by collecting information, making plans and revising them to mutual satisfaction. Then take action by starting on a journey together – or by writing a book chapter together (p. 380).

After reading Pyrch and Castillo’s (2001) accounts of working with the indigenous and using their knowledge through a sharing of assets, I wanted to participate in the same act of sharing throughout the collaborative process. The act of experiencing ‘with’ instead of ‘on’ through solidarity might have encouraged self-determination and empowerment with the artists in Peru. The lessons that I learned from Pyrch and Castillo are listed in their 2001 article,

1) PAR embraces alternative perspectives to share, 2) PAR honors all forms of knowledge, 3) PAR is based on trust, an essential part of the dialogue evident in the stories – trusting self as much as trusting others, 4) a sense of community is an integral part of PAR, 5) through the creation of trust and community, PAR builds self-awareness as we re(dis)cover parts of our being hidden by the noise of our routine life (p. 384).

Working with the indigenous people of Peru I became increasingly aware that their knowledge was as important or more important than my own.

3.5 Participatory Action Research in Peru

Finding a participatory action research study conducted in Peru was a difficult task. After searching for quite some time, I discovered an article from the 1980s called
Burton (1980) recounts his involvement in the Peruvian revolution and how an indigenous, populist ideology and radical socialism changed the country. Governmental officials were in agreement that they would change many aspects including the educational system which was to be based on the theories and practices of Paulo Freire (Burton, 1980). This was the first time in history that Freire’s ideals seem to have been fully articulated on a large-scale (Burton, 1980).

Burton appears the perfect researcher to study this process given he had lived in Peru for six years, married a Limena, taught in Peruvian schools, spoke Spanish fluently and knew the work of Freire well (Burton, 1980). As Burton started studying Freire’s teaching methodology and used it in school systems across Peru, he also began to be asked to become a senior consultant to the program. Burton was skeptical that Freire’s methodology could actually work through state bureaucracies teaching large numbers of people to be “autonomous, independent, critically minded, self-actualizing human beings” (p. 237).

Social class issues, racism, language barriers, the death of the leader of the project, and the resignation of another leader as well as poor theory enactment in the project caused its demise. Through the process, the indigenous Peruvians learned that instead of learning to read providing them better jobs, they found they could not trust bureaucrats in suits, collars and ties who enthused them about their future failed to support its materialization. The final blow to the project was an earthquake that destroyed several schools.
Although the project failed for many reasons, Burton (1980) argues that Freire’s ideas are best described as “philosophical anthropology, in a sense that it places certain assertions about the nature of people at the center of the universe of social facts” (p. 247). Burton further argues that the underlying influences of Marx (and Freire) were “illusory and not real, if one takes the view that Marxist social science should be both materialist and empirical” (p. 247). The program did not properly use the ideas to create action from theory. A final critique Burton offers as the downfall of the program is that the social scientists working on the case had little training in any methodology. They had few ideas about how to interview, observe or compile ethnographic descriptions of the people and communities (Burton, 1980).

Reading this article I learned a great deal about the philosophical underpinnings of Freire and Marx, for instance, methodology pitfalls, implementation and structure of research and programs. Although Burton did not completely outline his own methodology of studying the program in Peru, I gained insight about the early development of action research before it was named action research.

3.6 Conclusion

The literature examined here illustrates a range of development efforts undertaken on behalf of NGOs, exporters, small businesses, fair trade organizations, researchers and artists. While reviewing these development efforts, I discussed how my research might be comparable to or differ from past interventions and strategies for expanding markets and the economic interests of indigenous artists. My research incorporates aspects of the literature reviewed here, however, it ultimately promotes the development of free and
self-determining marked development with artists, who throughout the process sustained a sense of ownership, pride, empowerment and equality.
CHAPTER 4

METHODOLOGY

4.1 Objective of this Study

The objective of this study is to explore how multiple participants can work together at a grass roots level with a group of artists in the association known as Colors and Creation in Cajamarca, Peru. In this chapter, I will explain those qualitative methods I will employ; primarily considering these methods through participatory action research and autoethnography. My discussions of participatory action research (PAR) and autoethnography will examine the phases of this research with 1) participating Peruvian artists, 2) Web site users in the U.S. and Peru, 3) an undergraduate Visual Communications and Design student, and 4) the researcher. Patterns found through the different methods employed are expected to produce themes and implications of the collaborative process with all participants involved. These findings work towards understanding how bottom-up, collaborative processes can bring about social and cultural sustainable development.
4.2 Participatory Action Research: Collaboration & Communitarian Ethics

The cultural style of PAR seeks to change the social and personal dynamics of the research situation so that the research process enhances the lives of all those who participate (Stringer, 2007). Throughout my fieldwork and the entirety of this research, I strive to create positive working relationships with the artists, the Web site designer and engage Web site users (Hutzel, 2006). By using PAR, a productive, communicative, collaborative style provides a climate that enables groups of people to work harmoniously and productively to achieve a set of goals (Stringer, 2007).

PAR’s tenets are based on a consensual approach to inquiry as the primary orientation of research activity (Stringer, 2007), and I follow this approach through an open, dialogue between all participants. Stringer (2007) notes,

The payoffs for this approach to research are potentially enormous. Not only do research participants acquire the individual capacity to engage in systematic research that they can apply to other issues in other contexts, but they also build a supportive network of collaborative relationships that provides them with an ongoing resource (p. 21).

Although my research will have ended upon completion of my dissertation, I hope to extend the study throughout my professional career (Stringer, 2007; Tuhiwai-Smith, 1999). Participatory methodologies facilitate the building of strong relationships and future activities, and in this study, relationships are important for the artists sustained growth. Perhaps these relationships will build growth through future research, travel to Peru, maintenance of the Web site, and marketing the Web site in the United States.
To build sustainability and control for participants, the PAR methodology allows a researcher to “unleash energy, stimulate creativity, instill pride, build commitment, prompt the taking of responsibility, and evoke a sense of investment and ownership” (Guba & Lincoln, 1989, p. 227). This type of research impacts participant’s social and emotional lives. Kelly and Gluck (1979) list their criteria to evaluate the impact through the effects of pride, dignity, identity, control, responsibility, unity, place and location.

I am organizing and conducting the research “in ways that are conducive to the formation of community – the ‘common unity’ of all participants – and that strengthen the democratic, equitable, liberating and life-enhancing qualities of social life” (Stringer, 2007, p. 27 & 28) to thoroughly incorporate a nonexploitative process. Stringer (2007) promotes the principles of relationships, communication, participation and inclusion. All of which were used when creating the Web site with the artists in Cajamarca.

4.3 Autoethnography

Generally speaking, autoethnography is a way to situate the self in the text by telling a story and lessen the codification, objectification and fragmentation about the themes regarding the “subjects” being studied (Polkinghorne, 1997). The subjects are more like participants. They are given their own speaking roles in the drama and interact with the researcher as contributors to the story (Polkinghorne, 1997). Narrative is the discourse from which can express the diachronic perspective of human actions, and the diachronic research report is based on the understanding that research is a practice, a product of human action (Polkinghorne, 1997). This action is the basis for creating
meaning (Valde, 1991). Bruner (1990) has argued that narrative is the natural mode through which human beings made sense of lives in time. Further, narrative thinking has been said to be the most effective method of organizing action and transforms a list or sequence of disconnected research events into a unified story with a thematic point (Robinson & Hawpe, 1986; Polkinghorne, 1988). “Through autoethnography, assumptions of normalcy can be questioned and oppressive social systems may be challenged” (Smith-Shank & Keifer-Boyd, 2007, p. 1). Autoethnography or narratives of the collaborative research process are employed in the research as a way to effectively convey the actions of participants while troubling and reflecting on the stories, meanings and implications.

4.4 Research Design

This study uses a participatory action research methodology that engages participants in understanding and learning about Web site development, through participatory “make” sessions (Sanders, 2000) that constitute the data I collected with Peruvian artists and an undergraduate Web designer. Methods employed include surveys, interviews, journaling and visual media (video, photos, audio, etc. for the Web site). This chapter outlines the data collection phases and defines each method as well as describes my design of implementation strategies, methods of documentation and analysis. I also have summarized my Institutional Review Board (IRB) application and approval, and explore those changes of methods emerging in the research setting.
4.5 Research Site

Cajamarca, the capital of the Cajamarca region, has an estimated population of one hundred and thirty five thousand residents. Located in the northern highlands of Peru, its rich history dates back 3,000 years to pre-Incan civilizations. In 1986, the city and surrounding areas were declared by the United Nations Educational, Scientific and Cultural Organization (UNESCO) an American Heritage Site (www.unesco.org). Cajamarca is well-known for its rich history, dairy products, churches, hot springs, mines and artisan handcrafts. The traditions seen in the artists’ craftmaking and designs date back to pre-Incan and Incan eras. These remain dominant techniques and designs in pottery, textiles, basket-making, rock sculpture, toy-making and jewelry.

Many artists learn traditional Peruvian craft techniques from their parents through a long generational line of artisans. There are many artisan workshops in and around Cajamarca which are located in the communities of Mollepampa, Porcon Bajo & Alto, Huacariz, Chota and San Miguel. Most of these tight-knit communities are within a 15 mile radius of the city-center, Chota and San Miguel being the exceptions. The artists in these communities who sell their products in the store Colors and Creations are this study’s participating artists involved in “make” sessions, surveys and interviews, and are the subjects of my journaling and visual media.

Given I had established a level of trust with the community and its artists, Cajamarca was an ideal site for my participatory action research study and offered opportunities for working collaboratively to learn about the process of developing a Web
site. The artists of Colors and Creations share similar population characteristics and historical traditions and all were seeking new markets.

4.6 Sampling Strategy: Cajamarcan Artists

I recruited nine artists from Colors and Creations who were over the age of eighteen and resided in close proximity to the city (Bernard 2006, Spradley 1980). These nine participants were chosen based on a non-probability purposive sampling framework. A non-probability sampling strategy was essential in identifying whether the collaborative process to build a Web site supported or hindered the artists. A more in-depth case study relying on expert informants (Bernard 2006) warranted a nonrandom sample. My nonrandom sample was also essential given the small number of artists who could potentially collaborate in building and sustaining a Web site. Additionally, purposive sampling allowed me to explore potential variation in the experiences of a limited sample size of artists who met the study’s objectives.

In Chapter I, I discussed my relationship with the artists involved in Colors and Creations, a relationship establishing the set of possible collaborating artists I would solicit for participation in the study. In soliciting participation in their native tongue, I 1) explained the purpose, requirements, risks, and benefits of the project 2) established that participation was voluntary, and 3) invited the artists to participate in the study. The artists gave verbal consent to participate in the study during the first session.

4.7 Sampling Strategy: Web site Users and Undergraduate Web Designer

The other research phases, surveying Web site users and collaborating with Lisa Fousek, a Visual Communications and Design (VCD) undergraduate student, mostly took
place in Columbus, OH. These two other participant groups were essential in developing, receiving feedback and implementing the Web site for the artists of Cajamarca.

Additional phases of research were conducted in the United States, these involved the researcher and VCD student extensively communicating with the Peruvian artists by email, phone and conference calls through which feedback about the creation of the Web site was sustained.

The idea to collaborate with Lisa was initiated by Maria Palazzi, Director of the Advanced Computing Center for the Arts and Design (ACCAD) and committee member to this dissertation. When I first spoke with Maria about collaboratively developing a Web site with artists in Peru, she mentioned that I could also collaborate with a VCD student. We discussed the possibility and decided that support designing, creating and implementing the Web site would be not only beneficial to me but would be a unique and rewarding experience for the VCD student. Maria contacted Paul Nini, Professor in the Design Department, to send an email to the undergraduate students describing the research and asking for interested students. Two students responded and wanted to learn more. Maria Palazzi, Paul Nini, Dr. James Sanders, chair of my dissertation committee and my advisor, the two VCD undergraduate students and I met for the first time May 14, 2009. During the meeting we discussed the research and talked with the two students about their interests in design.

A week after the meeting I emailed both students inquiring about their interest working as a collaborating partner. Lisa Fousek responded with great excitement. On May 27, 2009, Lisa and I met to discuss the project more in depth, talk about the
possibility for her to visit Peru and meet the artists, and establish funding sources. Shortly after, I developed a timeline for the trip and an agreement to be signed by both Lisa and I (Appendix E). The contract stated the objectives of the study including each of our roles in participating with the artists and the Web site development. Throughout Spring and Summer quarters, Lisa and I searched for funding, purchased our tickets to Peru and continued to discuss the project and upcoming Autumn/Winter quarter trip. Lisa accompanied me for two weeks in Peru, arriving on November 30, 2009 and departing on December 14, 2009.

Establishing a sample population for Web site user feedback was an easy decision. Both Lisa and I decided that we should target those online users who were 1) easy to sample, and 2) may be interested in the types of products and education that the Web site offered. The three sample populations that fit these criteria were Art Education students at The Ohio State University, Fair Trade advocates working at Global Gallery and the Peruvian artists’ acquaintances, friends and family.

4.8 PAR Phases of Research

My PAR investigation was conducted in Cajamarca, Peru during fall quarter 2009 for 14 weeks and continued through winter and spring quarters of 2010. The methods in this study are broken up into four phases based on PAR research principles (see Figure 4). Phase I consisted of fieldwork in Cajamarca, Peru. While in Cajamarca, I facilitated participatory “make” sessions (Sanders, 2000). In section 4.8.1, I describe how these sessions serve as a means to create a Web site prototype, conduct a pre-survey, interview the artists, engage the artists in journaling and collect visual media and stories.
Phase II consisted of conducting online surveys with those who may use the Web site. The survey provided feedback on the Web site prototype design and usability and was conducted with a target audience of Fair Trade advocates, art educators and Peruvian Web site users. Additionally, this phase consisted of cycling the user feedback back to the artists and discussing the changes that may or may not need to be made to the Web site prototype based on beta testing audience feedback. Beta testing is known to provide Web developers feedback from outside real-world exposure (Krug, 2006).

Phase III consisted of taking both user and artist feedback and advising Lisa on her creation of a final version of the Web site. Lisa revised the Web site and maintained a journal about her experience. A final semi-structured interview took place with Lisa about her experiences throughout the collaborative process (see chapter six).

Phase IV engaged artists in providing feedback on the Web site and requested they complete a post Web site design development survey about their experience working with a researcher in a collaborative fashion. This survey was compared to the pre-survey given to the artists at the beginning of the project. I compare the two sets of survey results to tease out the difference between artists’ past and current experiences. Although this research is formally at an end, the communication loop will continue beyond this doctoral study.
### 1. Artists
- Pre-surveys
- "Make" Sessions
- Interviews
- Journals

### 2. Consumers
- Surveys:
  - U.S. & Peruvian Consumers
- Usability
- Content
- Design

### 3. Designer
- Complete Web site
- Journal
- Semi-structured Interview
- Collaboration
- Experience with artists, consumers & researcher

### 4. Artists
- Artists Feedback (on Web site)
- Post-Survey

**Result:** Web site Prototype

**Result:** Consumer Feedback

**Result:** Final Web site

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**Figure 4: Research phases schematic**

### 4.8.1 Phase I – Artists: Fieldwork in Cajamarca, Peru

Within phase I of the research design, I employed the “look, think, act” (Stringer, 2007) routine of PAR. With the artists, relevant data was gathered and the picture was built (the “Look” phase). We explored, analyzed and interpreted together (the “Think” phase), and we made a plan of action for the future (the “Act” phase). Each method employed during phase I of the research design can be categorized as “look, think, act” (see Table 3). These methods may overlap as this PAR routine continuously recycles...
the information and activities involved in the process. This process also explores the constant process of observation, reflection and action (Stringer, 2007).

### Phase I Participatory Action Research Routine

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<tr>
<th>LOOK</th>
<th>THINK</th>
<th>ACT</th>
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<td>-Sessions</td>
<td>-Sessions</td>
<td>-Sessions:</td>
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<tr>
<td>-Visual media &amp; Stories</td>
<td>-Interviews</td>
<td>-Plan of Action</td>
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<tr>
<td>-Pre-survey</td>
<td>-Journals</td>
<td>-VCD student</td>
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<td></td>
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<td>discussions during sessions</td>
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<td>-Final Question</td>
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Table 3: PAR routine cycles and methods table

### 4.8.1.1 “Make” Session Development

A participatory “make” session is a method used in design research to facilitate an exchange between a company and its customers (Sanders, 2002). The method is effective in accessing people’s unspoken feelings, emotions, stories and dreams. Within design research, methods have evolved from primarily observational, looking at what people do and use, to becoming more focused on what people say and think, through focus groups, interviews and surveys (Sanders, 2002). Now, design researchers are increasingly becoming more concerned with what people make; what they create from toolkits that are provided for them to express their thoughts, feelings and dreams (Sanders, 2000, 2002 & 2005).
The method of collecting data through interactive “make” sessions was first used by Couch and Sanders in 1989 while working with a group of preschoolers. The researchers needed a way to collect data about a computer game while keeping the children’s attention. Knowing that many preschoolers are not verbally proficient, the researchers invented exercises that did not require verbal output skills (Sanders, 2000). The children could respond by selecting, pointing, drawing, coloring and/or constructing.

This experiment led to the creation of the first set of generative research tools or toolkits that inspired others to follow. More importantly, it was the beginning of understanding how design research could include a participatory process which eventually became known as “make” tools, or sessions, in the case of this research. The researchers realized that the subjects or participants could be useful partners in the design development process (Sanders, 2000). Over time, these methods were applied in other research contexts with adult participants. Other design domains include information/communication design, user interface design, environment design, and design of branding strategies (Sanders, 2000).

This research uses the “make” session method to create an interface design or Web site. Instead of only eliciting feedback from users, I elicited feedback from “information providers” (Cunliffe, 2000, p. 299) or the indigenous artists of Cajamarca. Working with Dr. Liz Sanders, pioneer in the field and Senior Lecturer in the Design Department at The Ohio State University, I devised 15 “make” sessions. Throughout the summer of 2009, Dr. Sanders, Lisa and I met every week to discuss the “make” sessions...
that I devised. For these sessions, I created toolkits where artists participated in providing information for the creation of a Web site. See “make” session outlines (1-15) in Appendix F. I chose this method due to the participatory manner of the “make” sessions and the interactivity and creativity that it elicited. More importantly this method aligned well with the overall participatory action research methodology and critical theory used for the study.

The “make” session or toolkit provided opportunity for exchange between the researcher, Lisa and the artists of Colors and Creations, a process through which each might better understand the artists’ intent, needs and Web site design and functional aims. During the fieldwork process, the 15 session topics were revised to 14 due to Peruvian holidays and unforeseen occurrences such as the closing of the meeting site and artists’ busy schedules. The sessions were rearranged and reworked as the process continued. During the 14 “make” sessions conducted, the artists interactively and collaboratively discussed their thoughts and feelings, “made” images/posters from supplies that were provided, and participated in co-learning with each other and the researcher. These participatory “make” sessions were named 1) introduction, 2) artists’ experiences and communities, 3) Web site analysis, 4 & 5) options for Web site setup (which was split into two sessions), 6) color, Fair Trade, and pricing, 7) history, tradition and culture, 8) usability and design for Web sites, 9) product evaluation, 10) education and images, 11) mission and vision, and 12) maintenance, costs and interviews (Figure 5). Most of the changes occurred at the end of the fieldwork where the last three
sessions were condensed into two. The two final “make” sessions became 13) Web site creation, and 14) plan of action where we prepared a plan of action for the future.

During the sessions, artists continuously maintained journals about the collaborative process, and their thoughts and feelings regarding the development of the Web site and working with a researcher. The prompts given pertained to self-determination, decision-making, collaboration, relationship building and more (Figure 5). These prompts were written out for the artists in Spanish as a guide for them to reflect on the collaborative or not so collaborative happenings of the research. I was continuously mindful that giving the artists prompts was a power position. The goal was for these prompts to elicit discussion in their journals not for me to feel power over the artists.

Lisa accompanied me to Peru for two weeks, and used the data collected in the sessions to develop the Web site. In addition to participating in the final three “make” sessions, Lisa met the artists, visited their workshops and experienced the culture and community of Cajamarca. During the first part of the fieldwork, I sent quarterly (every three to four weeks) summaries to Lisa so that she would periodically have updates and information regarding the sessions that had taken place before she arrived.
Figure 5: “Make” sessions and journaling prompts

4.8.1.2 “Make” Session Implementation

At the beginning of the process, the artists and I had an introductory session where I explained the research project including the data methods, artists’ participation, and the Web site. During this session, an explanation was given about the benefits to the artists and myself, and I asked for verbal consent from participating artists. With paper copies of the calendar months September through December, we decided on dates for the sessions planning two per week until Lisa arrived. Once Lisa was in Cajamarca, she participated in the last three sessions with the artists and researcher.
During session two, entitled experiences and communities, a pre-survey was conducted with participant artists (Appendix G). This pre-survey questioned the artists about past experiences working with outsiders. This survey was a shortened version of the final/post-survey that asked artists about their experiences working with the researcher throughout the collaborative process in this study (Appendix H). The survey was devised using a Likert scale (Jacoby, 1971) where answers corresponded to the numbers one, two and three. Translation of the survey was checked by Dr. Robert E. Robison, Program Manager in the Department of Spanish and Portuguese, College of Humanities.

Thinking about the PAR “look, think, act” (Stringer, 2007) routine, an interview was devised to elicit interpretive feedback from the artists about their collaborative experience (Appendix I). The interview was given after the mission and vision session because I felt that the journal responses were lacking in information about the artists’ collaborative experience. Using the text from each artist’s interview, I created Wordle images for the following session (Appendix J). Wordle generated ‘word clouds,’ or visual images of text by calling attention to those words that appeared more frequently in the source text (www.wordle.net). During the maintenance and cost session, we discussed their Wordle images from their interview text.

With the Wordle image of their interview, we discussed the words that were more predominant in each person’s image. I noted these words on a white board while the group looked for patterns or reoccurrences of specific words. The words that reoccurred most often were now, group, better, mission and vision, Etsy (which is an
Internet shopping site we used as an example), experiences and communities, any form of the word “participate,” any form of the word “can,” any form of the word “learn,” and any form of the word “have.” Other words that continuously reoccurred were session, store, artists, and Web site as well as the words “fair” and “trade.”

Each participant session was video recorded, photographed and audio recorded for validity by my research assistant Ryan Johnston. Ryan was an integral part of the fieldwork as he helped me document the sessions while I participated with artists. Further, after each session, I translated and transcribed the audio into Microsoft Word documents so that I would have written documents and notes of everything that was discussed during the sessions. I used the LiveScribe paper-based computing platform to record every session and take notes. Every session, journal prompt (Appendix K), and informational session handout (Appendix L) was translated beforehand into the artists’ national language, Spanish. Additionally, I continuously journaled about the process, sessions and everyday happenings while in the field.

4.8.2 Phase II – Web site User Feedback

Online surveys in English and Spanish (Appendix M) on SurveyMonkey were conducted within the United States and Peru to elicit user feedback about the Web site prototype created by Lisa from the “make” session data. The user groups targeted for this survey were fair trade advocates, those people who already consumed fair trade products, and educators within the Department of Art Education at the Ohio State University. Additionally, Peruvian customers of the store Colors and Creations, friends, family and acquaintances of the artists took the Spanish version of the survey. The Spanish survey
was reviewed by Dr. Robert E. Robison, Program Manager in the Department of Spanish and Portuguese, at OSU. A total number of 20 surveys were completed on SurveyMonkey.

Questions that were broached in the survey pertained to marketing research information revolving around consumers’ likes and dislikes of the Web site design, content and usability. Demographic data was collected regarding age, hometown, sex, occupation, income, knowledge of languages, travel experience and education level. The survey data collected were designed to provide insights into what users liked and disliked about the Web site prototype.

During this phase, the Cajamarcan artists also provided feedback on the Web site prototype. On March 26, 2010, Lisa and I completed a Skype call with participating artists to discuss their thoughts and feelings about the Web site prototype. They suggested brighter colors, more iconography and more photos (more discussion about this in chapter six). This information along with the user survey responses from SurveyMonkey provided Lisa and I with invaluable feedback that was considered in constructing the final version of the Web site for Colors and Creations.

My communication with the artists continued throughout the process. In many emails sent to artists, I discussed future plans, Web site ideas and answered their questions. However, communication with the artists by email was not the most efficient manner of discussing the project since many of them did not have computers and rarely checked their email. Phone calls became the predominant mode of communication with the artists.
After many emails, the first phone conversation I had with artist-participant, Marino Lulayco-Dilas, was on February 11, 2010. We discussed an approaching conference call scheduled for February with all participating artists. He acted as leader for organizing Skype calls in Cajamarca for the group. On February 16, 2010, for the first time, I had a conference call with three of the participating artists. These artists were Marino Lulayco-Dilas, Andrea Montoya-Asenjo and Jorge Perez-Gutierrez. We discussed the prototype, domain name for the Web site, server location, and PayPal issues. We decided that they would receive the Web site prototype between the dates of March 12 - 14, 2010, and we would schedule the next conference call with participating artists on March 15, 2010. Chapter six includes a more in depth discussion of the Skype conference call and feedback provided by artists.

4.8.3 Phase III – Collaborating with a Visual Communication and Design Undergraduate Student

After obtaining SurveyMonkey responses from fair trade advocates, art educators, and Peruvian acquaintances as well as speaking with the artists over Skype, Lisa was able to complete a final version of the Web site for this project (see www.cajamarcacyc.com). However, this did not mean that the artists could/would not be able to subsequently change, add, and/or subtract information from the site, once this study was complete. The Web site was created with the artists of Cajamarca using their input, thoughts, feelings and suggestions from the “make” sessions for them to be sole owners. As sole owners, the artists have the responsibility of keeping and maintaining the Web site. To make this process easier and more user-friendly for the artists, Lisa created a manual providing
instructions on how to upload/download images and information without much outside support (Appendix N).

Receiving feedback through online surveys and speaking with the artists was an integral part of collaborating to create the Web site, however the process took a great deal of outside planning. Lisa and I met every Thursday, January through May, 2010, to discuss the workings of the Web site. We reviewed and discussed the data that was provided by the artists and used this data to categorize themes and develop a site architecture. We experimented with different ways of creating the Web site and possible objectives based on artists’ recorded comments. Other issues discussed during our many meetings were how to initiate PayPal (a purchasing tool), conduct Skype meetings with artists, secure Internet servers for online sales, and challenges faced in reconciliating different Web site coding methods. In the end, it was our hope that the prototype would be representative of the information provided by artists while we were in Cajamarca. The checks and balances came when we provided the prototype to artists to elicit feedback and sustained our open dialogue.

After several meetings with Lisa, we decided to ask my cousin Brian Hill to help with portions of the back-end coding for the Web site. Brian is self-employed owning a business called IdiomDesign where he works as a graphic designer and Web developer. Brian was more than happy to help with portions of the coding and also offered a free space on his server to host the Colors and Creations Web site.

Additionally, as part of the research project, Lisa was asked to keep a journal throughout the collaborative process and fieldwork. This included journaling before,
during and after she traveled to Cajamarca, Peru to do fieldwork with me over a period of two weeks. This information provided me with invaluable insight into her experiences of collaboration and her thoughts about the research and working with me throughout the process.

Moreover, I conducted an informal, semi-structured exit interview with Lisa about the collaborative process and her experience working with me and the artists (Appendix O). The interview confirmed Lisa’s thoughts about the collaborative experience, her meeting of a new culture and group of people in Peru, learning about the PAR methodology and dissertation writing process, working with a mentor, and completing her project as a requirement of graduation.

4.8.4 Phase IV - Cycling Back to the Artists

After the Web site was constructed, it was sent to the artists for their final approval on May 14, 2010. I called the artists on May 16, 2010 to discuss their final thoughts and feelings about their new Web site (see chapter six). Tweaking continued even after the artists responded to the final version and saw the Web site functioning online. The research aim was to develop a Web site that fairly represented the artists and their understanding of its effectiveness in educating and selling products to consumers. Based on this communication, we launched the Web site during the summer of 2010.

I conducted a final/post-survey with the Peruvian artists (Appendix H). This survey asked about the collaborative process with the researcher and how it affected and impacted them. To obtain these surveys from Peru, I left them in a lock box with Marino Lulayco-Dilas, one of the participating artists. I provided him with sufficient funds to
snail mail the surveys back to me, in the U.S., once they were completed by all participating artists. The surveys were completed anonymously.

4.9 Documentation and Data Analysis

Analysis of this research was completed in two parts. Portions were completed with participating artists in Cajamarca such as my compiling summaries of sessions, readings of artists’ journals, evaluating interviews and devising a plan of action. Other analyses were completed once I returned from conducting fieldwork in Cajamarca. These portions of analysis looked at the larger researching collaboration and considered the combined data collected. Using ideas and concepts from grounded theory (Bryant & Charmaz, 2010; Dey, 2007; Charmaz, 2006), I identified and linked concepts from the participatory sessions, journals, interviews, summaries, and field notes. Additionally, I used autoethnography and exemplars or quotes (Bernard, 2006) from the data that illuminated the concepts on which I developed new theories for working collaboratively over international borders. Pre and post survey data called attention to the artists’ collaborative experience and added an additional layer of interpretation to my readings of the qualitative data. Lastly, data collected from Lisa on our collaboration defined her reading of the mentoring process and our relationship as undergraduate-graduate researchers.

Finally, I considered the Web site itself as a site for interrogating our understandings of the multiple levels of collaboration with participating artists, a VCD student and my own role as a researcher. The remainder of this chapter will outline the documentation and analytical procedures.
4.9.1 Documentation

Data was collected from three groups including Cajamarcan artists, Web site users and an undergraduate VCD student or Web site designer. The table below is a short summary of the data collected for each group of participants involved in the study (Table 4).

<table>
<thead>
<tr>
<th>Cajamarcan Artists</th>
<th>Web site Users - FT Advocates, Art Educators &amp; Peruvians</th>
<th>VCD Student - Web site Designer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio and Video</td>
<td>Online Survey</td>
<td>Journal</td>
</tr>
<tr>
<td>Artifact/Making – Photos</td>
<td></td>
<td>Interview</td>
</tr>
<tr>
<td>Journal</td>
<td></td>
<td>Video</td>
</tr>
<tr>
<td>Interview</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre &amp; Post Surveys</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4: Research documentation chart

4.9.2 Procedures for Distilling and Interpreting Information with Artists

Following PAR concepts from Stringer (2007), the “look, think, act” routine requires an analysis process be conducted with participants. Stringer (2007) suggests that distilling information with participants to uncover significant features and elements is important. Once the participants and researcher have a set of concepts and ideas, it enables participants to understand more clearly the nature of the problematic experiences affecting their lives and the research being conducted. These concepts and ideas may then be used to construct reports providing accounts of what is happening and how it is
happening. While in Cajamarca, the participants and I examined portions of the data
together.

Data that was discussed included summaries of sessions, artists’ journals,
interviews and the plan of action. After each session with participants, I made a poster
summarizing that session (Photo 3). At the beginning of each new session, the
participants and I would discuss the poster from the previous session. This was a way for
us to recap previous events, discuss learning experiences and examine suggestions/
comments that were made. Moreover, the participants were able to see their interactions
through photos that were included on the posters.

Photo 3: Poster images from sessions two and nine

Journals were a way for me to better understand artists’ thoughts and feelings
about the collaborative process. At the end of each session, I handed out the journals for
each artist to write an entry (see journal prompts in Appendix K) either about that session

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or about the process as a whole. Some artists wrote a paragraph while others only wrote a few words or a sentence.

Towards the end of the fieldwork, I felt the journal entries were lacking in information so I devised an interview (Appendix I). The interview provided me with more information about artists’ experiences, thoughts and feelings about the collaborative process. In designing the interview, I thought about Stringer’s “think” phase. Stringer (2007) suggests that in the interpreting and analysis phase of the research with participants, one may analyze key experiences and ask interpretive questions. Based on this information, I completed a set of questions designed to elicit interpretive feedback from artists about the sessions and their experience of working with me. For more information on the interview process, see section 4.8.1 Phase I – Artists: Fieldwork in Cajamarca, Peru of this chapter. I will also discuss the interviews more in depth in the following chapter five, Data and Analysis.

Further, Stringer (2007) suggests that participants collaborate with the researcher in writing reports. In the case of this research, artists were continuously engaged in the report writing process as the Web site itself was representative of the report and was the collaborative outcome.

As part of Stringer’s “act” phase, a plan of action was completed with artists in the final session (Appendix P). Together the artists, Lisa and I discussed the months ahead and future plans including goals, objectives, tasks, person(s), beginning and ending dates, location(s), resources available, and possible funds. These key terms were defined as,
• Goal (Why): Established the purpose of the project.

• Objective (What): Established what actions were to be taken as a set of objectives.

• Tasks (How): Defined a sequence of tasks and activities for each objective.

• Persons (Who): Listed those responsible for each task and activity.

• Place (Where): Established where the tasks would be done.

• Timeline (When): Established when work on each task would commence and when it would be completed.

• Resources: Listed resources required to accomplish the tasks. This included funds needed to pay for materials or services.

The plan of action was meant to prepare participants to think long-term; for them to feel included in future plans and have a responsibility in the research.

4.9.3 Analysis after Fieldwork in Cajamarca, Peru

Through an iterative, inductive process, I became more and more grounded in the data, understanding more deeply the collaborative process of creating a Web site with the artists of Cajamarca. According to Bernard (2006), the grounded-theory approach is a set of techniques for 1) identifying categories and concepts that emerge from text, and 2) linking the concepts into substantive and formal theories. The approach was developed by sociologists (see Glaser & Strauss, 1967; Strauss & Corbin, 1990) and is widely used to analyze ethnographic data such as interviews, journal entries and can also extrapolate messy data from “make” sessions (Lather, 2010; Bernard, 2006; Sanders, 2002). The mechanics of grounded-theory are 1) produce transcripts of data and read samples of the
Taking ideas from the grounded theory approach, I searched for categories, concepts and themes produced through the collaborative process that affected my own, the undergraduate designer and the artists’ empowerment and relationships. I started by identifying categories and concepts within and through the “make” sessions (Sanders, 2000) using field notes, transcribed and translated summaries and text from recorded data. I then revisited certain portions of the recorded text to understand the exact verbiage from participants pulling out exemplars. This verbiage was then discussed and compared to artists’ translated journal statements, interviews and surveys. Lastly, I provided autoethnographic accounts and reflections to highlight, discuss and analyze the process.

The exemplars/quotes I use can be identified in my translated and transcribed session notes. Each quote will have a code such as S1, 09-29-09, 17:45 which signifies session one, the date the session took place, and the time within the session where the person was speaking. Journal coding is similar, for example, YJ, Q10 which corresponds to Ybeycy’s journal, question 10. My personal reflections, which come from a mix of field notes, journal notes and current summative reflection, will be identified by italic text.
All data was translated and transcribed from audio and/or video recordings. Photos illuminated the data collection process while surveys added another layer of analysis to compare the themes pulled from the session data, journals and interviews. In other words, categories and themes identified through the “make” sessions were compared with the pre and post surveys given to the artists. And, the pre and post surveys were compared to each other.

To extrapolate artist survey information, I simply used descriptive statistics developed in the Mac iWork Numbers program, which allowed me to examine the artists’ responses to surveys while getting to know and comparing other data such as their journal entries. These descriptive statistics included bar graphs which can be reviewed in chapter six.

The online SurveyMonkey surveys that were given to Web site users were analyzed by using the tools that SurveyMonkey provided. These tools included descriptive statistics in the form of simple tables and bar charts. From this information, the VCD student and I examined how the Web site prototype could be bettered and reintroduced to the artists for further feedback. The purpose of the user surveys was to better the Web site prototype and create a final version of the Web site for artists.

Additionally, the journal entries and interview from Lisa added yet another level to the collaboration and were similarly analyzed through the use of exemplars. I also used autoethnography to discuss my thoughts about Lisa’s journal entries and the semi-structured interview. I compared and contrasted responses from Lisa to the responses and
data collected from the artists. I hoped that this data would highlight and illuminate the collaborative process and add to the themes already identified.

Lastly, my own accounts were recorded through journaling. I used my own narratives to shed light on the process from my perspective and as a site for theory production. My presentation of the results of the analysis included quotes from “make” sessions, interviews and journal entries that illuminate, situate and ground the theories constructed (Bernard, 2006). All data themes, patterns and significance were compared and contrasted resulting in the study’s results, conclusions, implications, and recommendations.

4.10 Institutional Review Board (IRB)

In the winter and spring of 2008, I formulated my research design around working with the artists of Cajamarca, Peru. This included developing a feasibility study to travel to Cajamarca during the summer of 2008 to speak with the artists about their interests in working with me and formulating a problem with which could be devised into research. On July 11, 2008, I was authorized through the Institutional Review Board (IRB) on human subject research, protocol number 2008B0153, to conduct a feasibility study with the artists of Cajamarca (Appendix R). I completed an online tutorial and battery of certification examinations sponsored by the National Science Foundation (NSF) and the Collaborative IRB Training Initiative (CITI).

Under protocol number 2008B0153, I began to conduct research and gather data. Through the proceeding year, summer of 2008 to summer of 2009, the feasibility study developed to where the methodology and methods for the research changed. At this point,
I was focusing the research and making it more collaborative by using participatory action research, critical theories and participatory methods. After some time, I reapplied to the IRB for another approval to conduct fieldwork from September 2009 to December 2009. This IRB application was authorized on July 28, 2009, project number 2009B0202 (see Appendix S). A month later I was again in Peru with the artists of Cajamarca. In line with PAR research protocol, this project has continuously evolved and developed since the winter of 2008.

**4.11 Methodological Summation**

In this chapter, I have reviewed the methodology and methods used in collecting, recording and analyzing data; explored the research methods as a topic; discussed my collaborative development of a Web site with artists in Cajamarca, Peru; and examined the research methodology of participatory action research. The most important concern of this research is to develop ethically defensible research with indigenous artists as self-determined participants. The methodology established a vehicle for researching “with” instead of “about” participants in unpleasant ways and gestures toward democratic research protocols. This chapter outlined information about the research site, sampling strategy, PAR phases and procedures for documentation and analysis. The goal was to clarify the methodology and methods employed for the data presented in chapters five and six, and my analysis of this research.
CHAPTER 5

Data Collection and Analysis: Part 1

5.1 Introduction

In chapter four, I noted that my study required constant reflection and analysis along the way. In *Phase I - Artists: Fieldwork in Cajamarca, Peru*, I shared my assets as an educator and researcher with artists over a four month period during 14 sessions in Cajamarca. *Phase II - Web site User Feedback*, provided U.S. and Peruvian-based users a Web site prototype and collected feedback from an online SurveyMonkey survey. *Phase III - Collaborating with a Visual Communications and Design Undergraduate Student*, was integral for the creation of the Web site, a mentoring process and exciting collaborative experience with Lisa Fousek. Lastly, *Phase IV - Cycling Back to the Artists* was the last phase of the PAR cycle for the collaborative experience of creating a Web site with artists in Cajamarca, Peru and Lisa Fousek. This last step was an assurance that the artists felt they were fairly represented and approved of the final Web site version that was launched. Each of these four PAR phases are discussed in depth in this analysis chapter and the next.
By using autoethnographic accounts or narrative (Smith-Shank, 2007; Sparks, 2002; Ellis & Bochner, 2000; Goodall, 2000; Ellis, 1997; Lincoln, 1997; Pinar, 1997; Reed-Danahay, 1997; Casey, 1995; Robinson & Hawpe, 1986; Lincoln & Guba, 1985) and concepts from grounded theory (Bryant & Charmaz, 2010; Dey, 2007; Charmaz, 2006; Glaser & Strauss, 1967), I searched for themes and key findings in the translated and transcribed text from sessions, interviews, surveys and journal entries. Interweaving my autoethnographic accounts and exemplars from the artists and Lisa, a story emerged about the collaborative process of working with artists in Cajamarca, Peru and turning collaboration into action. This chapter describes the collaborative process, during phase one or the fieldwork in Cajamarca, to create a Web site with artists in Peru and works toward a better understanding of grass-roots development.

5.2 Artist Introductions

Before embarking on this chapter, it seems fitting to introduce the reader to the nine participants in the study. Below is a short description of each artist and my insights into their character and personality. Some of the artists I have known since 2003 while others I met during this research. There are two other groups, from Chota and San Miguel, being represented on the Web site that did not participate in the sessions. They were interested in the research; however could not travel the distance, four to eight hours, each way to participate twice a week in the sessions.

A quick summary of the demographic makeup of the group, from the pre and post surveys, will begin the introductions. The group consisted of seven out of nine participants being male with an average age of 35 years. All identified as artists with
three participants stating they were also a farmer, consultant and teacher. Of the group, the average number of children was one and a half, and two out of the nine spoke Quechua as a second language while one participant spoke English as her second language. Five out of nine went to some type of technical or vocational school while two had university experience. Of the nine, two participants had less than five years of schooling.

**Teofilo** is one of the quietest, most timid of the artists. Back in 2003, when I first arrived in Cajamarca to start my Peace Corps service, he was the first artist I met. He picked me up at my house in La Colmena (where I still live when visiting) and rode with me on a *combi* (over-sized van Peruvians use for transportation) out to his workshop. We have become close friends through the years. Teofilo’s pottery is some of the best in Cajamarca and he has been a potter for as long as he can remember. His father was a potter and before that his grandfather. He has also studied the craft in Cajamarcan technical schools. Since I left the Peace Corps in 2005, Teofilo, with his shy demeanor, has surprised me by becoming the Mayor of Mollepampa and sitting on many committee boards. He has leadership ability although he does not always speak his mind. He is probably the friendliest of the bunch (Photo 4).
**Antonio** is Teofilo’s brother and partner. I knew Antonio as a kid when I lived in Cajamarca. Most days he was in school so I did not often see him, however he too has become a businessman working with his brother and selling ceramics. He told me that he is saving money to study graphic design and wants to invest in a laptop. Antonio seems to have a grasp of Web technologies and uses the Internet more often than others. One of my fondest moments of Antonio is that he had a pet turkey. He and the turkey would play together and he would sit for hours petting the turkey. Antonio, like his brother, is agreeable and does not always speak his mind (Photo 5).

**Marino** is one of my closest friends in Cajamarca. He used to work with Teofilo and Antonio in the workshop Keramic Makkas, but since 2006, has started his own workshop. Marino also receives help from his brother Carlos (who did not participate in the study). Marino is a natural leader. He works diligently to make a better life for him and his family. When the store began in
2005, Marino was voted as the Director of the association and has remained in that position ever since. He is the glue that holds the store together and has almost gone bankrupt several times to keep the store’s doors open. Even when several of the artists dropped out of the association, he kept working to increase sales in the store. He is the main reason the store still exists today (Photo 6).

**Jorge (Coqui)** came on the scene soon after I left the Peace Corps. I had met Coqui in the summer of 2008 when I conducted the feasibility study, however I did not have a lot of experience working with him. Coqui is a painter and jewelry maker and is the most artistic and creative of the group. He always has great design ideas, and is also a natural leader. Because he is well educated, Coqui is quite knowledgeable about Web technologies and business concepts. The rest of the artists look to Coqui as a person who has answers when they are not sure about something. Coqui and Marino are the two *socios* (partners) that continue to run the store (Photo 7).

**Andrea** is originally from Lima and did not live in Cajamarca when I was in the Peace Corps. This was the first time I had met Andrea although I had always heard about her from the other artists. Andrea is a strong woman who speaks her mind and will give input when asked. She speaks a little English which makes her valuable to the store
because she can translate and speak with English-speaking customers. Andrea is Coqui’s business partner making jewelry together. She works in the store Colors and Creations almost everyday and gets hit on by many of the *gringos* (white, males) that stop in because she is very attractive. She is not a *campesina* (peasant woman) being born and raised in the city of Lima (Photo 8).

Gaspar is the oldest, most complicated personality of the group. He never learned to read or write and has a hard time trusting others. It is difficult for him to work with groups of people. The entire time I was starting the store he came to every meeting however would never accept the invitation to be a *socio*. Soon after he saw results and the store was successful, he wanted to be a *socio*. He works hard at making textiles, however is hindered by his level of education. He attributes much of his success to working with me when I was a Peace Corps volunteer in Cajamarca. Gaspar and I have been close friends since 2003, and he always charms me with his charismatic personality. I feel that I always give in to his
every request. It is like he has a spell over me at times. For me, Gaspar is the most
difficult to work with, however at the same time, the most charming individual I know
(Photo 9).

**Fernando** makes wooden toys for kids. He is fiercely independent and is quite
intelligent, though he seldom speaks when his wife is around. He always lets her do all
the talking. I have adored Fernando’s products since I arrived in Cajamarca, but I never
knew it was him that produced them. I knew Fernando’s products from another store in
Cajamarca owned by a man named Warren who never gave Fernando credit for making
the toys. Warren sold the products as
if they were his own creations.

Working with Fernando on this
project was wonderful (Photo 10).
He and his wife were the only ones
who would do exactly what they said
they were going to do. They were
always punctual and never let me
down. They both told me that I was their only American friend, and they were happy to
know me.

**Ybeycy** is Fernando’s wife and also helps him make the wooden toys. Ybeycy is a
strong personality always speaking her mind and not letting up. In the workshop, she
designs and paints the toys while Fernando does all the carpentry work. Ybeycy is also a
school teacher who loves children. I liked working with Ybeycy because she is high
energy and takes an assertive stance. It was nice being around a strong Peruvian woman (Photo 11).

**William** is originally from Ayacucho, Peru and now lives in Cajamarca working to develop the skills of textile weavers. William had great thoughtful ideas, and when he spoke, the information was insightful and useful. However, he never stuck to his word, saying one thing and doing another. He was the least punctual of all participants, and when I asked him for information, its delivery was untimely. I did not receive William’s product images, curriculum vitae or workshop description until the day before I left Cajamarca. I was furious because we had discussed it for months (we had set several due dates that he missed). William represents the artist group from Chota, which is a group of women weavers who make gorgeous products. He was sometimes difficult to get in touch with attributing it to a busy schedule (Photo 12). At times, William acknowledged he was hard to work with and apologized.

![Photo 11: Ybeycy](image1)

![Photo 12: William](image2)
5.3 Setting the Scene

Before arriving in Cajamarca, I knew this time of year would be beautiful. The rainy season had not yet begun, and the skies were as blue and vibrant as the garments of the peasants in the Sierra Negra, Andes (black mountains). People describe this region of Peru as the Sierra Negra because the altitude is just enough where the mountains are high but not high enough to get snow.

Even though I was exhausted from my flight down to Peru and the fifteen hour bumpy bus ride from Lima, I was excited to be back. The first thing I noticed was how much the city had expanded and prices had risen. My Peruvian host mother told me that five years ago a parcel of land (one meter squared) in the city cost $50 while one on the outskirts of the city cost $5. Now, the same parcels were selling for $300 and $150. The expansion and growth were indicators of the influx of people coming to work for the mines.

The day I arrived I went directly to the store, Colors and Creations which is located a block from the Plaza de Armas in a more historic district of Cajamarca. The walk leading up to the store is on an incline of cobbled stones as old as the city itself. Stepping foot into the store, I was greeted by Dalila, Marino’s wife. It was quite a shock because she was eight months pregnant. After speaking with her a bit, Marino walked in the door. He seemed really happy to see me. Later, my research assistant, Ryan, said that he could not believe the joyous, happy looks on everyone’s faces when they saw me. He said he could tell from their face expressions that I meant a lot to them.
The first day was full of emotional ups and downs from happy moments of seeing the artists to upsetting moments about finding out they already had a Web site for the store. On many occasions, I had discussed my research ideas with the artists and even conducted a feasibility study the summer before. I could not understand why they never mentioned that they already had a Web site. As it turned out, the Web site was incomplete, not designed to their liking, and without the capacity for customers to purchase online. They said that they were excited that Lisa and I would make a better Web site where customers could purchase products online. After our discussion, I felt much better about the situation.

The first week in the country I contacted all the artists that I knew who worked with the store, inquired about wireless Internet service, purchased a cell phone, and looked for a meeting space. Through speaking with the artists and other contacts, things fell into place. As the representative for the Comité de Artesanía at the Camera de Comercio (Artist Committee at the Chamber of Commerce), Teofilo was able to introduce me to a few of the directors. I discussed with them the plan to create a Web site for the artists and asked if they would have a space for us to meet while I was in Cajamarca, from September until December. They assured me that the Chamber of Commerce would be happy to help especially since I was supporting and promoting the artists of Cajamarca. They loved the Web site idea and also wanted to support the artists when they began exporting. I set a date and time for the first session at the Chamber of Commerce in Cajamarca. The location was perfect as it was close to the store and had wireless Internet. Moreover, the space was conducive to our needs because there was
plenty of wall space and few distractions. The room we normally used was upstairs away from the office staff and had one oval table with ten chairs. If we needed anything else, the Chamber of Commerce provided it. There were times I asked for a large white board and an extra laptop. If the items were available, they were happy to lend them to me. The situation was practically perfect.

5.4 “Make” Session Experiences: Sessions 1 through 14

During phase I, or fieldwork in Peru, the artists participated in 14 sessions. Each session had a theme that revolved around Web site technologies, the artists and their communities, and business concepts. Throughout the sessions, the artists learned a great deal about themselves, each other and me as a researcher. There were highs and lows where everyone agreed or disagreed, small disputes, collaborative brainstorming, collective analysis and lots of questions.

Many of the discussions in this chapter revolve around assessment of the artists understanding of the work (session aims) - whether they “got” what was being taught and whether or not they valued the lessons. Many of the quotes and reflections highlight this. This research was more about the process of learning and collaborating instead of the product. It was about teaching Web technology and educating through the use of art, images and “making.”

Although the sessions were devised as a way to collaborate and learn from one another, not all sessions fall into this category. Many were purposefully created as a way to collect data about the artists for Lisa, while other sessions were more about engaging and teaching the artists certain aspects of technology and the Web. I stood in a place of
power as I was the facilitator of the sessions and developed the themes and topics. These topics were developed based on what I thought the artists would want or need to run a successful business Web site.

The following sections of the analysis will cover the key events during the collaborative sessions with artists in Peru highlighting their comments and my reflections on the process. A table of the fourteen sessions can be seen below.
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Table 5: Fourteen sessions with topic, date and attendees

Throughout the stories and reflections in this chapter and the next, I either quote the artists/Lisa directly or summarize comments made in the sessions. I realize that summarizing their words could be viewed as a colonizing gesture. However, given the
difficulty of literal translation, I elected to translate in ways that hopefully capture a sense of the artists’ comments.

5.4.1 Session 1: Introduction

Session one was an introductory session where I described the four PAR phases and 14 weeks of fieldwork with the artists. The purpose of the session was to explain the larger research project and process phases of building the Web site, and I also obtained consent from all those who wanted to participate. The session began with introductions from everyone, and then I proceeded to discuss the first poster that I created and described what I considered the benefits to them as participants and me as a researcher (Photo 13).

Through creating and displaying summative posters, I provided participants with essential information of value to our collaborative PAR experience. “All people affected by or having an effect on an issue should be involved in the process of inquiry” (Stringer, 2007, p. xvi). Using posters, I relayed past, present and future visions of the process, provided leadership and suggested directions to participants.

Photo 13: Images of introductory session
During the introductory session, I asked the artists how they envisioned the process and the Web site.

**Marino:** *Mas o menos tal vez este [entre Colores y Creaciones] va a ser como un portal cierto cual es para exportar vamos con todos los artesanos cada uno con su historia y todos sus productos.* [**Marino:** More or less maybe, [began to say between Colors and Creations] the Web site is going to be a portal, right, which is to export. We are going to have all the artists each one with their (his)story and all their products.] (S1, 09-21-09, 00:17:45).

During session one, Marino was the only person who would comment on this question. In retrospect, partially they would not speak up because they were being shy, however I also believed the other participants were unsure how to respond. Later, during the process, many of them told me that they had never learned about Web technologies or understood what goes into making a Web site. Marino and I had been discussing the Web site idea for over a year which had given him time to think about the possibilities. He was also a natural leader and not shy when asked something.

Now, as I am writing up my dissertation and looking back on the process, I acknowledge that I lacked communication with the artists that were not in the store from day to day. It would have been more productive for me to elicit participation and discuss by phone or email, the Web site idea with all artists (not just the store partners) before beginning the fieldwork. The idea to create a Web site revolved around a conversation I had with Gaspar, Marino and Coqui. The others did not come on board until I was in Cajamarca to conduct the fieldwork portion of the research. Additionally, it would have been advantageous to have the participants more involved in the creation of the “make” sessions instead of me organizing and developing all the themes/topics. The empowerment process could have begun before I put my feet on the ground in Peru. This would have given all participants the chance to build a common technical language and determine their own needs around Web technology education.
After a few questions and comments about the process, I asked the artists to give verbal consent as participants in the research which they all did. In this first session, we planned dates and times for every session to come. We decided on Mondays and Fridays at 4:30pm (which can be seen in Table 5).

**5.4.2 Session 2: Experiences and Communities**

Of all fourteen sessions, session two was one of two sessions at which all nine artists attended (Photo 14). The topic for the session was experiences and communities which was well received as the artists later told me that they got to know one another better by partaking in the session’s activities. This was the purpose of the session. I wanted them to get to know each other outside of solely dropping off products in the store. This was when they began to open up and be less shy. It was also a learning experience for me as many of the answers to the prompts were things I did not know.

This sharing provided everyone involved a better understanding of one another.

At the beginning of the session, I split the group into pairs giving each pair a white dry-erase board. I requested that they answer multiple questions including:
1) Who are you? How do you identify (i.e. race, gender, age, the mine, your environment and/or your community)?

2) Have you traveled? How did the experience affect you and what did you gain from it?

3) How do you perceive visitors to your workshops?

Each time I asked them a question they wrote the answer on their board and we discussed it. For each artist, I summarized their answers below. My purpose in summarizing comments is to portray a sense of each artist’s standpoints, and thereby avoid difficult literal translations. Finally, I also provide my reflections concerning artist’s comments and what each has to say.

**Andrea:** I am a 23 year old woman, and I am from Lima, Peru. I work with jewelry. I have traveled throughout Peru sometimes for tourism but other times to go to artisan fairs. I like to learn about the customs and culture of each place, and I like the people. We always have to look and watch the prices of products because the clients are watching the prices. We have to be able to give them a timeline too. Foreigners do not like it when the order takes a long time, however Peruvians are a little more lenient. We have to be aware of this.

_**I do not know Andrea’s family, but my impression is that she is upper-class. Most people in Peru do not have the funds to move to another city and work as jewelry artists. Additionally, she is better educated and speaks a little English. All signs that she is upper-class.**_

**Jorge (Coqui):** I am a jewelry artist. I am a man and I am creative. I have traveled all over Peru. I like to know the customs and the food. It helps to understand the people. In Colombia, I went to a conference about Fair Trade with other people from the Andes. It was interesting that they want to do more with Fair Trade in Peru. They will buy the products and take them to sell. For me it’s all about making money. We sell mostly to outsiders and we have to have them or we can’t sell our products. It’s important. People effect the products by telling us what they want. We better our products by listening to what they say.
Coqui looks like a gringo because he is tall and has fair skin. I feel like this is an advantage to him living in Cajamarca. Others look up to him (literally) because of this, although I believe Coqui’s class is similar to others residing in the city of Cajamarca. He has been chosen to participate in conferences because of his artistic skills with painting and jewelry. This is how he was able to travel to Colombia.

Fernando: I like to work with wood, but I don’t like to paint it. I know many places on the coast, in the mountains, and in the jungle. I went to the jungle for work, and I like the jungle best. I have been able to eat different foods, and learn about other cultures. I like the different landscapes and animals. I have worked mostly in the jungle.

Ybeycy: I teach little kids. I love children, and I am caring. I don’t like it when people aren’t on time. I have traveled to every place that my husband mentioned (Fernando). We went together. I have talked with many children from the coast, the mountains and the jungle. My incentive to make wooden toys comes from the children that I have met. They all need something to play with. When people come to our workshop, we tell them to take a seat. They tell us how beautiful our toys are, and they are curious about what we do. They ask about the process and I tell them that I don’t make the toys. I come up with the ideas and I paint them. My husband makes them. We love making these products and we have the patience to do it. They ask where we sell the products, but we don’t have an intermediary. They come to look.

Fernando and Ybeycy told me an interesting story about their past which encompasses the reasons that they traveled to the jungle when they were young. They said that Ybeycy’s family did not want them together. They never told me the reasons why the family did not want them together, however this is why they went to the jungle. They ran away. They wanted to prove to Ybeycy’s family that they could be together and take care of themselves. They ended up having two children and making a good living, and when they came back to Cajamarca, they were able to buy nice cloths and show her family that they had done well for themselves.

William: I produce and work with textiles. I have traveled mostly to cities in Peru where there are artists that make textiles. I have traveled to almost all the most well known places and given charlas (workshops) to the artists. I am not from Cajamarca. Originally, I am from Ayacucho. Although I teach artists, I have learned a great deal from them too. I have learned a lot from the tourists/clients because they ask for important orders. They
tell us what they want and we learn from them. For example, in textiles, we can dye the
yarn with natural or chemical colors. With a big order of 1,000 pieces, we can do either
one, but with natural dyes we now know that each piece will be different. I have learned
that with natural dyes it’s definite that you will have unique pieces. It is important to
understand this and share with the client who is ordering the products. I have learned this
through time.

William is an expert at what he does - making and teaching different types
of weaving (floor loom and backstrap) and dying yarn. With his polished weaving
abilities and skills, he has made a career as a consultant to other weavers. Many
people and NGOs throughout the country have called upon William for
-capacitation (development workshops), and this is how he has had the means to
travel. He also has keen insights into the processes and quality or expectation of
clients due to his many years working in the field (as mentioned in his reflection
above).

Marino: I am a ceramist. I like to create and paint. I have traveled to the North of Peru
and to Cuzco for tourism and also for work. I also had the chance to go to Germany. I
was able to share my customs and how I live with people and vice versa. When I went to
Germany I gained an understanding of how they live and the differences socially, i.e.
politics, economy, etc. When we don’t have tourists, we don’t make money.

When Marino was 17 years old, he was chosen for an exchange program
provided by a religiously-affiliated, German NGO named Movimiento de
Adolecentes y Ninos Trabajadores Hijos de Obreros Cristianos (MANTHOC).
This organization operates within Peru giving young adults the chance to travel
and learn about different career opportunities. They paid for the entire trip for
Marino.

Gaspar: I like art and my gallery. I have traveled to many fairs to sell my products.
Mostly these trips were with Peace Corps. I like traveling very much and with this
experience, I am now working and traveling more. The visitors to our workshop make me
happy because they pay a good price and it’s good for our sales.

Gaspar’s only real chance at traveling was with me when we visited
several places in Peru to sell his handicrafts. He was born in the campo
(countryside) and may always remain in the campo. Many people in Peru are
prejudice against campesinos (peasants) such as Gaspar, but he takes pride in
who he is and works hard to provide for his family. He has a curious and stubborn personality.

Teofilo: I am Teo and I am friendly. I don’t talk a lot but I understand my friends well. I like to make ceramics. I have traveled to many places in Peru for tourism and my studies. I went to learn about ceramics, different processes and techniques. I learned different ways to paint, how to work a kiln, and how to converse with people.

Teofilo has had the opportunity to learn from other potters in Chulucanas, Piura, Peru. This is the area of Peru where the potters have been successful making a name for themselves worldwide. Much of Teofilo’s current designs and forms stem from his time in Piura.

Listening to each artist I could not help but think that they had come a long way in seven years. If I would have asked them the same questions at the beginning of my time with them while in the Peace Corps service in 2003, I suspect I would have received totally different answers. Each of them had spread their wings learning more about their trade and customers and gaining a sense of self-esteem and worth that was not there before. I would like to think that this esteem comes from running a successful store and having seeds planted through the years that I was working with them as a volunteer and beyond. I feel that traveling to fairs and festivals, creating the marketing materials as a means to communicate better with customers and introducing them to Fair Trade (long ago) created a base for them to grow as individuals and business people. I just kept thinking about how proud I was of them for accomplishing so much.

A key aspect to this work is patience. After spending almost eight years with the artists, I can now see some fruits of the labor. Additionally, building trust may be the singular most important aspect because without it, the seeds might not even be planted.

During session two, I had them fill out a pre-survey which asked them questions about their past experiences working with outsiders. After, they filled out the pre-survey, we discussed their communities. I requested that they write down words that signified their community and make a collage of photos (provided by me) on their white boards (Photo 15). While reading the words and looking at the photos they chose, we discussed
the outcomes. Through the process, Gaspar was supported by others in the room including myself.

Various interpretations of community arose. Some discussed their workshop as their community while others discussed the store Colors and Creations or the city of Cajamarca. They chose photos of their workshops, their products and traditional items from Cajamarca such as a peasant woman weaving, traditional textiles or a huaco (pre-hispanic pottery). Many of them discussed their product designs; how they modified design traditions by introducing modern elements. Many of the photos came from a time when the artists were working with Aid to Artists (ATA), so they briefly discussed ATA and their experience working together while ATA was in Cajamarca.

I also remember the time spent working with ATA. It was a time of success, failure, happiness and frustration. One of my major concerns with ATA was that as the artists began to make new, more modern designs that they would lose or stop making their traditional designs. I remember speaking with the artists about how it was fine to create modern designs for the Western market, but that it was also important that they kept producing their traditional designs as well. In many cases worldwide, artists have been losing their traditions, and I was afraid that the artists of Cajamarca may too (See Ballengee-Morris & Sanders, 2009). Speaking with the artists during session two, I learned that they were indeed creating both. They understood that both the traditional and modern were important. That they could sell both to different customers. For me, it was nice to see that they had worked on blending the two keeping the traditional while also being innovative creating more modern designs.
5.4.3 Session 3: Web site Analysis

During session three, we analyzed an array of Web sites so that the artists could have a better idea of Web site architecture, content, design and usability. We all gathered around two laptops and discussed the advantages and disadvantages of different Web sites including the links, clicks, and site maps (Photo 16). The importance of this session was for artists to grasp why and how different sites functioned and for what reason they were created.

We discussed the purpose and function of search engines such as Google and commercial sites such as Craigslist, Ebay, Overstock, Best Buy, and different, less involved craft sites. The craft sites were both U.S.-based and Peruvian-based, some in English while others were in Spanish. We discussed the differences between programming a Web site in html, css and/or Flash, and we looked at examples of the Peruvian Web sites that were heavily Flash-based producing a fancy appearance but were not user friendly. I explained that a Flash based site would make it more difficult for them to change their photos and text as they needed. Additionally, these types of sites required high speed connections and lots of bandwidth, something unavailable for most Peruvians. The mix of Web sites reviewed included retail, wholesale or mixed business models, so we discussed these options for the group as well.
While they were looking at the sites, I provided statistics concerning Web site usage and purchases. In 2008, there was an estimated $132 billion worth of products sold on the Internet and $372 million sold per day in the United States economy (U.S. Census Bureau: E-Stats). The statistics showed increases in e-commerce sales every year since 1999 with exception of mid-way through 2008 when the economic crisis hit. By giving this information to the artists, I wanted to put into perspective the amount of items that U.S. customers purchase on the Internet in turn giving them an idea of how important the Internet could be for selling their products.

Creating the sessions, I did not think of them as an arts-based curriculum; however when I was in Peru with the artists, I felt like I was back in the classroom at OSU. What I was doing was a planned curriculum with clear objectives. This was important for my PAR cycles so that I could better understand the process of working with artists through an art education curriculum.

I had another activity planned for them where they would answer questions about who may purchase from certain Web sites (personas of a target audience), but both of the
laptops shut down. Instead of having them proceed with this activity, I asked them to think about their customers and who they might be.

William: Gente del todo mundo. Andrea: Gente que habla en Ingles y Espanol y son de paises diferentes. [William: People from all the world. Andrea: People that speak English and Spanish and from many different countries.] (S3, 09-28-09, 1:00:00).

The artists proceeded to say that their customers would be 25 years old for some products and 30+ years old for other products. They also discussed how most of their customers were intermediaries or people who took orders and then sold their products outside Peru, and they were in the middle to high income level bracket. The artists said these customers wanted decorative and utilitarian items.

While the artists are describing their customers, I can not help but wonder if they are correct. Yes, I know they receive some outside orders, but from what I know of the artists most of their sales come from locals who purchase in the store Colors and Creations. I believe that the artists do have the customers that they are speaking about, but most of what they are discussing is what they want to happen not what is happening currently. They are thinking about how the Web site could open the market for them to sell to the outside world.

During session three while artists were looking at the Web sites, I realized how hard it was for them to get from one Web site to the next. They had trouble typing in the urls and searching names in Google. They all seemed anxious but frustrated that it took them so much time. I tried my best to make them feel comfortable by walking around and trouble-shooting and answering questions. Perhaps a session on search engines and/or how to search on the Internet would have been advantageous for artists. They all said that they learned a lot from the session, however I sensed that it bored them because many of them were yawning and half asleep. Or, maybe they were exhausted.

Later in the process, I realized they were always tired. I asked them one day why this was and they responded saying that the meetings were too late in the day. I did not think 4:30p was late, however after considering this, I realized that they were coming after a full-days work. In retrospect, it might have been better to meet earlier in the day, but this was the time that they all agreed on and chose. I
left the decision up to them. These meetings were each an hour, and perhaps I was asking too much of them.

5.4.4 Session 4: Web Options and Etsy

I felt it was important to educate the artists on their options for the Web site, so at the beginning of session four, I drew three big squares on a piece of paper, each representing the artists’ Web site homepage (Photo 17). I discussed with them the options they may have to sell their products, 1) a Web site with educational information and products but the customer would have to call or email to order, 2) a Web site with educational information and products where the customer could link/click to Etsy (described below) to purchase products, and 3) a Web site with educational information and their products where the customer could purchase directly on the Web site. We discussed the pros and cons of each arrangement, and while we discussed this, I explained Etsy and showed it to them on my computer (Photo 18).

For the artists, Etsy seemed like a wonderful option because it would be easy for them to change product images and text information. Etsy was a portal for sellers to setup a shop within the site itself. One could upload their handmade crafts or vintage items in their own customized store. The advantages of this site were that anyone could set up a
shop without much technological or Web knowledge, it was user-friendly and had built in payment options such as PayPal. If the artists collectively used Etsy, they would also have two outlets for customers to view their products - through the Colors and Creations Web site and through Etsy. The primary disadvantage to the artists was that Etsy was in English only.

The language issue was something that reoccurred often when it came to Web technology. Perhaps, instead of creating a Web site with artists, I could have taught them English as a second language or tried to lobby Etsy (and other similar sites) for Spanish versions. Especially given most Web sites created in the U.S., are English only, including craft sites and Fair Trade sites. This did not help when trying to find examples for the artists to view and analyze.

In regards to Fair Trade, the language barrier says a lot about the movement’s seeming disregard for artist’s linguistic engagement. I know not all Fair Trade Web sites are English only; however it seems the majority are from my competitive analysis I conducted in chapter two. This hinders the producers/artists, those whose products are being sold on the site, from being able to understand how they are being represented or what is being said about them.

The artists discussed options one and three. Marino liked option one however others did not because customers could not purchase directly online. We discussed option three as feasible by using PayPal as the payment method. We then focused the conversation on PayPal because the artists were not familiar with it. Ybeycy read parts of
the PayPal Web site in Spanish (Paypal did have a Spanish version) so that they could better understand how it worked.

**Ybeycy:** *PayPal es como nuestro watchiman.* [**Ybeycy:** PayPal is like our security guard.] (S4, 10-02-09, 00:46:40).

What she meant was that PayPal would protect them, the artists, and their clients with all the Internet transactions and purchases. Ybeycy understood PayPal quite clearly, and explained it to the others that still had a hard time understanding. After understanding what PayPal was, the artists liked the idea of using it.

At this point, the artists were discussing and trying to agree on which arrangement they wanted (Photo 19). I told the group that if they liked the idea of Etsy we could create the store together while I was in Peru. They liked this idea, but then started discussing whether each artist would have their own individual page within the Web site where customers could contact each of them separately. I pointed out that customers would be less confused if there was one central phone number and email address. The order information could be taken by the store, Colors and Creations, and then the store could pay each of them their share of the order. I explained that it would be similar to how the store was functioning currently, only virtual involving online sales,
shipping and international tariffs. It would be too laborious for Lisa and I to setup the
Web site so that each of them individually took credit card transactions or had PayPal
accounts.

Someone noted that if everything goes through the store then the *socios* (partners)
of the store would be much busier. Ybeycy said that they did not want to leave their
products in the store because it added more work. To me, the store being busier was a
good thing - it meant more sales for the artists. Having a central warehousing/delivery
location was less difficult and more reliable for everyone involved. I think a few
participants were using this as an excuse to not work with the store.

**Gaspar**: *Es así, por eso mejor sería individual.* **[Gaspar**: It is like this, because of
this, it is better that the Web site would have individual Web pages.**] (S4,
10-02-09, 01:06:02).

*Gaspar was never happy with the idea of working together with the store. He barely spoke
during the sessions, but we heard the most out of him when it came to working as a group or individually. His comment above was a nice way of saying that he wanted his own Web page. He didn’t care if it meant more work for the store or not.*

Marino did not like the idea of using the Colors and Creations logo for the Web site if
each person would have an individual page. He said that if something went wrong then
the store may be liable and it would be bad for business.

At the end of session four, the artists decided that they wanted to have individual
pages within a larger Web site where each of these individual pages would connect to
their own Etsy site. This Etsy site was where each of them would sell their products
separately. Gaspar, Fernando and Ybeycy liked this option best while the others still seemed unsure.

The session four meeting was eventful and the artists were speaking their mind about what they wanted concerning the Web site. However, after the meeting Marino called me on my cell phone to see if I would come and meet with him and Andrea in the store. They discussed their concerns about the way the artists wanted to setup the Web site where each person had an individual page. I agreed that this was not the initial plan, and I was reluctant about the idea as well. I thought to myself, if this is how we proceed Colors and Creations will be bypassed completely which was not the point of the project with the artists. The point was to support the store which in turn supports multiple groups of artists in different ways (even those not participating in the research project). The decision of the artists also meant more confusion for customers when ordering because the customer would have to contact each artist individually to purchase an item. In the next session, I remind them that sales is not about pleasing the producer, it is about pleasing the customer.

The decision to be separate appears to be a trust issue that was first discussed in my introductory chapter. They all want to fend for themselves without working together because it is hard for them to trust. This history and the fact that they live from day to day hinders their ability to envision a future working together and benefitting together. At this point, I needed to have a follow up meeting to session four to better explain the customers’ needs and the benefits of working together. The customer wants convenience and not to call three different artists for three different products. The customer will not be happy paying three different shipping prices.

It was interesting to me that the artists still did not see the benefits of the store. I was certain that their incomes had increased with sales from the store. I saw many examples from artists such as Marino and Gaspar. Marino had purchased a mototaxi and a home computer from his sales in the store, while Gaspar had built a new workshop close to his house. What they did not understand was with this increase of income, they had put in little effort except making their products, taking them to the store, dropping them off and leaving. They visited to drop off items and returned to get paid. Two trips, no hassle, and they have extra money. The people who had put their heart and soul in the store were the ones who would get bypassed with the design option that the artists chose in session four. The socios were responsible for the store’s costs, they were there everyday to run it, they dealt with customers, they tagged inventory and put it on the shelf, and more. They did a lot but were not getting much credit. They also had to deal with the artists complaints which could be a headache. I know
from living in Cajamarca for two years. Most of them had not changed a bit. They were difficult to work with at times, had big egos and had an inflated sense of self-worth.

At this point in the project I felt unappreciated and as if the artists thought I should be doing them a favor. No one had thanked me or shown any sort of appreciation. I was upset because many of them were skipping meetings which made me feel even more under appreciated. I was trying to work together to do something that would benefit them, a free Web site. I was having a hard time understanding their motives for missing meetings when they set the times and dates.

My feelings reverted back to the Peace Corps days when I had many frustrations with them and would stay in my room for days on end thinking about it. This was when we were working together to create the store. There was always a power struggle between them and myself. They would depend on me for so much, however when I asked something of them, they rarely followed through. Something I now know is called slippage - when someone says one thing and does another. This is a big problem with this group of artists, and I knew this before beginning the project. I felt like I could deal with the slippage issues, and in the end, the artists would come through. Towards the end of the project, I sensed that the artists were getting more excited about the potential of the Web site and working together. I did not believe the project would fully hit them until they saw the completed Web site.

Additionally, artists sometimes say what they think I want to hear, which I am also accustomed to. However, I know this is part of the culture, and it is not something that only happens to me. For example, in Peru, if you ask for directions, someone will give you directions whether they know the location or not. I would rather someone say they did not know instead of giving me the wrong directions.

I was in Cajamarca to offer my skills and abilities seeing that as a service to them. I now find myself asking how much of myself am I willing to give without any reciprocal performance (both in the past and with this project). I also realize that this notion makes me seem as if I am positioning myself as a savior to them. That is not what I am trying to do - I only wanted them to acknowledge that I came a long way using my own funds to work with them and do something to support them, which they asked for and continue to ask for. I did it because I care about them, and they are my friends. Even when I left Peru, they asked me if I would start my own business in the U.S. and sell their products.

In developing countries when people are given money and free handouts (like support from NGOs, the U.S. Agency for International Development and Peace Corps), without being educated or having participated in capacitation of the project, it does not create sustainable development. During the Peace Corps, I
saw this happen. After ten years of receiving bags of free rice, a Cajamarcan community was beside themselves when the free rice stopped being delivered. They had received the rice for so long, they no longer grew substitute food items and did not know how they would replace the staple.

All of the examples above, lead me to something my assistant said to me. There were many times where he acknowledged that not many people could take on the facilitator role with this group of artists. He noticed many shortcomings and frustrations, inquiring about how I dealt with certain issues. I told him that I was accustomed to the frustrations. Perhaps I was desensitized, and I had learned the artists way a long time ago.

In the next meeting, while carefully considering their voices and opinions, I explained the greater benefits to the organization and them. This was a stepping stone. If we tried the Web site as Colors and Creations being the central contact location, then they could always create their own site in the future. For now though, this project was initiated to work with the store, not bypassing it for their assumed individual benefit whether they knew it or not. It’s more beneficial for them to work together than being greedy about getting everything for themselves.

5.4.5 Session 5: Follow-up to Web Options

At the beginning of the follow up session, I revisited the Web site options overviewing the previous session for those who had missed it. I proceeded to discuss what they had decided from the previous meeting telling them that there were two issues with their decision. First, customers would not want to order from different artists and pay separate shipping costs, and second, this arrangement had no benefits for the store. I said that I came to Cajamarca to support the store in turn supporting the artists that worked within the store. Ybeycy, Fernando and Gaspar did not understand and said that they thought I had come to Cajamarca to help them not the store. At first they were reluctant arguing for the individual Web pages; however after more discussion, Ybeycy and Fernando understood the benefits of having a central location. They said they did not believe they would be losing anything by giving it a try. I explained that by supporting
the store I was supporting them and those others that sold products there. Teofilo and Antonio agreed that the Web site should be Colors and Creations which made it a central location for customers.

Marino explained that some of the artists did not trust the store’s way of doing business. He said that the store was always open and transparent with the artists showing them their accounting books and bills so that they could see what costs were associated with running the business.

Marino: La tienda la solo mantenemos porque era apoyando los artesanos y tambien nosotros vendemos nuestros productos. Si la tienda crecieran por ejemplo nosotros benficarnos nosotros podemos comprar mas productos de los artesanos. Entonces estaremos apoyando a los artesanos. [Marino: We only maintained the store because it was supporting the artists and yes we also sell our products. If the store would grow for example we would benefit and we could buy more products from the artists. Then we would be supporting the artists more.] (S5, 10-05-09, 00:04:08).

The artists had always thought that the socios of the store were making more money than they were. As Marino acknowledged, they maintained the store as a central community location for all artists to sell their products. Since the store opened in 2005, many of the store’s socios had dropped out as a result of not wanting the responsibility or not wanting to pay taxes. Many times Marino had to smooth things over with Superintendencia Nacional de Administracion Tributaria (SUNAT), the Peruvian IRS, for the store to continue. It was not the fault of Marino and Coqui, the two remaining socios, that were continuing to run the store. They had consistently done a good job of keeping the doors open as a benefit for all. Marino continued on to say that the socios had to mark up prices
to cover overhead costs of the store. This was something that the artists did not like because they thought that customers would not purchase their products (that they were then too expensive).

Gaspar did not like the idea of working in a group saying that the others had gotten out because the group did not work. He said that when he left his products in the store he had to lower the price so that the store could mark them up and sometimes the items did not sell. He also mentioned that he worked with other stores in Cajamarca who supported him and paid him on time.

Gaspar is one of my oldest and dearest friends in Cajamarca who I have worked with since the beginning in 2003. I know him quite well. He is also the same artist that I wanted to be a socio in the association when we started the store, but he would not. He came to every meeting (to formulate the store) to hear what was happening but continuously said he did not want to participate. In the end, when the store was running and successful, he wanted to be a socio. At that time, after a year of organizing, it was too late. He was upset and ended up working with the store by putting products on consignment. Hearing his comments, I think that he is still bitter. He believes that the artists quit the store because of group dynamic, but I know that the reasons are closer to what Marino described. I know that the artists did not like paying taxes and they had a hard time fulfilling responsibilities. Gaspar also has a hard time understanding what makes a business. He may interpret a business decision (like increasing the price of a product to cover overhead costs) as someone taking advantage of him and making more money off his products than he is. Gaspar can be stubborn and distrustful, and when he gets something in his mind, it is really hard for him to change it.

Ybeycy also agreed with Gaspar saying that if the socios ran the Web site like they did the store they would never sell anything. She thought that the store raised the prices of the products too much making them hard to sell. When she left something worth 14 nuevos soles (Peruvian currency) the store turned around and sold it for 22 nuevos
soles. Ybeycy said that she would not leave anything in the store on consignment because
she did not believe she would ever make money. She wanted paid up front. I told them
that this was how business was done.

I have known and loved Ybeycy and Fernando’s products since my time in
the Peace Corps starting in 2003, however until this project, I never worked with
them one on one. Hearing Ybeycy speak makes me think she has a point, although
I also believe that she too maybe does not understand the trials and tribulations of
running a business. The socios run the store as they were taught by numerous
Peace Corps volunteers. It is the most efficient and effective, and this is why the
store has been successful and continues currently. Many businesses in Cajamarca
have come and gone, however the socios of Colors and Creations have done well
by keeping the doors open.

After hearing both Gaspar and Ybeycy, I explained that the prices in Peruvian
soles would not even matter. We would be putting products on the Web in U.S. dollars -
one dollar equals three soles (depending on the exchange rate). The prices would be
completely different and they could possibly make much more. Teofilo heard this and
said that he believed they would be able to choose their prices. It was just a matter of
coordinating with everyone.

A discussion pursued where part of the group Ybeycy, Fernando and Gaspar were
adamant that working as a group would not work, while Teofilo, Antonio, and Marino
believed it would (Photo 20). I told them that they would not have to give up their
contacts and other customers. The Web site would be supplemental orders and contacts. It
would only help their business. There was almost no way they could go wrong by
participating and working with the store.
One of my concerns throughout the process regarded the artists’ ability to produce and fulfill orders in a timely manner. They were notorious for late delivery, although they had gotten better in recent years. If they had problems filling orders and making slow delivery times on the Web site, then customers would be disinclined to order. One idea I had was to write on the Web site that because products were coming from Cajamarca, Peru, shipments may be delayed for up to two weeks to a month depending on the shipment class, i.e. express, first or second class. Another idea to motivate artists’ timely production and shipping capacity could be to publicly rank them and let customers post comments on the Web site.

We were not asking them to stop everything else they were doing. I explained again how big this Web site could be for them and their business. People worldwide would see the Web site and order products. It would not be solely orders from Peru but orders worldwide. It would only promote and add to their current business. I also explained that more of the burden and work would be with the socios as they would be the ones taking the orders, contacting the artists to fill orders, packing all the goods, and shipping them out. All the artists would have to do was make the orders on time and take them to the store to be packaged. I explained that they could only gain from participating in the store’s Web site and that they had little to lose. Albeit, the artists would indirectly
be losing some autonomy and control. However, in this case, I believed the pros outweighed the cons.

It was interesting that at this point in the process, I felt that I was playing a game of persuasion. This was their idea. Initially, the Web site idea came from three of them, and the others wanted to participate as a way to increase sales. However, at times, I did not want to be in a position where I felt I needed to persuade them. Perhaps it was more about teaching and helping them to understand the process and the role that the store played. As I mentioned at the beginning of the chapter, much of this discussion could have been avoided had I communicated more with all participants before arriving.

The conversation shifted to a question posed by Fernando which had to do with wholesale orders and shipping. Marino and I took a moment to discuss with the group what we found out about shipping prices and weights.

The day before the session, October 2, 2010, Marino and I had a meeting with the manager of ExportaFacil, the national Peruvian exportation arm of the national postal service. We found out that no Peruvian had ever exported a box out of Cajamarca, and if Marino decided to ship something, he would be the first ever.

We discussed the Web site with Wilson, the manager, and he gave us a rundown of the shipping prices, weights, taxes and more. He said that when someone ships something into Peru that costs less than $100 the person receiving the box does not have to pay taxes, however if it was more than $100, a tax would be assessed. He asked us if the same was true for shipments headed into the United States.

Shortly after this meeting, I did some research to find the answer to his question about tariffs in the U.S. By looking at the U.S. Customs and Border Protection (CBP) agency Web site, I found that a shipment valued less than $2,000, not subject to a quota or a restricted/prohibited item, would be assessed by a CBP official who would prepare the paperwork for importing it, assess the proper duty, and release it for delivery. The importer must pay estimated duties and processing fees if applicable. Customs makes the final determination of the correct rate of duty which is generally assessed at ad valorem rates, a percentage of which is applied to the dutiable value of the imported goods. For a shipment greater than $2,000, the buyer would have to hire someone (a customs agent) to assess and fill out the customs paperwork which added an extra cost to the
transaction. Packages whose declared value is under $200 would generally be cleared without any additional paperwork prepared by the CBP. Additionally, under the Wool Products Labeling Act of 1939, any imported product containing woolen fibers (as do much of the textiles) more than a $500 value requires a commercial invoice. With that in mind, I thought it would be best for artists to keep boxes under the $200 value for individual packages, however if a larger organization, like Global Gallery, wanted to order, they would then need to be careful of the paperwork and make sure everything was in line for the buyer.

<table>
<thead>
<tr>
<th>Import Value</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>less than $200</td>
<td>Generally no paperwork, no duty/tax assessed</td>
</tr>
<tr>
<td>less than $2,000</td>
<td>CBP agent prepares paperwork, assesses duty/tax, and releases it for delivery</td>
</tr>
<tr>
<td>greater than $2,000</td>
<td>Will need to hire outside agent to prepare paperwork and assess duty/tax</td>
</tr>
</tbody>
</table>

Table 6: Importation requirements

One last thing that Wilson said was that if the artists had a certificate of origin, there would be less tax assessed and added to the shipment. Under the U.S.-Peru Trade Promotion Agreement (TPA) (like the North American Free Trade Agreement), importers and exporters in the U.S. and Peru can receive preferential treatment. Preferential treatment gives the importer/exporter the opportunity to make duty-free shipments. However, to prove that your products fall under the preferential treatment guidelines/criteria, one must obtain a certificate of origin. This certificate guarantees that the products being shipped do not contain any parts or materials produced from any other country outside Peru. I found that if the shipment has an F.O.B. value less than $2,500, then the certificate of origin is not required. F.O.B. signifies Freight on Board or Free on Board depending on the context.

Later that day, after visiting the Serpost, Chamber of Commerce and National Cultural Institute to speak with people about exporting, Marino confided in me that he does not believe any of them want to help. He said that they always seem to want to and they always give him information, but they never actually follow through. He does not believe there is any support for artists like himself in Cajamarca.
After picking Marino’s brain, I found out that the information that the organizations give is never sufficient for the artists to actually follow through. They will give them just enough to get them excited, but never enough to actually do something. He thinks this is because the organization’s do not want them to fully be successful at exportation. And, that maybe they are trying to appease the artists but actually taking sides with larger exporters that do not want the artists to have the ability to export themselves. They are helping to keep the competition down for the larger exporters. At that point, I am not sure what to make of the discussion with Marino.

The following month, on November 6, 2010, Marino and I decided to ship a box of ceramics. Marino had to register as an exporter with SUNAT. With his registration came a password for their online customs Web site and a slew of papers. We used all the information that Wilson had given us and shipped the ceramics through ExportaFacil for the first time ever. The Serport team was so excited, taking pictures of Marino and getting testimonials from him to use for the local newspaper. It was quite an event. Before we could ship the box, Marino and I sat down at a computer to fill out all the customs paperwork. With the registration information and password from SUNAT, we were able to complete the paperwork in 40 minutes. Along with the customs sheets, the store, Colors and Creations, had to provide a receipt/invoice itemizing all the products in the box and the prices of each item. The box cost S/.409.20 which was $141 for 12.9 kilos. Wilson told us that after the third shipment ExportaFacil starts reducing the price by 30% and gives it back to shippers as a credit. This means that every subsequent shipment would get cheaper.

Shipping this box was a learning experience as I found that shipping is not fair. The value of the products being shipped was around $90, and to ship them, it was $141. This transaction makes me think someone needs to start a fair shipping movement because most of the profit, even with direct trade, is going to shippers. The artists could make much more for their wares if the shipping prices were more reasonable.

One must also remember the carbon footprint that is left behind by shipping. In the artists case, it would be more economical and ecological for them to ship in larger quantities.

After discussing shipping for a while, Teofilo got us back on subject by asking what the group’s decision was.

Teofilo: Bueno, mi concepto, no, yo pienso que Colores y Creaciones mas se va a beneficiar si es que trabajamos bonito. El detalle es conversar. [Teofilo: Well, my
concept, right, I think that Colors and Creations needs to benefit for us to work well together. The fact is we need to converse.] (S5-F, 10-05-09, 00:23:35).

He said he liked the idea of the Web site being Colors and Creations and working as they always had. Gaspar was still reluctant. Teofilo seemed to get everyone on the same page and now Ybeycy and Fernando understood the benefits of the Web site and working with the group. Gaspar asked me if the money from the Web site would go to the artists or the store, and I said it would go to both. Marino reassured Gaspar that he could decide his own fair price for the product, and the *socios* would mark it up according to shipping prices, packaging, handling fees and a percentage for the store (taxes included). Teofilo again, asked everyone what the decision was, and they all agreed that the greatest benefits would be to work together and work through the Colors and Creations store. I told them that communication was the key, and if they could communicate well, then the Web site would work well. At the end of the session, all agreed that the Web site would be Colors and Creations and the artists that worked within the store.

*Gaspar approaches me after the meeting to say that he is not going to participate. He does not trust the store and believes that working as a group will only cause problems. I tell him if that is his decision, I will respect it, however I believe that he is losing out on something that can benefit him. After hearing us talk, Ybeycy starts speaking with Gaspar one on one. The next thing I know Gaspar comes up to me and says that he will do it for me because he trusts me, not for the group. At this moment, I think to myself that he is participating for all the wrong reasons. What will happen when I’m not here in Cajamarca any more to smooth things out when they do not agree? I ask Gaspar this and tell him that I want him to participate for the right reasons, and that I want him to really understand the benefits. The conversation was ended with that. To me, it is the same thing that happened when I tried to organize them to start the store. Gaspar is always reluctant.*
I feel that you cannot change a person, you just have to be patient with them and give them the opportunities to make their own decisions. With Gaspar, this is what I have always tried to do. Even if I am not happy about the decisions he makes, they are his decisions. The best thing I can do is explain and help him to understand every aspect of the project and make him feel comfortable. Additionally, I believe Gaspar trusts me because I have never asked anything of him. I have only tried to support him, his family and his business. Through the years, he has seen this.

One day in the store, Marino and I discussed the overhead costs of Colors and Creations. He told me that the total costs per month are S./1,120 which is around $396 depending on the exchange rate (I am using 2.83). This cost includes 780 soles for rent, 40 for electric and water, 85 for the telephone, 175 for a part-time employee, and 20 for taxes.

<table>
<thead>
<tr>
<th>Item</th>
<th>Expense (Soles)/Month</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rent</td>
<td>780</td>
</tr>
<tr>
<td>Electric and Water</td>
<td>40</td>
</tr>
<tr>
<td>Telephone</td>
<td>85</td>
</tr>
<tr>
<td>Part-time Employee</td>
<td>175</td>
</tr>
<tr>
<td>Taxes (SUNAT)</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>1,120 or $396</td>
</tr>
</tbody>
</table>

Table 7: Colors and Creations monthly overhead expenses

In table eight below, I have outlined Colors and Creation’s sales, expenses and profits per year for 2008 and 2009. The profit is split between those artists that provide
products to sell in the store. Each individual artist receives a percentage of the net profits from the store, and this percentage is dependent upon the number of products they put in the store and price. For 2009, the profits were $11,227 of which all the artists received a percentage including the socios. Additionally, the socios take a percentage to cover overhead costs which in table eight signify the expenses. Since I did not obtain the percentage per artist, I can only estimate how much each receives. If I divide the $11,227 profit by the seven workshops (which include the socios) that participated in this study, the amount per workshop is $1,603. However, using seven is not accurate because there are more than seven groups of artists that put products in the store.

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales (Soles and $)</th>
<th>Expenses (Soles and $)</th>
<th>Profits (Soles &amp; $)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>S/.49,153.10 or $17,368.59</td>
<td>S/.18,806.10 or $6,645.26</td>
<td>S/.30.347 or $10,723.32</td>
</tr>
<tr>
<td>2009</td>
<td>S/.46,701.60 or $16,502.33</td>
<td>S/.14,929.10 or $5,275.30</td>
<td>S/.31,772.50 or $11,227.03</td>
</tr>
</tbody>
</table>

Table 8: Colors and Creations sales, expenses and profits per year

5.4.6 Session 6: Color, Fair Trade and Prices

For the next session, I had to combine three sessions into one. This happened because of a Peruvian holiday and the added follow up session to four. I had a session planned to talk about colors for the Web site, but after speaking with them I quickly realized that a session about color would be a waste of time. They wanted to keep the
colors that they had always used. So session six turned into a discussion mostly about Fair Trade and prices while we briefly discussed the current colors of Colors and Creations.

This session arose because I felt that the Fair Trade movement could be an important avenue for artists to sell their products in the international market. I wanted to educate the artists on what Fair Trade stood for, who was involved and what their options were in regards to Fair Trade. If they could work within the movement, it may be an important learning experience for them. Also, after teaching them about Web prices, I thought they would have a better sense of how to price their products online (which might be different than how they priced products for the local market).

I started the session by telling them that, by request from the socios, the colors of the Web site would remain the same as the Colors and Creations store. This made the most sense since their branding for five years revolved around a set of colors. Although the colors would remain the same, they decided that a new logo would be advantageous. They did not really like the old one and wanted a fresher, newer one. This was something that I discussed with Lisa who agreed to take on the task.

Figure 6: Colors and Creations banner with logo and store colors
The second discussion topic was Fair Trade. I started by asking them if they knew what Fair Trade was, or if they had heard of it. Fernando said he believed it was giving artists a fair price. I said, yes, that was part of it, and then I asked them to write on their white boards some words that signify Fair Trade and a definition if they knew one. First, I asked Marino what he wrote. He said that Fair Trade was when a store paid more for their products, and when they sold the products, they sold them for a good price. Gaspar said it was when people in the market had to tell the truth, and the price had to be fair not low. Fernando said it was when businesses give you a fair price and when business was fair. I ask “fair for whom?”
**Fernando:** Para, tanto para el comprador, tanto para nosotros. Para que puedan negociar. [Fernando: For, so much for the buyer, so much for us. So that there are negotiations.] (S6, 10-12-09, 00:04:17).

I then passed out Fair Trade literature in Spanish and gave them lists of Peruvian Fair Trade organizations.

With the information in hand, Fernando, Antonio and Marino read out loud the Fair Trade principles. We started discussing what they thought about the Fair Trade concept, and they said that they liked it. They said they only knew some of the objectives but not all. I proceeded to tell them that if they wanted to work towards Fair Trade certification, I could help them, and I told them now would be the time because the Fair Trade movement in the U.S. was growing. People were becoming more aware.

The artists and I then looked at several Fair Trade Web sites in the U.S., Europe and Peru. I discussed with them how to become Fair Trade certified or how to work with Fair Trade organizations in Lima, Peru. We also discussed my upcoming visit to Lima to talk with the Fair Trade organizations about working with the artists of Cajamarca since none of them currently worked in the area. Explaining to them that it may be easier for them to work with a Lima-based Fair Trade organization while they tried to get certified themselves may give them a lot of experience and increased orders. They all agreed that it was something they were interested in. During the remainder of the discussion about Fair Trade, we talked about and looked at the Fair Trade logos, certification processes, the products, and prices.
Speaking of prices, we changed the subject to discuss pricing products for the Internet and the U.S. and European markets. I asked them to think about one of their products, for example, a ceramic mug. Then on a white board write down the price of that product, how much it costs them to produce that product, and what the difference was (Photo 21). After they had all written something down, I asked them to read what they had. Each of them read what they had and then we started looking on the Internet to find similar products to see what the prices were. We found a wooden toy airplane similar to one of Fernando’s products. Fernando’s plane cost $7 from his workshop (cost to produce the toy plane) whereas the plane on the Internet was selling for $25 not including the shipping costs. This was a $18 difference which converted to roughly 54 soles. This was a big difference for the artists, and they now realized it.

![Photo 21: Working and discussing pricing during session six](image)

We moved on to discuss the hypothetical shipping prices of the airplane. I wrote on a white board the price of Fernando’s plane at $7 plus a 56% estimated markup for
shipping and Colors and Creations’ costs including packaging and overhead. The shipping estimate came from the shipping tables from the Serpost Web site and the percentages for the store were calculated by the *socios*. At this rate and percentage markup, the plane would still only cost $11 which was still less than the $25 price on the Internet. The artists got excited about the potential of making money on the Internet.

We continued this process with each of the artists so that they could all have an idea of how much they could offer their products for sale on the Internet (Photos 21 & 22). They were all very pleased. We found that some products would cost more than the average price on the Internet due to their weight. The heavier the product the more it cost to ship. The store *socios* decided that percentage markups (not including shipping) would depend on the weight of the product. For example, jewelry would have a 40% markup, textiles would have a 30% markup, toys would have a 30% markup and ceramics would have a 20% markup. For example, if a ceramic mug cost $5, the *socios* would mark it up 20% resulting in a price of $6, whereas if the mug had a 40% markup the price would be $7. This was to keep the mug price lower since the shipping costs would be higher. This was the artists’ idea on how to offset the high prices of some products.
They were all worried that the shipping costs would make their products too expensive. We discussed the example of my box of ceramics. The box had $90 worth of merchandise and weighed almost 13 kilos. At this weight, I paid $140 for shipping. The shipping would cost more than the value of the products. They were all fearful that no customer would purchase their products knowing this. We decided that to get around this we would have to include the shipping costs into the price of the product and tell people that shipping was included in the price of the item. That way the customer would not actually know how much they were paying in shipping. They all agreed that this was a good idea.

*After thinking about this decision, I question whether it is the artisans’ problem that shipping is so high. Maybe they should show customers how much the shipping costs are and have a disclaimer noting that products are traveling internationally from the Peruvian mountains. Perhaps, with customers knowing how much the shipping is, they will become disgruntled and advocate for fairer shipping prices. Actually, I doubt that will happen, however maybe it will be beneficial in some way for customers to know how much they are paying.*

**5.4.7 Session 7: History, Tradition and Culture**

Session seven only had two participants, Andrea and William. This session was about collecting interesting information about how the artists viewed their history, traditions and culture. I was hoping to gain valuable insight to use on the Web site. We started by discussing the history of Cajamarca. I asked them what history signifies to them. What do they think of, when they think history? I asked them to think about things that may be unique to them in Cajamarca. Pieces of history or happenings about which others may not know. I then asked them if they would create a Web page on their white
boards answering these questions and signify what history represented to them (Photo 23). When they were finished Andrea said that she represented history in terms of the artists. William said that he found an image of the codex of Tocapo which was an ancient textile found in Peru. He also found a Cataquilo and said that it symbolized the history of Cajamarca.

Photo 23: Andrea and William working during session seven

Once they were finished with their mock-up Web pages, I asked them to explain. William continued to discuss the Tocapo codex saying that it was a textile that was made more than 500 years ago. He discussed other photos of ceramics pointing out that there was also a lot of history and symbolism in the designs. Andrea created a page with colors black, brown and red, and said that she liked the neutral colors best with the photos in color. She said that with a neutral background the color photos would show up better. She also used the Fair Trade certification logo stating that she read the handouts that I passed out during the previous meeting and thought it was a good idea.
I then requested that they repeat the process but this time thinking about traditions and culture. They could not complete this assignment saying that tradition and culture was too similar to what they created for history. We ended up discussing the rest without them making mock-up Web pages. William discussed the Callua, in Quechua meaning backstrap weave, as a part of history, culture and tradition. He said they were all intertwined and that this technique was traditional and passed down through history.

Andrea mentioned that for the Web site she would like to see information about Cajamarca, but more so information about the artists. I agreed with her that this was the goal. They both liked the idea of showing typical iconography from past Cajamarca and describing how the designs and crafts had developed with time. For a short period, they discussed other traditional items that could be included on the Web site such as food, plazas, weather, and more, but said that this was too much information. They both agreed that the Web site should only focus on the artists and their history, culture and traditions.

5.4.8 Session 8: Usability and Design

Session eight was titled usability and design (Photo 24). During this session, I planned for the artists to scroll through six different Web sites and rank them according to a Likert scale rating (1 to 5, with 5 being the best). The rating was made up of words from Web literature that I had used for preparatory work before arriving in Cajamarca (see chapter 2). These terms included first impression, color, structure/site architecture, content usefulness, text format, effectiveness, cultural sensitivity, language options, organization/flow, interactivity and accessibility (see Table 1 in chapter 2). I defined each of these terms for the artists.
This session was for Lisa. Since Lisa had been working with me previous to my arrival in Cajamarca, she had the opportunity to provide suggestions for this session, however she was not in Cajamarca when the session was facilitated. The session was based on a discussion between Lisa, Dr. Liz Sanders and I had when developing the session outlines. We thought that having the artists’ critiques, would be interesting and useful when later developing the Web site. We were hoping to gain insight into what the artists’ valued in regards to design and usability.

The artists worked in pairs to discuss and rank the Web sites of Raymisa, CIAP, Kalahari, Ten Thousand Villages, Divine Chocolate and Peace Coffee (see Likert scale survey in Appendix T). I intentionally chose a mixture of Web sites in English and Spanish to get a better understanding of what they thought about language options.

Teofilo discussed how he ranked the Web site Kalahari. He began by saying that he liked the Web site because it was in Spanish and he liked the colors. He also said that the images were good and he believed that the artists were well represented. He said that he wished there was at least one video. Next Andrea and Coqui discussed CIAP, and said that the first impression was bad. Coqui believed that the colors were bad and there was too much happening on the page. He did not like the Web site, however he liked that they
had a Spanish language option. Andrea interjected saying that the only thing she liked was the information about the artists and the products, but continued to say that the design and usability were bad. Fernando and Ybeycy discussed Raymisá saying that first impression was “just okay.” Ybeycy did not like the site because the other language options did not work, there was too much happening on the page, and the information for the products was bad. They both agreed that the Web site made your eyes tired.

I requested that they repeat the same activity but this time the Web sites would be from the U.S. instead of European or Peruvian based sites. Coqui and Andrea ranked Peace Coffee and said that they liked the site, however they did not like how the text was laid out and the site was only in English. Coqui believed that the text was too small for people to read. Afterwards Teofilo discussed the Divine Chocolate site saying that first impressions were good however the architecture was not good because he could not find things quickly. He was also disappointed with the English only option. Overall, he liked the site but could not read it because it was in English only. Fernando and Ybeycy then discussed Ten Thousand Villages saying that they liked the site although it too was only in English. Overall, they thought that the page loaded quickly, there was sufficient information about the artists and products, and the structure/organization was good.

Before leaving for Peru, I partook in a similar “competitive analysis” activity ranking Web sites based on the same criteria. When I did the rankings Peace Coffee, Ten Thousand Villages and Divine were three of the best sites for me. This is why I used them in this activity. I wanted to find out what the artists thought of these same Web sites. I thought Lisa and I could gain insight about what the artists liked or disliked based on working with similar sites that I myself liked. What I realized was that they did like the same sites that I did, however there were certain aspects that they disliked.
Having done this activity with the artists I realized that the language option is very important, and I had a hard time understanding why more U.S.-based Fair Trade or craft sites did not have more than one language option. Even Ten Thousand Villages was English only. I received really good feedback from the artists about this session. They felt that they learned more about what makes a good/bad, successful/unsuccessful Web site.

Further, I realized that there was a disconnect with the theory I was using to work with the artists to create the Web site. I was asking for artists feedback and about how they wanted to be represented, but the Web site was really for customers. Later in the process, I found out that balancing the two was not an easy task. I wanted the artists to have control and feel as if they made decisions about the site; however what they liked and what customers/users liked were somewhat different. This was a tension with post-colonial theory because the point of the research was for artists to have control; however for the Web site to be user friendly and aesthetically pleasing to customers, the artists had to have less control. It was not until later in the process that I reminded artists that this site was more about satisfying customers’ needs not their needs.

5.4.9 Session 9: Products and Processes

Session nine was created for the artists to have time to think about their best selling products and what they would most like to include on the Web site. I requested that the artists bring a few photos of their products so that we could discuss them. Fernando and Ybeycy were the only ones that brought photos. They told me that all of their products are best sellers, and they would have a hard time deciding which ones to put on the Web site. I told them that they could use all of them, however for the time being, I needed ten to put on Etsy. I was interested to find out which products they sold the most of and which they could produce the quickest. They chose products that were smaller and cheaper because they said that these sold the best. Ybeycy also told me that they decided on smaller items because if they needed to ship farther away the weights
would be less making the cost less. She also said that if the shipments were far away, these items would be the quickest to make, package and ship.

    Ybeycy’s comments on production schedules and shipping were insightful. The artists needed to be able to produce products quickly so that delivery times could be shortened. Customers would not want to wait for a month or two for their products to arrive. As for Ybeycy and Fernando’s smaller items being the “best sellers,” this may be true in Peru, but this may change in an international setting. It would depend on the market sector we targeted.

    William told me that his best sellers are his bags, purses and pillow cases. He said this was the case in Peru, but he was not sure about the outside market. William believed that he sold more purses and bags because they were utilitarian, and Coqui said that it was because women make the purchases and they wanted bags. When Gaspar answered the question, he said the same items as William, although he added in that he thought small rugs and belts would sell well. He also believed that women would purchase the belts and that was why they would sell well. In retrospect, I wish I would had asked the artists which products they liked to produce the most or which items were most unique. It would had been interesting to hear their remarks.

    Marino said that he also believed his smaller items would sell better such as mugs and small bowls. His reasons were because of the weights and prices, and he also said because they were easier to carry. Lastly, he mentioned that he could sell more vases to the outside market. Teofilo, who also made ceramics, said that in Peru he sold medium sized items between 20 and 30 centimeters. He thought that smaller to medium sized items would sell well.
Coqui told me that his earrings and rings would sell best because for the amount one spends on one necklace, they could buy two or three sets of earrings and rings. For him it was about the price, and getting more for your money. However, he said on the Web he thought it would be hardest to sell rings because he would have to have many different sizes.

After asking each artist about their products, we decided to examine a few product pages on the Web by looking at sites named Ceramica Chulucanas, Ten Thousand Villages and SERRV. When I asked them what they thought of the three examples, no one answered. Finally, Marino said that he liked SERRV; however he wanted to see more stories about the artists. Coqui said he thought that Ten Thousand Villages was more complete. They both liked the idea of clicking on a product and being able to see a little information about the artist with the item. Coqui then said that he was afraid too much information may cause the page to load slowly. He wanted to be careful of this. We discussed the possibilities of layout for the products for a few moments, and all agreed that the products should be categorized under workshop or artist. They also said that they wanted the product to have a good description like Ten Thousand Villages’s product page.

All the artists conversed about having products pre-made and in stock for when orders were made. We discussed that because shipping times were so long, this was a good idea. The customers would not want to wait for them to make the products and ship them. Marino mentioned that the holidays would be the worst and that they would need items ready months in advance.
During the next activity, we looked for Web sites that had videos and photo galleries of craft-making processes. We wanted to see how artists or companies were laying out their processes for the customer to see. We found that Ceramica Chulucanas had a process page that we liked although they did not have much information with the images and they did not have any videos. Again, Coqui was worried about the Web site not loading well. I told him that we would have to speak with Lisa about the issue. I was not sure if Coqui’s technology concerns were legitimate because I never had problems using the Internet in Peru. However, this did not mean that Internet connections and bandwidth were good.

The artists discussed whether or not videos or photos would best represent them. I said a mix would be good, but they seemed to want photos or videos. The decision was split down the middle, some wanted video while others wanted photos. They all said that it depended on load time. Their pragmatic concern about technology reflected a sensitivity to accessibility. They were thinking about accessibility and were aware of Internet connections and bandwidth.

During session nine, I showed them the Etsy site that Marino, Coqui and I had been working on. We showed the rest of the artists what it looked like and asked them what they thought. They all really liked what we had so far. I requested product images from each of the artists saying that I could not put them on Etsy if I did not have them. They all agree, but in the end, it took months before I ended up getting the images from the artists. I had to go to their workshops for some and take the pictures. This worried me because I thought about how they might not do it themselves when I wasn’t there. I was hoping that after they made some sales, they would be more motivated to take product photos and load them to the Web site.

All in all, session nine was productive. I was able to gain insight into what the artists were thinking in regards to product and process pages and I believed
the prompts that I gave them made them think more about their best sellers, descriptions, key information and how to display the information. They also had to think about what they wanted or did not want to show customers regarding their craft making processes and whether this would be best represented by photos or videos.

During the fieldwork when I was not planning a session or facilitating a session, I spent my days with the artists in their workshops. It gave me more time to talk with them, get to know them and get a feel for what they wanted regarding the Web site. I also utilized the time to take many photos and videos of the artists and each step of their art-making processes. Additionally, I was able to take short biographies of each of the artists where they discussed themselves and how and why they do what they do. This also gave them the opportunity to discuss their workshops and the people that may work with them.

5.4.10 Session 10: Education and Images

Sessions ten, eleven and twelve were actually sessions eleven, eleven and a half and twelve for the artists because session ten was combined with session six. As the sessions progressed items got moved around and rearranged. For the purposes of this analysis, I will discuss the sessions chronologically as they happened even if the numbers do not match up with the posters and pre-planned session outlines. I believe it is important for one to know that sometimes research does not always happen as planned. In this case, it makes sense for the narrative to unfold as the research unfolded even as changes altered my protocol.

For session ten, I was interested in discussing the topics of education and images, however we ended up discussing many other topics. I started the session by asking the artists what information they would want to give about Cajamarca and Peru on the Web site. I told them that if I was a customer, I would want to know what Cajamarca is, where it is, and maybe a little about it. They all agreed that this would be a good idea. We
discussed this for a period of time, and I ended up drawing what we were discussing. It was a map of the Cajamarca region, with the city of Cajamarca located on the map (Photo 25). Around the outside of the city, we decided that each of their workshops could be pinpointed. Beside the map, we could give a little information about Cajamarca and Peru, and as each customer scrolled over the map, their workshops could highlight and the customer could click to enter the workshop. We also discussed how we could represent the store or what information we should have on the Web site. Andrea mentioned that the store has a paragraph already written and that we could use it on the Web site.

At this point, we were more than half way through the sessions. For days, I had been trying to think of anything else I needed to discuss with the artists before Lisa came to Cajamarca. There were a couple of topics that I had not planned previous to arriving in Peru that I thought we should discuss. These were mission and vision statements for the store and the artists as a group.

During the remainder of the session, the artists and I discussed that they may need mission and vision statements for the Web site. They wanted to know if each of them should write one for their workshop or if it should be one statement for all of them as a group. They decided it should be done as a group. They decided that they should write
both statements as a group. I liked this idea and the fact that they were making their own
decisions to work together. Some of the artists said that they did not know what a mission
or vision statement was.

Ybeycy: Quienes somos? Que lo que estamos haciendo? Porque lo hacemos? (La
vision) A que lo estamos proyectando? Cuanto, cuanto, cuanto tenemos hasta el
meta. [Ybeycy: Who are we? What is it that we are doing? Why are we doing it?
(The vision) To what are we working towards? How much, how much, how much
do we have until we reach a goal.] (S10, 10-26-09, 00:11:30).

Ybeycy did a good job of explaining to those that did not know. They understood her
explanation, and it was nice that someone else was taking the lead instead of me.

I felt at this point something happened to the artists. From this session on,
they all took more of a leadership role. They facilitated the sessions more than I
did leaving me time to listen and think about how they were working so well
together. During session four, I had my doubts that the project would work
because they could not agree, however now I felt that they were really excited and
were working collaboratively without much effort on my part.

The discussion ensued and they decided as a group that they would each come up
with their own version of the mission and vision statements, send them to me by email
and we would discuss them at the next session. They were adamant about deciding
together.

Throughout the entire process, the artists ability to be on time and do
things on time was rarely on par. Even though they were always late, they
eventually came through. I was pleased by the way they were working together in
this session, however I did not think they would bring their ideas like they said
they would. I had my doubts that they would follow through with the idea of each
of them working on this outside the session and bringing ideas to the next session.
I felt bad that I had little faith in them, but at this point, I could not help it. Time
and again the majority said they would have something to me on a certain date
but it rarely happened (it was not always all of them). They could sense that I had
my doubts they would do homework outside the session and promised that this time they would follow through. I knew they sensed this because they discussed with me that they really would do the homework and said that I should have faith in them. They knew that at times I was disappointed by their inaction.

To make sure that they had time to talk about their ideas for the mission and vision statements, they decided they should arrive a half hour early to the next session. This was quite a shock to me considering at the beginning of the project I was having a hard time getting them to come to all the sessions. Now they wanted to come early.

5.4.11 Session 11: Mission and Vision

Session eleven was a follow up session to ten because I had scheduled a friend of mine who worked in the municipality (local government) to come and talk with the artists about Web site maintenance and costs. However, he did not show. He later told me that he had the dates mixed up. I did not believe this person’s inability to attend the session had anything to do with me. We had been friends since my Peace Corps days. His missing the session had more to do with slippage than anything else. He, like many others in Peru, said one thing and did another.

This session was not conceived of before arriving in Peru. At this point in the research, I was brainstorming trying to think of anything I had missed - any aspects of the Web site that Lisa might need. A last minute idea came to mind, mission and vision statements. That was why I brought it to the attention of the artists in the previous session.

For session eleven, we discussed and wrote the mission and vision statements. The session was the best yet. The artists came prepared and wanted to work together.
Coqui sat in front of my laptop and wrote while they all discussed exactly what the mission and vision statements should say. They discussed certain words and whether or not the words represented them correctly, they thought about what customers would or would not understand, and they discussed their goals of working as a group in the future (Photo 26). Coqui came up with an idea, to use a certain word vitrina, for the vision statement. At first they did not like this, but in the end they used it. I actually liked the word and thought it was fitting.

**Coqui:** Vitrina es como que la gente ponemos productos quizas en Cajamarca mostrar el mundo...vitrina es este sabes si viendo algo y tambien vitrina es una tienda. [**Coqui:** Vitrina is like, that the people involved can put products in it, maybe in Cajamarca it can be to show the world...vitrina is, uh, when you see something and also a vitrina is a store.] (S11, 10-29-09, 00:55:31).

The word *vitrina* actually translated into showcase or glass case. Coqui was trying to provide a definition, although his words were slightly convoluted. All he was trying to say was that a *vitrina* was like a showcase where the artists can show their products to the world. We discussed their Web site as a virtual showcase or glass case for the artists to display their products for people around the world to see. It took them an hour and a half, but in the end, they all agreed and were satisfied with what was written.

*The entire session was amazing to me. I barely said a word only interjecting once in a while to give my two cents worth. The artists took control of this session and facilitated the discussion without me. It was the first time I felt like they were really taking ownership of the project. When they were finished and all content with the statements, I felt they had a sense of pride and they were all happy about the outcomes. I believe this session was also successful because all the artists attended. It seems to me that those sessions with more participants were the more successful ones.*
5.4.12 Session 12: Maintenance, Costs and Interview Overview

Before session twelve, I conducted interviews with each of the artists to get a better idea of what they thought about the collaborative process so far. After each interview, I summarized the responses and made Wordles of each artist’s interview (Appendix J). These interviews and Wordles were the premise of session twelve. Again, my friend from the municipality was suppose to come but did not show.

Once the artists saw the Wordle images of their interviews, they were impressed (Photo 27). We went around the room and discussed each person’s Wordle writing down key words and discussing these key words. For example, Antonio’s Wordle showed the words “we can” as the biggest text on the page. Wordle is a word frequency counter, and the words that show up as the largest text are the words that are most frequently said.

**Antonio:** Quizas cuando hay problemas podemos alreglarlas. [**Antonio:** Maybe when there are problems we can fix them.] (S12, 12-04-09, 00:23:54).
All the artists believed that the Wordles represented how they were feeling about the process and sessions. In the end, this activity gave the artists a chance to discuss what they thought about the process even if the Wordles were accurate or not. Many of them remembered and thought that they learned the most from three sessions which included experiences and communities, Etsy/Web site options and the mission and vision writing.

As I mentioned before, I account the success of these three sessions to the participation efforts by the artists. These were the three sessions where most all the artists attended. They were also the sessions with the most conversation and shared decision making.

The artists all agreed that they felt a good sense of participation throughout the sessions. They also felt that they had something to look forward to and that working together gave them a positive outlook for the future. The discussion also revealed that the artists believed they were bettering their situation or would better their situation by participating and having a Web site. They all agreed that they had learned much more about Web technologies and the Internet than before the sessions started.

This was the first session that Lisa was present to talk with the artists, and after discussing the Wordles, I brought up Web maintenance and asked them whether or not they believed they could maintain the Web site after it was given to them (Photo 28).
They said they thought they could but it would be a learning experience.

Coqui started discussing server costs and how they could each pitch in to pay for it. I asked if they knew someone who could help them in the future if they had problems, and Coqui said he knew some people that could help. I asked the group if they had any questions for Lisa, and Coqui wanted to know about load time for images and video.

**Lisa:** The thing with that is that you don’t want to put too much but you can format the videos with an optimal size. It will just be smaller and we have to be selective about which photos we will use. (S12, 12-04-09, 00:44:30).

Lisa asked me to reiterate the fact that a Web site will be advantageous for them. That it not only connects them locally and nationally but internationally as well. She said it increases their exposure exponentially. We also discussed social networking and what they could do with it. Coqui and I thought that maybe they would be able to link the Web site to the municipalities Web site or ask around town for businesses to have their Web link on their site. We continued to talk about how they could promote the site once it was ready.

At this point, I opened up the conversation to questions for Lisa. Ybeycy wanted to know how Lisa would make the site and Fernando asked her why it would take so
long. I explained that it was not Lisa’s fault. The time constraints had more to do with my schedule than Lisa’s; however this project was Lisa’s final to graduate so the site had to be completed in June. I told them that, in the future, the faster they respond to us when we have questions, the quicker the site will get completed.

I ended the meeting by telling the artists about my travels to Lima to talk with the Fair Trade organizations Manos Amigas, Minka, Allpa, GRESP, Manos Uniendo, and Intercraft. I told them that the organizations liked the samples that I took and they said that they would order. However, they had a few questions. The questions pertained to lead in the paint (for the wooden toys and ceramics), natural versus chemical dyes (for the textiles) and customs approvals for seeds and precious stones (for the jewelry). I told the artists that they needed certifications that the paints were lead free and that the others needed to look into the laws about what they could and could not ship. We also discussed the Picasa album that I was making. This album had all of their product images and descriptive information for the organizations in case they wanted to purchase.

The representatives from the organizations wanted to talk with the artists directly so I gave the information to the artists and said that they needed to follow up. The organizations were asking me questions about democracy within the group, how it was set up, how they communicated with one another, what their production capacity was and prices. The organizations wanted to get the information directly from the artists. I thought it was a good idea because the artists knew the information better than I. They could tell the organizations how they work as a group and what their production capacity was (each artist knew their own capacity, but nothing was examined as a group).
Still to this date, they have not called or emailed the organizations. I believe for them to get orders through these organizations, the artists will need to be proactive, but they are not.

After visiting the Fair Trade organizations in Lima, I was disappointed. Most of the organizations had told me that the artists would need to lower their prices. This was something that I did not like because the prices were already low and fair. The artists’ prices were based off of cost of materials and hours of labor. The organizations explained that for the Cajamarcan products to compete in the market, this is what would have to happen. Hearing this and being an advocate for Fair Trade I was upset. I had always thought that Fair Trade was about giving producers the prices they wanted. I understood that the world works like this in a capitalist system, however I thought that the artists may be better off not working within the Fair Trade movement. That perhaps they could make more money on their own. This was a point of realization for me considering I thought this was the best avenue for them. Now I thought that they should become Fair Trade certified themselves and bypass those organizations in Lima. I explained this to the artists to see what they would say. They had mixed feelings. In the end, I told them that to work with the organizations, they would get a lot of experience which was valuable for them especially if they were to ever work towards Fair Trade certification, however if they wanted to make more money, they should sell through the Web site on their own.

Although I was disappointed with the organizations in Lima, I still believe that Fair Trade is more beneficial for producers worldwide. I just believed that for this set of circumstances, the artists in Cajamarca would be better on their own. This is an unresolved tension between theory and practice.

Many of my Peace Corps friends that know the artists have said that the artists are not ready to produce and ship to the international market because either they are not organized enough, not smart enough or do not have the resources. I believe that given the right support and tools, they are ready. I have had similar conversations with people in the Fair Trade movement. They believe that it is better for artists to work with the alternative trade organizations and/or other cooperatives as a means for them to obtain more help. But, then they have to answer to someone about how to run their business and how to price their products. I feel that for this group to be sustainable, they will have to fail several times like any other entrepreneur. It is how they will learn. They can produce and ship to the international market on their own. The idea that they cannot is the problem with international development. If people are provided with support and education, they can be successful. This is the point of this research and my long term commitment to working with the artists.
5.4.13 Session 13: “Make” Mock-up Web Pages

For the last two sessions, with Lisa present, I bought food and drinks and tried to make the session a big event for the artists (Photo 29). Sessions thirteen and fourteen were combined into one two and a half hour session. This was decided by the artists because they thought they could get more done by staying longer instead of splitting the session in two. So that was what we did.

The last “make” session was important for Lisa. Through the creative “make” process, Lisa could hear the artists’ discussions about what they wanted on the Web site and view their creative ideas for the site.

This session was specifically designed for them to work on their white, dry erase boards as a way to use everything they had learned so far and lay out how they envisioned the Web pages of their Web site. We began with a simple warmup activity asking the artists to write some words that explained or described a good Web site. The question was more about getting them to think about what they wanted for the site than being a test. The answers varied including: good design, easy navigation, concise information, fun, not saturated, creative, impacting, educational, motivational, good colors, and no pop up windows.

Photo 29: “Making” Web images on the white boards
I then requested that they draw on their boards what they envisioned for the Web site architecture. Asking them what tabs they would have and what would be most important. Their ideas are seen below (Photo 30, Photo 31 and Photo 32).

Photo 30: Gaspar and Marino’s site architecture

Photo 31: Coqui and William’s site architecture
Each of them explained their ideas for the site structure. All of them had similar ideas with slight differences. Lisa said that she liked what they came up with. The ideas would be good for her to use once she started creating the Web site.

I requested that they repeat the activity but this time I asked that they do a mock-up of the homepage. I provided many materials for them to work on their boards including markers, glue, photos, colored paper, scissors, and rulers. I requested that they think about the structure they made and try to use the same tabs to guide them on the homepage (Photo 33, Photo 34, Photo 35 and Photo 36).
Photo 33: Fernando and Ybeycy’s mock-up Web site homepage

Photo 34: Gaspar and Marino’s mock-up Web site homepage
They all came up with really great ideas that Lisa said would be helpful. The purpose of this research was to give the artists a voice and let them partake in creating the Web site. Using Sanders (2002), see, do make, through the sessions we were able to observe one another, discuss and learn from one another and make things together. The
artists’ creative ideas in this “make” session gave them a chance to show Lisa what they wanted and how they envisioned the Web site.

The next several activities were the same except the artists created their “about us” page and “product/processes” page. I asked them if they could think of any other pages they might want on the Web site, and they said “social responsibility,” “eco tourism,” “contact us,” and “wholesale/retail.”

The eco tourism idea sparked a quick discussion. This was something that we had not discussed previously and the artists liked the idea. They wanted their customers to be able to come and visit them and tour the workshops possibly taking a class on how to make the handicrafts that they produce. They all agreed that this could really benefit them and bring more money to the store. The store would have to communicate and organize the tours if groups wanted to come to Cajamarca.

**5.4.14 Session 14: Plan of Action**

The plan of action session was important for the artists, Lisa and I to all agree and be on the same schedule for the following six months proceeding the fieldwork. It was a way for us to discuss what still needed to happen for the Web site to be successful.

To start off session fourteen, I revisited session one outlining and discussing what the objectives, goals and benefits of the research were. I reviewed the schematics that I had shown them the first day and talked about what would happen from this point on, from January until June. I also stood up and discussed all the posters from each session, one through fourteen, so that they could see how far we had come, and take a moment to remember everything we learned together (Photo 37).
Lisa and I told them that once we departed Cajamarca and arrived back in the United States, we would create a Web site prototype based on the information they gave us here in the sessions. Additionally, I discussed the Web users survey, how I would request feedback from them, and the completion of the post-survey as the final part of the research study. In the end, Lisa and I discussed how we would adjust the Web prototype according to the feedback provided by Web users, but more importantly the feedback provided by them as makers and owners. We reconfirmed that Lisa would recreate the store logo and provide a “how to” booklet that would explain technical aspects of the Web site, in case the co-researchers wanted to change elements of the site.

*I remember this session being fun as everyone was laughing and joking around. They all seemed happy and cordial, and when the room was quiet, they would begin to laugh again as if it was strange that they were being quiet. The laughter may have been louder because everyone attended this session. All nine artists were present.*
Moving on I told them for this final session I wanted to discuss with them a plan of action for the future (Photo 38). I proceeded to hand out a pre-made plan of action in Spanish telling them that I had already started the list but would like for them to discuss and add to it (Appendix P). We started discussing the plan of action beginning with the goal at the top of the page that I had written:

**Amanda**: *Meta: Que estamos tratando lograr? Respuesta: Incrementar el potencial del mercado y las ganancias por colaborar a desarrollar una pagina de Web para la tienda Colores y Creaciones y los artesanos de la tienda.*

Goal: What are we trying to achieve? Answer: We want to increase the market potential and profits of the store Colors and Creations and the artists by collaborating to develop a Web site. (S15, 12-11-09, 00:05:30).

They all agreed that the goal and answer at the top was good, and then we proceeded to read and discuss the rest of the objectives. For each objective, I had listed how, who, when, completion date, where and resources (Stringer, 2007). The objectives that we discussed were 1.) purchasing a laptop/computer for the store, 2.) continuing to meet even when I was not present, 3.) continuing to communicate with me after I departed from Cajamarca, 4.) participant completion of post-surveys, 5.) establishing who would take a leadership position as Web Master, and 6.) the need for
continuing the conversation about Fair Trade and communicating with Fair Trade organizations in Lima.

For objective number one, they all agreed that purchasing a laptop was imperative because no Web business could function without a computer. This idea was mostly discussed with the socios as they were the ones who would need to save money and take responsibility of this task. We discussed how much they would need to save per month to be able to purchase a laptop by June. My impression was that they were excited about the idea, but it might be difficult for them to follow through. Purchasing a laptop was something they wanted, but it would take much longer than the timeline we discussed.

Objective number two, continuing to meet, was important because I suspected that once I left Cajamarca they would not meet again. I was the organizer and facilitator of each session, always calling them to remind them that we had a meeting and planning everything that would be discussed. I had a feeling that no one wanted to step into this position, and I did not have time to mentor someone to do it. Someone needed to continue the routine because it would be beneficial for them. As we discussed the idea of continuing the meetings, there was a lot of chatter about whether or not it was necessary. Some wanted to continue the meetings, saying that it would be better not only for this project, but also for future projects where they could work together. Marino, one of the socios, said that it would be a good idea for when they wanted to participate together in fairs and festivals. If they worked together, they would be able to share the costs and take everyone’s products to advertise and sell. They all agreed that this was a good idea. For this objective, I had printed out calendars so that together we could plan some dates for
them to meet. I told them I would convene conference calling so that I could participate in the meetings as well. We decided on one meeting per month until June.

Now that I am writing my dissertation and reflecting on the situation, I can say that the meetings we planned have not happened. We tried to meet in February over Skype, but only Coqui and Marino were there. Then we tried again in March and only Coqui, Marino and Gaspar were there. It has been frustrating because for the March meeting I gave them ample notice. I emailed them several times giving them a months notice until the day we had the meeting. I asked Marino what he thought about the situation, and he said that he thinks the rest of the group trusts me and my decisions about the Web site. He said that he believes they do not know what feedback to give me because they are not Web designers. Perhaps Marino’s comment is legitimate, and I need to think of better ways to initiate conversation or provide participants with a reason to give feedback. Maybe I need to work harder at making them feel like they have something to offer at this point in the process. Lately, I have been upset about their sporadic participation since I left Cajamarca, but I cannot force them to attend the Skype conference calls. I will continue to try until the process is complete.

Since I have returned from Cajamarca, I have spoken with Marino several times by telephone and Skype. He seems to be the only one putting forth the effort to continue the dialogue. The Skype call I had with him on April 6, 2010 he gave me his and Coqui’s suggestions about Lisa’s prototype images. We were trying to work through some kinks so that Lisa and I could get started building the structure of the site.

Objective number three, continuing to communicate with me, goes hand in hand with number two, and this objective too had been ignored. I had sent several emails to all the artists without receiving responses. At this point, the only artists continuing to communicate with me were Marino and Coqui, while ever so often, I received emails from Fernando and Ybeycy. However, Fernando and Ybeycy had yet to give me feedback on the Web prototype.

Mid-March I asked for Marino to begin contacting and collecting the post-surveys for the research. Marino seemed to collect the surveys without much hassle except from Fernando and Ybeycy. Today is April 8, 2010, about four
weeks later, and Marino has all the surveys except theirs. I too have contacted them asking them to complete the survey and not received a response. This is upsetting to me because Fernando and Ybeycy were the two artists that I could always rely on. They were the only two that almost always did what they said they would do.

We discussed the term Web Master. They acted like they somewhat knew what it was, and Coqui exclaimed that he was already the Web Master. I thought it was funny because I knew that he had already taken the role of Web Master, but I wanted the rest of the group to understand that. This objective was discussed briefly, and in the end, Coqui remained the Web Master. He would be the person who oversaw the Web site maintenance and changed images and information when needed.

Discussing objective number six, taking the initiative to talk with Fair Trade organizations, turned into a conversation about the store itself becoming a Fair Trade organization or a nongovernmental organization (NGO). Coqui believed that it would be most beneficial for them to take a lead role for artists in the region. They all agreed that it would be good for the store and their business. Then, they brought me into the discussion asking if I could be a U.S. representative for them at fairs and festivals. I told them that I would be happy to support them for whatever reason whenever they needed it and that they could always count on me. If they did become a Fair Trade wholesaler or NGO, it may be easier for me to support them because the organization would be more formal. They agreed to work on this. In my mind, I thought the only way this might happen is if I went back to Cajamarca and helped set it up.
The most important part of session fourteen was having their thoughts about the plan of action and inquiring about what else they wanted to add to the list. So I asked, “Can you think of anything else that needs to be added to the plan of action?” I waited a moment for responses. The only person who responded was Coqui.

**Coqui:** Este yo no se...de repente pone una marca, no, de todos los productos. [Coqui: This I don’t know...maybe to put a brand, right, for all the products.]
(S15, 12-11-09, 00:47:00).

His response started a ten minute conversation about trademarking and formalization of the logo for the store, Colors and Creations. Until this moment, I never knew that the logo had not been trademarked. They were talking about how someone could steal their logo and ideas if they did not obtain the trademark. They all decided together that once Lisa created the new logo, they would register it. This was added to the plan of action as the number seven objective.

The last item on the agenda that I wanted to discuss was the fact that we could not use Etsy as an avenue to sell products because PayPal did not function in Peru. Through weeks of inquiring about why the artists’ PayPal account was not accepting payments and several calls to PayPal service associates, Coqui and I finally found out that PayPal would not work in Peru because of their banking secrecy laws. I told the artists that unless I could find another way to work around PayPal or work with PayPal, they may have to settle with a Web site that had educational information but customers would have to contact them directly to order (like option one discussed in session four). Coqui added that to take credit card transactions themselves, as a store, it would cost $800 per year.
plus a $50 per month fee which was way too expensive. I ended the discussion saying that once I arrived back in the U.S. I would look for other options for them to sell their products online.

There are many countries where PayPal clients cannot accept payments. For Peruvians, they can have an account and make purchases paying for items but cannot accept payments as a merchant. This information hinders many Peruvian artists and others (see Appendix Q) from selling products online as PayPal is the most secure, efficient means of taking credit cards online. As Coqui mentioned, it is too expensive for less fortunate artists to pay for the transactions by themselves without a secure intermediary such as PayPal. Countries where merchants are not able to accept payments on PayPal are listed in Appendix Q. There are 123.

In Peru, the banking secrecy laws were put in place as a protection plan for the bank’s clients making it difficult for authorities to look up personal and account information. The advantages of offshore banking are banking secrecy laws that come with an account opened in offshore jurisdictions. It gives people a high degree of confidentiality and anonymity. Banking secrecy is prevalent in certain countries, such as Switzerland and other tax havens under voluntary or statutory privacy provision. From my understanding, this is a problem in Peru because it promotes tax evasion, money laundering and corruption (information obtained from phone conversation with PayPal representative). PayPal stated that because of these issues, they will not work with merchants in Peru.

Thinking about this, I had several ideas. First, was for the artists to use a PayPal account that was setup in the U.S. The drawback was that they would have to have a U.S. address and identification information. Next, I thought, well, if they could not set it up, why couldn’t I do it. If I could use my own PayPal account, and send the money back to them once a purchase was made then maybe it would work. After pondering this option for a while, I wondered if it was legal or not. After discussing the idea with a lawyer, I found that it would not be illegal as long as I had a good paperwork trail showing that I was not profiting and the money was being cycled back to the artists. The lawyer told me that the business could be established as a 501(c)(3) or LLC. If I profited off the products, I would need to calculate taxes, as I would have to pay taxes on any items in which I made a profit.

Second, if I started a LLC or a nonprofit here in the states, I could purchase their products, sell them online and then pay the artists as a business. The only problem with this idea was that I had not made up my mind whether or not I wanted to start my own business. The idea was to create the Web site for them and give it to them so that they could run it without me being an
intermediary. I had volunteered to promote the Web site and act as a representative, but I wasn’t sure I wanted to own my own business. This decision would come later after the dissertation.

The two previous options were the most feasible because I had already checked into other providers similar to PayPal. PayPal was the largest most connected of all providers, and with others, I would run into similar problems. For example, I looked into Google Checkout and found that they only function in the U.S. and Britain. I also checked for other sites such as Etsy thinking that maybe we could get around using PayPal, however what I found was that all but one used PayPal just as Etsy did. This one site was called Wink Elf. The only problem with Wink Elf was that the other payment option was using Google Checkout which only functioned for U.S. or U.K. based merchants.

Lastly, I showed them the Picasa album I had started for them and said that it was a good tool to send their product images and information quickly to possible buyers. I left it up to them whether or not they wanted to add images and information to the album, but I had already sent the information to Bridge of Hope, Manos Amigas and Intercraft. I was trying to get the conversation started between the artists and the Fair Trade organizations in Lima, and I was hoping from this point forward the artists would take the reins and be proactive.

5.5 Conclusion

This chapter outlined, discussed and reflected on my fourteen sessions with artists in Cajamarca. The purpose of discussing these sessions was so that the reader could
visualize and gain an understanding of the planning, process and outcomes of working in a collaborative manner. Many stories emerged as a result of the discussion which will be considered when making recommendations in the concluding chapter.

The next chapter will examine the other three phases of the PAR research including Web user surveys, the mentorship with Lisa Fousek, and final cycle asking for artists’ feedback and completion of post-surveys. I hope that the information provided by Web users and artists as well as working with Lisa will result in a well-thought out, collaboratively created Web site for the artists to educate and sell to customers. Finally, the pre and post surveys will be compared and examined to better understand and explore whether or not this collaborative process differed from artists’ past experiences working with other outsiders.
CHAPTER 6

Data Collection and Analysis: Part 2

6.1 Introduction

In chapter six, I will continue the discussion from chapter five, examining phases two, three, and four of the participatory action research (PAR) routine set forth in this study. I will start by discussing Phase II - Web site User Feedback, adding in the artists comments about the Web prototype, and then examine Phase III - Collaborating with a Visual Communications and Design Undergraduate Student. Lastly, I will cycle the conversation back to the artists in Phase IV - Cycling Back to the Artists by comparing the pre and post surveys and interweaving the artists’ interviews and journal thoughts.

6.2 Web site Prototype Feedback: U.S. and Peruvian Web Users

To obtain feedback from Art Educators, Fair Trade advocates, and friends, family and acquaintances of the artists, an online survey (Appendix M) was sent with the Web prototype to Web users on March 13, 2010. This survey was created in SurveyMonkey in Spanish and English. Lisa had worked hard from January until March developing several
site concepts (Figures 9 through 14) until we chose one idea for the final Web prototype (Figures 15 through 17). The main objectives for the site were sales and education.

Figure 9: Site concept one
Welcome to Colors and Creations
Some sort of welcome message stating they are a group of artists in Cajamarca, Peru. Please peruse the site at your leisure.

Figure 10: Site concept two
Welcome to Colors and Creations

Some sort of welcome message stating they are a group of artists in Cajamarca, Peru. Please peruse the site at your leisure.
Figure 12: Site concept four
Figure 13: Site concept five
Figure 14: Site concept six
The image below in Figure 15 was the Web site prototype homepage that we sent to artists to receive feedback. Following this image were the other main pages of the Website including About Us, Artisans, Products and Contact Us. Lisa and I discussed trying to make the Web site modern with the essence of Peru. This was difficult to achieve. The pages below did not include the new logo that Lisa created.

Figure 15: Web site prototype homepage

The About Us page would be where the mission and vision statements could be found as well as a short description of the Colors and Creations store and history. The Artisan page would have a map of Cajamarca with pinpoints to where the artists’
workshops were located. When the user scrolled over a pin, the information about that workshop would pop up to the right hand side of the page. This information would include the artist’s name, workshop name, and history. There would also be links that said “My Craft Process,” “Learn more about Me,” and “Visit My Workshop.” These links would lead the user to photos and videos of the craft process and more information about that artist.

Figure 16: About us and artisan pages

The product page would have a set of product images that scrolled at the bottom of the page. Users could continue scanning the thumbnails of the products until they found a product in which they would like more information. When they clicked on that image, the photo would enlarge in the upper left hand corner of the page with accompanying product information. Also, when the photo enlarged, a short biography of the artist that made that product would appear in the upper right hand corner of the page. The user would be able to link from this page to the “Artist page” with one click so that
they could learn more about that artist and their craft making processes. The contact page would list the Colors and Creations contact information, would provide wholesale/retail information and provided tourism information for visits to the artists’ workshops. Lastly, we would include English speaker contact information for those customers who had questions and wanted to call the store directly.

Figure 17: Product and contact pages

Lisa also went through the same process with artists to develop a new logo for them. First, she designed three black and white draft versions of branding marks and had the artists choose which they liked best (Figure 18). When we sent the images to the artists, they liked number one, but thought that it looked like a swastika. Lisa adjusted the logo, and we sent a color version back to artists with a response on May 8, 2010 saying that they really liked the logo. See Appendix U for Lisa’s presentation on her research phase of the design process, and see Appendix V for Lisa’s presentation on designing the branding and Web site for artists. Additionally, Lisa used the new logo identity to create
stationary, a mailing label, product tag, brochure, return policy and promotional handout for the artists (Appendix W).

Figure 18: New logo options

Figure 19: New color logo for Colors and Creations
6.2.1 U.S. Web Users

The online survey response was minimal. There were thirteen responses from the Fair Trade advocates and Art Educators group while only seven of the Peruvian Web users responded. However, of the responses obtained, the comments and feedback on the prototype were quality.

The demographic makeup of the Fair Trade advocate and Art Educator group was 46.2% between the ages of 18-28, 69.2% were female, mostly from Columbus, OH and English speaking. Their international travel was limited with eight people saying they did not travel, while 61.5% were Masters students. When asked if they used the Internet to look for information about other countries or Fair Trade products, 66.7% said yes. Of these, 37.5% said they looked for both country information and Fair Trade products.

When asked about content and text/font type, the majority of respondents were strongly satisfied while responses for first impression, color, structure, language options, site architecture, level of education about the artists, types of products being offered, quality of products and overall satisfaction of the prototype resulted in a majority reporting a satisfied response. Level of education about Peru, Cajamarca, traditions and culture, artists’ products, and social responsibility/Fair Trade, all resulted mostly in a neutral response. No majority of responses was in the categories of dissatisfied or strongly dissatisfied; however, one respondent was strongly dissatisfied with all the educational aspects of the site prototype.

Although we had a low response rate in general, the information provided from the surveys gave Lisa and I insights into certain areas that needed work. For example, all
of the neutral responses were regarding the educational aspects of the prototype. To me, this was an area of the prototype that needed improvement. The second objective, other than sales of artists’ products, was that the Web site be educational. If survey respondents believed the amount or quality of education on the site was lacking, then this was something we needed to revisit in the finalized version of the Web site design for the artists.

A few of the latter questions on the survey asked respondents if they would purchase products from the Web site, whether the Web site would be effective when launched, was the site culturally sensitive, and whether or not the user would visit the site once it was developed and online. Every response was affirming except for the question about effectiveness. Almost fifty four percent of respondents answered somewhat to the Web site’s effectiveness. Knowing that seven of the thirteen respondents think that this Web site would only be somewhat effective when launched troubled me. I was not sure if this was due to the lack of educational content or due to the overall design and usability of the prototype.

The most helpful information from respondents was in the comments section of the survey. One person wrote, “I’m confused about the goal of the site based on these screenshots. Is the primary focus on highlighting the artists themselves or selling the artifacts?” I thought this was an interesting comment in that these were the two objectives of the site. However, somehow we needed to better communicate that the first objective was to sell the products. Several respondents mentioned that they liked the look of the Web site, although one person said, “I wonder if there are images/graphics you could
include that would give it more of a Peruvian feel...it seems just a little generic still.” This comment also struck a cord with me because this was something with which Lisa and I had really been struggling. It was hard to create a simple, modern Web site yet give it the essence of Peru. Another respondent remarked, “I didn’t see any information on Fair Trade, the country or the culture.” This linked back to the educational aspect of the site and gave me a clue about what we still needed to refine on the Web site.

6.2.2 Peruvian Web Users

The demographic makeup of the Peruvian users was 57.1% between the ages of 29-39, 57.1% male, mostly from Lima, Peru, and mostly Spanish speaking although 42.9% said they speak both English and Spanish. Unlike the U.S. respondents, the Peruvian respondents were quite the travelers, 42.9% traveling internationally more than 21 days per year. Eighty three percent having attended a university. When asked if they used the Internet to look for information about Peru or Fair Trade, 100% said yes. Of that, 57.1% looked for information regarding Peru while 28.6% of respondents said they looked for both.

When it came to rating the elements of the Web prototype, Peruvian users were much more critical about their responses. No majority of responses was in the strongly satisfied category. For text/font type, language options, structure and information about the artists the majority of responses was in the satisfied category. Most respondents answered neutrally in regards to first impression, color, structure, content, information about Peru, culture, artists, and social responsibility/Fair Trade as well as the types of products offered, the quality of products and their overall satisfaction. When asked about
information regarding Cajamarca, the majority of respondents answered dissatisfied, however no one answered strongly dissatisfied to any of the questions.

The Peruvian responses were different in that the majority of responses were in the neutral category. Either respondents were not sure how to rank the prototype or they were afraid to say they were satisfied or dissatisfied. What I learned was that the Peruvians were okay with the language, structure, font and information about the artists, however almost all the other elements were in the neutral category. It was hard to gain much insight from their rankings other than we were lacking in information about Cajamarca, which now I knew we needed to adjust adding more content. Having done the survey with Peruvian respondents, made me wonder what expectations they had. I knew that Peruvians liked fancy sites that were Flash-based, so this might have had something to do with all their neutral answers.

As for the questions in regards to whether or not respondents would purchase products from the Web site, whether the Web site would be effective when launched, whether or not the site was culturally sensitive, and whether or not the user would visit the site once it was developed and online, the majority of respondents said yes. Two of the seven respondents answered maybe to these questions. I took this as a positive sign.

As for the comments at the end of the survey, many people were concerned with being able to use credit cards and international shipping. One respondent said, “he tenido problemas de comprar cosas online porque hay sitios que solo aceptan tarjetas certificadas y no tarjetas normales.” [I have had problems buying online because there are sites that only accept certified cards and not normal credit cards.] I was unsure what
this respondent meant by certified card, so I searched for the answer. I did not find anything, so I am unsure what this person is saying. Many of the respondents said that they thought the prototype was boring or needed more vibrant colors. I believed this was a cultural response, and one of the main differences between U.S. citizens and Peruvians. Peruvians liked bright colors. I received the same response from the artists when they saw the prototype. Also, many respondents said that they could not view every page and this was why they answered the questions with a neutral response. This revealed why there were so many neutrals and helped to better understand some people’s written comments. Lastly, one respondent made a comment about portions of the design being Mochica instead of Cajamarca, and this too was something that the artists brought to our attention. These findings were used to refine, revise and correct the prototype according to users’ comments and responses.

Overall, I felt like the Peruvian respondents had much more insight about some of the obstacles of doing business in Peru, such as shipping and credit card transactions. Also, they had more insight about the Peruvian designs that we utilized whereas U.S. users would not know the difference.

6.3 Web site Prototype Feedback: Artists

On March 13, 2010, the artists received the same prototype pdf file (seen in Figures 15 through 17 above) as the Web users in the U.S. and Peru. Before I sent the prototype, by email to all nine artists, I had planned a Skype conference call with them on March 15, 2010 at 5:30p.m. The planning of this conference call had been a month prior and the artists had received several email reminders about the date, time and location. I
was giving them a couple days to look over and discuss the prototype before we met on Skype, and I was hoping for a good turnout at the meeting. Previous to this call, I had a practice Skype call with Marino, Coqui and Andrea, on February 16, 2010, to discuss the upcoming meeting with all the artists.

When it was time to have the conference call with artists, I was excited to see everyone, however only three participants attended. These three participants were Marino, Coqui and Gaspar. Andrea was the only person to send me an email telling me that she would not be able to attend, so I was disappointed that only three people were there. Although I was disappointed, I felt the three attendees gave me good feedback and suggestions for the prototype.

It seemed easier to speak with each participant separately because they had a head set to put on and the camera could not see all participants together. First, I spoke with Gaspar who initially wanted to discuss me purchasing him a digital camera. He had not even seen the prototype and all he could talk about was wanting a digital camera. I had to stop him and ask Marino to please explain the prototype and what the purpose of the conference call was. I gave them a moment, and then Gaspar came back in front of the camera and said that he wanted brighter, more vivid colors. That was his one and only suggestion.

Next, I spoke with Marino about the prototype, and he said the same as Gaspar. He thought that the prototype colors could be more vibrant but in style with what was presently popular in the U.S. Another suggestion he gave was that instead of having
drawings/icons for the product categories, he wanted us to use photos of their products. He also asked if we had a photo of the store that we could incorporate into the site.

Coqui had similar requests as he did not like the drawings/icons symbolizing the product categories. He said they would be better if they were either iconographic images from the Cajamarcan culture or pre-Columbian. His other suggestion was to use photos of the artists’ products. Like Marino and Gaspar, he also suggested using more color. Also, like one of the Peruvian Web respondents from the survey, Coqui said that the design we used was not Cajamarcan, and he drew the correct design on a piece of paper holding it up to the camera. I copied it down for Lisa. On the product page, Coqui wanted to make sure that the scroll bar that included the product photos did not scan too fast, and he wanted it to be 10-15% smaller. The last thing Coqui suggested was that the map on the artist page should be changed. He felt it would be better if it was an antique map of Cajamarca or had an old feel to it.

At the end of the conversation, I told the participants that I would send them the other site concepts that Lisa had made prior to the prototype we sent them. This idea turned out to be bad because it gave them more options to consider, making their decision more difficult. After receiving feedback about these other site concepts by email from Coqui and Marino, I decided to have another Skype call with them on April 6, 2010. The call ended up being between Marino and I since Coqui did not attend. Marino said that they liked one of the other concepts too, concept number four in Figure 12 above. They liked this concept because it had a more Peruvian feel although they still wanted brighter colors.
With the information that Marino provided me, I (re)discussed the ideas with Lisa. Lisa had also been receiving feedback from her classmates and doing user testing. Combining what the artists had said plus other user information and suggestions, Lisa recreated the Web site. We sent another version to the artists on May 8, 2010 with a final decision date of May 10, 2010. Lisa and I had decided that the artists needed to decide on something since we could not get started until they all agreed on one design. At this point, we only had a few weeks left until the end of the quarter.

During my discussions with artists and doing the Web user surveys, Lisa was in contact with my cousin Brian Hill. Brian had volunteered to create the back end of the Web site in agreement with Lisa. He was setting up the Web site as a content management system (CMS) where Lisa and he could drop in photos and content working collaboratively until it was finished. Lisa and her program advisors had decided that it was enough for Lisa to design the front end of the Web site while my cousin did the back end work. For me, this was nice because I felt I had two experts working in conjunction giving me more hope that the site would be completed on time. Brian, Lisa and I had a Skype conversation on April 11, 2010 where Brian explained the CMS he was setting up on the back end of the site. Lisa and I left the meeting optimistically discussing the possibilities.

The feedback from artists was continuous and ongoing throughout the entire study. They liked the design that we sent them on May 8, 2010, and we started creating the Web site that week. We had a working version (that still needed lots of tweaks) for them to see on May 14, 2010. For four weeks, Brian and Lisa worked to get the site up
and running. Throughout the process it was important for all of us to compromise. We
wanted to please the artists or “information providers” as well as the Web users and target
audiences. See section 6.5.2 Artists’ Final Thoughts on the Web site for the final Web site
version for artists.

6.4 Lisa Fousek: Undergraduate Participation and Experiences

During phase three of the research, I was happy to be working with Lisa Fousek
as a collaborating researcher. For me, Lisa’s laid back demeanor and strong work ethic,
knowledge of Web technologies, and resourcefulness made her a joy with whom to work.
Additionally, she was a good travel partner in Cajamarca for the two weeks she visited,
being culturally sensitive, polite and courteous with artists, and answering any questions
they had. She was also a good sport, sitting in on the last three sessions and participating
in the conversation with artists.

Once we arrived back from Cajamarca and began our weekly meetings to discuss
data collected from artists and work on site concept ideas, Lisa doodled and consistently
took notes on our discussions (Appendix X).

I felt proud to be mentoring a bright individual with a good future ahead of her.
The balance of this section discusses Lisa’s thoughts about the collaborative process, her
experiences with artists, consumers and myself, as co-researcher.

After Lisa created the Web prototype, based on artist information and our
discussions, we sent it to the artists to receive feedback. Lisa’s work then became much
more strenuous. I sensed that she was overwhelmed by the project, given my constantly
reminding her that time was dwindling. The artists procrastination also played a role.

Once they gave us feedback, Lisa then had to re-think portions of the prototype.

**Lisa:** I'm worried about completing everything the way the artists want and following their wishes. I don't want to get too caught up in what I think is best or what I want to do. I just need to keep checking in with the artists throughout the process and keep their critiques in mind while designing (LJN, Later February).

Lisa also commented about the users'/artists’ feedback on the prototype remarking,

**Lisa:** The artists had some good points for me to work on, though the resounding comment was to include brighter colors and make it more colorful. I wish they had commented more on the navigation and overall structure, but I also realize (and appreciate) that they are a typical web user and may not notice or think about the structure unless something is wrong with it. I took this lack of comments on these elements of the site to mean that the structure and navigation were successful. In terms of aesthetics, I had hoped for more specific feedback other than just the color comments, though they did make note of the incorrect application of what I thought had been a traditional Cajamarcan design, which was helpful to know.

The user feedback was also helpful, and they had somewhat more constructive comments about the site. I think many people were unable to see more than the first page or did not know they could click on the page to see more, so their comments were unfortunately only based off of the homepage (LI, Q3).

Additionally, Lisa’s advisors were having her reevaluate her branding strategies taking a closer look at the target audience and users for the Web site than we did for the dissertation research. The user surveys that Lisa and I conducted were insightful and useful for me, however her department wanted her to narrow the scope of the type of Web site she was creating and for whom it was being created (see Appendix U). They wanted the end result to be more about satisfying Web users than satisfying the artists.
Lisa: After talking with my instructors, now that my thesis class has started, I've been getting a bit concerned about how I began my design approach last quarter. I've gotten suggestions from them that involve more thought about the end user and the target audience. This includes focusing the design on the user, rather than letting the artists dictate the design quite as much as they are. I know I lost sight of this, since I never went farther than simply establishing who the audience is. Now I need to reevaluate what I've done and focus on the target user. I probably could have avoided this if I had discussed my research plan with an advisor beforehand, but that would have been difficult to do since I didn't know at the time all that I needed to do (LJN, March).

When developing the research protocol, all I could think about was how to serve the artists by asking them to dictate how they would be represented, have control and work towards self-determination following the decolonizing theory; however, when Lisa and I returned and actually began creating the Web site, I realized that there was a tension with the theory - between self determination and fiscal/market forces. By requesting that the artists dictate many aspects of the design, usability and content of the site, we lost sight of what was best for the end user. For the Web site to be practical for users and function as a sales platform, we realized it was less important for the artists to dictate and more important for customers and users to be happy, so that the artists would have sales. In the end, I believe Lisa and I did a good job of interweaving both the voices of users and artists.

Throughout the process, Lisa and I continuously discussed the Web site, what was happening in her classes and with her advisors, and with my research. With everything we had to do, Lisa came up with a timeline to completion of the Web site (Figure 20). The timeline was not only helpful for me, but it also let me know what Lisa was thinking.
**Figure 20: Lisa’s timeline to completion/graduation**

**Lisa:** Concerned about getting everything done, since the prototype matches up with finals week, now that I’ve looked at my schedule. When we look at everything we have to do, I get a little worried (LJN, 02-04-10).

I reassured Lisa that she was doing a great job and that we needed to continue working towards our goals. We needed to have a completed, functioning Web site by May 14, 2010 to show the artists and receive feedback so that I could write the comments into my dissertation which was accomplished. At the point that she created the timeline, we had been meeting for three months every Thursday and had not yet finalized a completion schedule. Her initiative of creating this timeline was perfect and worked to keep us on track with our deadlines since we both felt slightly overwhelmed.
Aside from Lisa and I meeting once a week and discussing the Web site and artists’ ideas, I wanted to know how Lisa felt about the research and collaborating with me and the artists. In her journal, Lisa discussed the trip to Cajamarca, Peru.

**Lisa:** Meeting the artists was a great experience that I think will really help me with the site design. Since I got to spend time with them and get to know them and their work, I have a greater personal connection to them. Hopefully I can use that experience to develop a site that captures their feeling, values, and cultural tradition (LJN, General thoughts from trip).

Lisa’s comments about the trip were positive, and I knew that her experiences helped her gain a better understanding of the people for whom she was designing the Web site. She was able to see their art-making process, discuss ideas with them, and get a feel for the environment in which they lived. Later, in Lisa’s interview she remarked,

**Lisa:** I think meeting the artists was crucial. In the end, they are my client, and I can't imagine working on a project for a client I've never met or talked with, especially when so much rests on knowing their work and culture. It was beneficial to have met them and see their workshops and their work in person. I was also able to take photographs of their work and the region, which I utilized a lot during the site and brand development. I also realized what an important role the relationship with the creators of a product has on how much value you place in a product, your appreciation for the product, and your desire to support them. I tried to include this in the site through some of the homepage imagery as well as including the artists' photos next to their product on the individual product pages (LI, Q2).

Lisa’s journal notes about collaborating with me were on target with how I felt about the project too. Throughout the process, I tried to keep an open dialogue with Lisa so that she felt she could tell me anything, good or bad. For example, we met yesterday,
April 14, 2010, and I asked her if she was feeling overwhelmed. She said, yes, but since she had put together the timeline, she felt a little better.

Her comments about working with me were interesting in that she was learning so much and felt more of a part of the research than she ever thought she would.

**Lisa:** Working with Amanda on this project has been a learning experience in so many ways. I've been able to experience a new culture and had her there with me to explain everything and help me transition into an environment very different from the US. We were able to get to know each other better while in Peru, and I was able to better understand her past experiences in Peru and her connection/involvement with the artists. I also ended up learning a lot about topics I didn't expect, such as various Peace Corps experiences, opportunities within the government after I graduate, and grad school options. Since I'll be graduating in spring, all of these topics were really relevant and already on my mind. Hearing about Amanda's dissertation and how that process works was interesting and made me think about continuing my education in the future.

Having those two weeks in Peru was also good for us to build a rapport, so it's been pretty easy to talk with her and work on the project so far. It gave us a common experience to base our future interactions on.

It's been a good opportunity to collaborate with her; I think we are both learning from this process. Although it's the same overall project, our individual parts are actually quite different, as I'm beginning to learn. I went into the process thinking that all the research would be done for my project by the time we got back from Peru, but as it turns out, I still have quite a bit to research on my own.

I've ended up being more involved in the whole process and her research than I originally thought I would be (and I think more than Amanda thought I would be). This began over the summer when we were meeting with Dr. Liz Sanders, and she suggested I be present at their meetings when they discussed her research process and methods. Amanda will also ask my opinion or if I have suggestions, and values what I say. I feel that we're on an equal footing, and I'm glad it's turned out that way (LJN, Journal response on working with Amanda).

For me, the process was a constant dialogue and organization between the artists, Lisa, and my cousin Brian. One moment, I would be talking with artists about the
prototype or post-surveys, and the next I would be on a conference call with Brian or in a meeting with Lisa. It was keeping everyone on the same page and relaying information correctly and promptly between all collaborators that brought to fruition the final study and Web site. In Lisa’s interview, she commented on her experience collaborating with all participants.

Lisa: My hope is that the website represents the artists and their culture and translates that information to the end user or audience. I believe that these goals were accomplished, though it was an evolutionary process. As it stands currently, I think the site includes the elements the artists had most requested: the colors are bright and representative of their culture, the content is comprehensive of what they had asked for, and their work is represented equally. I also hope that the artists feel like they have ownership over it, since they played a part in its development. As the main user is from a different culture, I think that the site also appeals to that audience while giving them a sense of the culture.

In terms of this project being collaborative, at times it was difficult to include everyone's opinion about the site. The artists had their opinions and ideas for the site; Amanda translated those for me and included her past experience with the artists and knowledge about them and how they think/work. The CMS provided certain restrictions for the design, and Brian had to translate my designs and apply the skin to the CMS, which also results in slight variations on the appearance. This was my first experience working with so many people on a project; since this is also my senior thesis, I had to listen to my instructors and complete their requirements, which didn't always align with the work that I was doing for Amanda. It was challenging to narrow my focus and decide which tasks were most important. Overall, I think I managed to incorporate everyone's wishes and adapt to any limitations (LI, Q5).

It was a great, challenging, and rewarding experience! I would definitely continue working with the artists in the future (LI, Q6).

6.5 Cycling back to Artists

This section will compare artists’ pre and post survey responses incorporating comments about the collaborative process from their interviews and journal writings. The
pre survey focused on the artists experiences working for outsiders/foreigners during past projects, while the post survey asked the artists about their experiences working with me to collaboratively create a Web site. The end of this section will discuss artists’ final thoughts on the finalized Web site. Although this may be the final Web version for this research, I will continue working with artists as they familiarize themselves with the Web site and beyond.

I had nine participants complete the pre survey while only seven completed the post survey. This may be because I was not there to administer the post survey. Marino told me that he could not get in touch with William, and Fernando relied on Ybeycy to fill out the post survey for both of them. In hindsight, I should have made the instructions clearer that each of them needed to complete their own post survey.

With that said, coding the pre and post surveys, I had to take a few things into consideration. First, on the pre survey, two participants failed to respond to large portions of queries. They mentioned to me that they had not worked with other outsiders in the past and were unsure how to respond to the queries. Without this information, portions of the graphs resulted in seven responses instead of nine. Additionally, the post survey had seven respondents instead of all nine.

I needed the post surveys sent back to me in the United States before the final version of the Web site was completed. This meant that the respondents needed to complete the post survey only after seeing the prototype of the Web site but not in its final version. This may have skewed their answers slightly since many of the queries revolved around their collaboration and final impression of the site.
The reason for the Likert scale, of one through three, was to keep the surveys purposefully simple for those artists with lower education levels. Having said that, the limited response options lessens the breadth of possible answers. This hindered the ability to really understand what the artists thought about their past and present experiences working with outsiders.

The queries on the pre and post surveys were almost identical, except for the pre survey I stated “project” whereas on the post survey I remarked “Web site” or “this research.” I worded the queries this way because I would ask about their past “project(s)” or currently, this “Web site” or “research.” Also, I am calling the questions queries because they are not really questions. They are written more as statements than questions to which the artists responded yes, no or maybe.

To code the pre and post surveys, I used Excel spreadsheets inputting the demographic data first and then the ones, twos and threes that corresponded to each response. Threes corresponded to “yes,” twos corresponded to “maybe” and ones corresponded to “no.” I then generated the average for each query asked. With the average, I was able to see which responses were within a majority of threes and twos or twos and ones. For this comparison, I will discuss the majority ranked high responses and majority low responses (those that jumped out at me) to discuss what the artists thought about their past experiences in comparison to this experience working with me to create a Web site.
In this section, I developed bar graphs to lay out data responses. In each of these graphs, the x-axis signifies the response choices of one (no), two (maybe) and three (yes). The y-axis signifies each participant, so “P” equals participant.

After analyzing the surveys, I realized the findings were less than helpful in understanding the artists’ thoughts about the process. For Institutional Review Board and translational purposes, I had to devise the surveys early in the research process, which made it difficult to conceptualize the queries that would be necessary. Once I administered the survey and examined the results, I realized the data was not as reliable as I would have liked.

**6.5.1 Pre and Post Survey Discussion**

Comparing the pre and post surveys, I begin with queries two, three and four. Query two remarked, “I felt a sense of pride over the project/Web site.” For both the pre and post surveys, the artists affirmed their sense of pride. Query three asked if the participants, “Were satisfied working towards the creation of the project/Web site.” Participants answered with all “yes” responses for the post survey, and responded favorably for the pre survey however not with all “yes.” Query four asked if the participants, “controlled resources, decisions, actions, events and activities that facilitated the project/Web site.” Neither pre nor post surveys had a majority of favorable responses for this query (Graph 1).
The information was interesting because a similar prompt in their journal received highly positive responses. It remarked, “Explain how you feel about your decision-making regarding this process and the group sessions.”

**Coqui**: Se toma decisiones con la aprobacion y la colaboracion de todos, para enriquecer mas el desarrollo de la pagina. **[Coqui]**: We make decisions with the approval and collaboration of everyone to enrich the development of the Web site. [CJ, Q7].

**Fernando**: Me siento bien por que se que estoy elaborando con la elaboracion de este portal para un futuro y mejorar de la pagina empreza y trabajar con mucha gente. **[Fernando]**: I feel good because I know that I am developing with the elaboration of this Web site for a future and to better the business Web site with lots of people. [FJ, Q7].

**Andrea**: Me siento bien, siento que en las sesiones se respecta y se escucha la opinion de cada persona, incluyendome, espero haber colaborando en cada una de las sesiones. **[Andrea]**: I feel good, I feel that in the sessions we respect and listen to each person’s opinions, including me, I hope to have collaborated in each session. [AJ, Q7].

**Ybeycy**: Me siento bien, doy mis ideas y respecto las decisiones del resto puesto que asi aprendo mas. **[Ybeycy]**: I feel good, I give my ideas and I respect the decisions of the rest because that is how I learn more. [YJ, Q7].
The response for query four slightly surprised me only because during the process, I continuously asked for feedback and provided them an avenue to design the look and structure of Web site through the sessions and conference calls. However, the response did not surprise me in that the artists did not have control over the actual creation of the Web site. They were not the ones coding and implementing the ideas. Perhaps, this was a bad query because participants may have been torn between their control in giving design ideas and input versus actually creating the Web site themselves. It seemed from their journal responses the participants were happy with the amount of control during the process. They felt like they did have decision-making ability.

Queries eight and nine had interesting responses. Query eight remarked, “I felt tasks were easy to accomplish.” For the post survey, participants mostly responded that tasks were easy to accomplish, however for the pre survey responses were less positive. Query nine asked if participants, “Felt the process encouraged them to have productive working relationships.” On the post survey, three out of seven responses were either “no” or “maybe,” however on the pre survey the majority of responses were favorable.

Being able to accomplish tasks and building productive relationships were both important aspects of this research. The fact that artists felt it was easy to accomplish tasks while working with me was interesting, because in my opinion, this was something they had difficulty accomplishing. A majority of the time they did accomplish tasks, however they rarely accomplished the tasks on time or with quality. As for whether or not the process encouraged productive working relationships, three out of seven remarking “no” or “maybe” is opposite to their journal responses. In the journals, participants remarked
that they were able to exchange ideas, have equitable input, understand and get to know one another better, develop team effort, work towards agreeing on issues and have productive dialogue (See prompt number 11 in the journal). Gaspar remarked in his journal, “Es mejor a trabajar en el grupo para avanzar y tener mas clientes. [It’s better to work in groups to advance and have more clients.]” (GJ, Q11).

Queries thirteen, fourteen and fifteen asked participants if they, 1.) Felt that previous projects/the Web site would educate customers about their culture, traditions, and products, 2.) Felt their identity, culture and traditions were respected during the projects/on the Web site, and 3.) Felt that they learned a lot during this project/through this process. For question thirteen, respondents answered “maybe” six times out of nine on the pre survey. It made me think that perhaps the artists did not feel respected in the past when it came to their culture and traditions. For questions fourteen and fifteen, the post survey responses were all “yes.” These answers signified that artists felt respected throughout the process and learned more than they had in the past.

**Andrea:** Pienso que sin nuestra cultura, no seriamos nada de lo que somos hoy en día. Hay muchos recursos en Peru, que se estan aprovechando cada vez mas. Eso hay que utilizano para mostrarlo a través de la artesanía. [Andrea: I think that without our culture, we would be nothing like we are today. There are lots of resources in Peru, that others are taking advantage of more everyday. This we must utilize and show through our artwork.] (AJ, Q5).

**Ybeycy:** Bueno las tradiciones, cultura e historia de mi comunidad me han servido bastante porque he aprendido a valorar lo que tengo y a dar de mi para el bien de mi pueblo. [Ybeycy: Well, the traditions, culture and history of my community has served me well because I have learned to value what I have and to give back to my town.] (YJ, Q5).
On both the pre and post surveys, respondents said that they would not be affected economically by the project/Web site (question seventeen). The fact that respondents did not think that past projects nor this project would affect them economically, made me believe that respondents did not understand the question. There was much proof of past projects augmenting their incomes, such as when Aid to Artisans worked with them to build better kilns. These kilns have made a difference for the number of pieces that fire properly without cracking. Additionally, the designs that Aid to Artisans helped them create were still being sold and making money. I doubted if artists could not see the benefits of past experiences that they would see the possible benefits of this experience.

With participants responses to a similar prompt in their journal, there were also mixed answers to whether or not the Web site would affect them economically. Here were some of their responses.

**Antonio:** *A mi familia, no....para uno mismo va a beneficiar.* [*Antonio:* It will not affect my family.....for each artists there will be a benefit.] (AJ, Q8).

**Fernando:** *No afecta en nada.* [*Fernando:* No affects at all.] (FJ, Q8).

**Ybeycy:** *Creo que no nos afectaria al contrario nos ayudaria a mejorar economicamente.* [*Ybeycy:* I believe that it will not affect us on the contrary it will help us to better our economic situation.] (YJ, Q8).

**Teofilo:** *No va a afectar, por el contrario favor sera, porque incrementaremos nuestras ventas y mejorara la economica tanto de la familia y de los trabajadores.* [*Teofilo:* It’s not going to affect us, on the contrary it will, because we will increase our sales and will better our economic situation for the family and workers.] (TJ, Q8).
After reading these responses numerous times, I came to the conclusion that artists were interpreting the query differently than what I meant for them to understand. I believed that the artists interpreted the word “affect” as negative. Perhaps, they thought they would need to pay for the Web site out of their own pocket or use their own finances. I believed this was why many of them said “no” there would be no affect economically.

Queries nineteen and twenty asked if participants, 1.) Felt that foreigners/the Web site had given them a voice to fairly represent themselves and 2.) Believed that working with foreigners/the Web site helped them increase sales. On the pre survey neither of these questions was answered favorably by participants; however on the post survey, every respondent answered “yes” or favorably to both questions. What I did not understand was that question number twenty was almost exactly like question number seventeen; however respondents answered favorably to question twenty and unfavorably to question seventeen. Perhaps the difference in wording between the two, “the Web site will affect me economically” compared to “the Web site will help me increase my sales,” made the difference. As mentioned, I believe participants were equating “affect” with them having to pay for the Web site.

Query twenty one asked if participants, “felt that working with foreigners helped them to better identify with their traditions and artwork.” That the respondents answered favorably to this pre survey question seemed odd since other pre survey queries about identity, culture and traditions had been answered unfavorably. Every respondent said “yes” to this query.
In both the pre and post surveys, query twenty two was answered unfavorably. The query asked, “Working with foreigners/The Web site affected my family, friends and community.” This query was in relation to increased sales and economics; however I did not think the artists understood. Almost all of the respondents answer “maybe” or “no.” Here again, maybe the participants interpreted the word “affect” as a negative affect.

I realized that the wording of my questions had an impact on responses. First, the word “affect” meaning “to influence, produce a change in or to move or stir the emotions” (Agnes, 2007, p. 23), was not being understood either through the translation or the interpretation. Second, when I asked participants about their relationships and past experiences with “foreigners,” I should had been more specific. Perhaps, if I had said non-governmental organizations or the local government, I would had received more accurate responses.

For query twenty four, I asked participants if “They felt they learned a lot about other artists when working with foreigners/through the collaborative process.” This query on the pre survey was answered “yes” by all, and on the post survey, every respondent except one responded with a “yes.”

Query twenty five was unfavorably answered on both the pre and post surveys. The query asked, “I learned a lot about Fair Trade during the process.” This response was surprising as I discussed Fair Trade with the participants several times. Explanations to their responses could be that they either did not understand the question, wanted more explanation about Fair Trade (that it was not sufficient) or the “no” responses were
people that did not attend the sessions that covered Fair Trade. In their journals, this was what they said about how Fair Trade could benefit them.

**Marino:** Nos puede beneficiar a mejorar nuestra economía de nuestras familias. [Marino: It can benefit us to better our economic situation of our families.] (MJ, Q4).

**Gaspar:** Mejorar mis productos, tener clientes buenos y hacer mas contractos nuevos. [Gaspar: To better my products, to have good clients and to make new contracts.] (GJ, Q4).

**William:** Siendo parte de ellos y con la marca de certificación que sería muy importante para nosotros. [William: Being part of them and with the certification of Fair Trade that would be very important for us.] (WJ, Q4).

Participants knew that the Fair Trade option was beneficial even though the organizations in Lima wanted them to lower their prices. As a group, we discussed how they could gain invaluable knowledge and experience by working with the Lima-based organizations. Working with the organizations could provide them an advantage in the market and get them closer to becoming Fair Trade certified themselves.

Queries twenty eight, twenty nine and thirty asked participants if, 1.) Their needs were met through working with foreigners/during the collaborative process, 2.) Their needs were satisfied through the project/through the Web site, and whether or not 3.) They enjoyed participating in the project/in the group sessions. For queries twenty eight and twenty nine, participants did not respond favorably to either the pre or post survey (Graph 2). Now, after seeing the responses, I wondered what did not meet their needs. No one responded “no,” however there were many “maybes.” Could it be that artists were not sure because the Web site was not finished when they completed the survey? If I had...
had time to wait and ask them this same question after the Web site was complete, I wonder if they would have answered differently. As for query thirty, respondents were satisfied all responding with a “yes” on the post survey.

Participants’ less than favorable responses about “needs being met” could signify a lack of control. Perhaps, our discussion in session five about whether or not the Web site should be Colors and Creations or each artist’s individual page, may have impacted participants’ responses. This could have lead to them feeling their needs were not met throughout the process. However, at the end of session five, they all agreed that working through Colors and Creations was the best option.

Lastly, I wanted to discuss journal question number ten that prompted participants asking them, “how has this process made you a more self-determined individual.” Not
one person understood the word “self-determined.” They all had blank stares on their faces. I tried to explain it as the process making them feel more determined to do more for themselves and their families in the future. Some of their responses were,

**Fernando:** Este proceso ha determinado en mí a trabajar y colaborar con juntamente con el resto de campaneros. [Fernando: This process has determined in me to work and collaborate together with the rest of my friends.] (FJ, Q10).

**Ybeycy:** El proceso de este proyecto ha determinado en mi a colaborar mas y trabajar en grupo. [Ybeycy: The process of this project has determined in me to collaborate more and work in a group.] (YJ, Q10).

**Coqui:** Por que he podido tomar decisiones que van a hacer que pueda mejorar en el desarrollo de mis productos y tambien en la comercializacion de estos. [Coqui: Because I have been able to make decisions that are going to help to better develop my products and also the commercialization of them.] (CJ, Q10).

I found it interesting that in the literature the term “self-determined” was used repeatedly when discussing indigenous populations, however the indigenous group I was working with had never heard of it. If the term self-determination was created by/for indigenous populations, but they did not know the word, how could it be good for them? Is it only indigenous populations that live in developed countries that coin and use such terms?

The purpose of comparing the surveys was to better understand participants’ past and present experiences with outsiders and through this study. I wanted to know whether the process of creating a Web site through the participatory sessions affected them. However, after reviewing and analyzing the surveys, I was not sure whether or not participants were just parroting my beliefs and values in exchange for the Web site, or if
they answered the queries based on their beliefs and thoughts. For me, the journal responses seemed much more genuine.

6.5.2 Artists’ Final Thoughts on the Web site

Examining artists’ feedback from the prototype, discussing the Web site user surveys, and using Lisa’s peers suggestions and feedback, the final version of the site was created and discussed. Figures 21 through 30 below may be found at www.cajamarccyc.com. Although the site design and structure was complete, tweaking the site is expected to continue until June 4, 2010 and beyond.

Overall, the artists were happy with the final online version and knew that it would not be completed for weeks or months to come. Once they saw the final version, they commented,

**Marino**: *Esta interesante, me gusta, esta bonita.* [**Marino**: It is interesting, I like it, it is pretty.] (MT, 05-16-10).

**Coqui**: *Me parece bien.* [**Coqui**: It seems good to me.] (CE, 05-10-10).

**Ybeycy**: *Me encanto la pagina, todo esta bien por parte de nosotros, no hay ninguna observación.* [**Ybeycy**: I love the Web site, everything is good for us, there is not one bad observation.] (YE, 05-10-10).

The artists made comments in regards to other items that we knew still needed tweaked. Coqui asked why the word “Cajamarca” was not in front of the new logo. Lisa and I told him that since most international customers/users may not know what Cajamarca is, we decided to add the information in a tagline or on the rotating photos
(which would be on the homepage). It made the logo or branding less complicated and confusing for those that did not know Cajamarca.

Ybeycy said that some of their product images were cut off. This was something that Lisa was working on as she still had not conquered the sizing of images for the content management system template. Additionally, Ybeycy and Fernando wanted a category title changed for their section, so Lisa and I made the correction.

Figure 21 below is the Colors and Creations homepage. Design elements from previous concepts were intertwined with feedback from artists and users. In the end, the structure was similar to various past concepts, however Lisa worked on color arrangement, adding in more colors and integrating the logo design. The logo design provided a more Peruvian feel to the site which was something suggested by artists and users and was something we were working towards through the process.
Figure 21: Colors and Creations final homepage
Figure 22 is the “about us” page where customers can read about the store and artists as well as their mission and vision statements. The photo provided includes everyone who participated in the research, but does not include the groups from Chota and San Miguel who are also represented on the Web site.
Figure 23 shows the product page with an image of the inside of the store in Cajamarca, Peru. Customers can choose from product categories at the left or click on one of the new products that will be featured under new products (below the photo).

Figure 23: Colors and Creations product page
Figure 24 shows the customer all the products within one category. For example, if someone clicks on the category ceramics, then all the ceramic products will appear here.
Figure 25 is the page that will open when a customer clicks on a specific product. On this page, the customer can read details about the product such as price, size, weight and more. Additionally, the customer can check out similar products and see the artists who made this product.
Figure 26 provides the customer with a map of Peru where one can zoom in to see Cajamarca and the artists’ workshop locations. This map is provided by Google maps and is a convenient way for users to be able to see where the artists work to make their beautiful products. The customer can click on any of the workshop names or scroll over the pin to receive more details about that workshop.
Figure 27 is an image showing what happens when a customer either clicks on the workshop name or scrolls over the pin. Information about that workshop appears including a workshop description, photos of the artists and short artist biographies.
Figure 28 is a view of the bottom portion of the Google map when a customer clicks on the workshop name or scrolls over the pin. The user can read information about that specific workshop and the artists who work there.

Figure 28: Google map with detailed workshop and artist information - part 2
Figure 29 is the process page where users can view a video or gallery of photos detailing the handcraft-making processes by the artists. To view this page the user can click on “my process” or “visit my workshop.”
Figure 30 is the contact page. This is where customers can get the Colors and Creations address, telephone number, information about retail and wholesale prices, contact someone who speaks English and find out about visiting the artists’ workshops.

Figure 30: Colors and Creations contact page
6.6 Conclusion

This chapter outlined, discussed and reflected on the last three PAR phases of the research study including Web user surveys and feedback, artists’ prototype feedback, working with Lisa and cycling back to the artists and final version of the Web site for Colors and Creations. The purpose of discussing these phases was so that the reader could visualize and gain an understanding of the planning, process and outcomes of working in a collaborative manner. Many stories emerged as a result of the discussion which will be considered when making recommendations in the conclusions, chapter seven.
CHAPTER 7

CONCLUSIONS

7.1 Introduction

This study explored the strengths and challenges encountered when collaborating with indigenous Peruvian artists in creating a direct sales and educational Web site. A pragmatist, constructivist, critical, post-colonial framework informed those interactions described and analyzed throughout this dissertation. The participatory action research (PAR) methodology and autoethnographic methods I employed facilitated representation of multiple voices, including collaborating artists and my own, as we each articulated our self-defined interests in the construction of an educational Web site. This study was organized as PAR cycles within cycles, where participants discussed, made and reflected. This concluding chapter illustrates the usefulness of the conceptual framework and methodology; one that unites my literature review, research study findings and analyses.

7.2 Review of Methodology & Theory

The design of this PAR study followed the action research routine outlined by Stringer (2007) to look, think and act. Knowing that action research is systematic, I
worked to frame a plan that looked at the benefits and challenges of a process to create a Web site for artists in Cajamarca, Peru. The process began by utilizing Sanders (2002) “make” method to formulate an art education based curriculum where artists and the researcher could partake in an open dialogue and co-learning. The process also followed critical and post-colonial theories which worked toward the collective rights of peoples to intellectual and cultural property, participation by indigenous peoples in the management of projects, promotion of health systems, control over own knowledges, and an insistence that all investigations be carried out with indigenous consent and under joint control and guidance (Tuhiwai-Smith, 1999, p. 119).

Indigenous peoples must benefit from indigenous knowledge, be guardians of that knowledge, and have the right to protect and control dissemination of that knowledge (Tuhiwai-Smith, 1999). Using action research and post-colonial theory, this project worked towards open ideological research where participants could voice their wants, needs, concerns and suggestions. The final step in the action research process is to apply outcomes and results to build theory. My hope is that the results could be used by policy-makers, non-governmental organizations, organizations who work within the fields of the arts and grass-roots development, and researchers who work with indigenous peoples.

The previous data and analysis chapters recounted the PAR phases beginning with the artists in Cajamarca, work with Web users, and graphic design student Lisa Fousek, repeatedly cycling the research back to the artists. Autoethnographic narratives and participants’ quotes were interwoven into each phase; exploring mine and participants’ relationship to each other and the data. This concluding chapter describes, discusses and
critically (re)examines the influence that action research has had on participants’ ability to grow as individuals, work together in collaboratively designing a Web site and facilitate the process.

Complementing the data and analyses from the PAR phases in previous chapters, this chapter aggregates the themes explored in the literature review and theory with the findings from the data and analyses. The goal of the conclusion is to better understand how one can collaboratively work on a grass roots level to build sustainable development with people in developing countries. The concluding chapter will examine whether or not artists’ self-defined needs were met and discuss future research that could benefit this group of artists.

7.3 Research Questions

The dissertation study was inspired by the overarching research question: How can the process of collaboratively developing an online business model with artists in the association Colors and Creations in Cajamarca, Peru serve the self-defined needs of those artists and act as an educational vehicle that may potentially build cross-cultural understanding? This guiding question was intended to frame the more specific research questions addressed throughout the study. The foundation on which the study focused was collaboratively creating a Web site with artists in Peru. In order to understand the process of collaboration, I designed several participatory sessions to investigate the process and collect data for the Web site. Additionally, I conducted Web site user surveys and worked with an undergraduate student, Lisa Fousek.
Each phase of the research was intended to facilitate the creation of the Web site and better understand the collaborative process for grass-roots development. Each session centered on a topic that seemed relevant for artists interested in learning more about Web technologies. I sought to understand the artists’ thoughts, needs and wants; and collect pertinent information for the Web site based on what the artists sought to share about themselves and their products.

Following each session with artists, I created posters and summaries so that artists could see our progression through the process. This was a way for us to cycle back and discuss past sessions or look forward to what we had not discussed, which I found important within the cycles of a PAR study. I also requested artists write in journals after each session, and I conducted interviews about their thoughts on the process. These journal entries and interviews became part of my autoethnographic narrative and reflections. I journaled during, after and between these processes for this dissertation as concerns and epiphanies arose. After the fieldwork in Peru, I worked for six months with Lisa to create a Web site prototype and final version of the site, conduct Web site user surveys, and continue to collaborate with artists in Peru through emails, phone calls and Skype conference calls. Lastly, I wrote the results into the dissertation. As the conclusion, I created a framework that combined the results of the study with the literature review and theory as a possible model for use by policy-makers, Fair Trade organizations, non-governmental organizations, and other grass-roots organizations/developers.

The dissertation has explored the value of participatory action research and autoethnography intertwined with critical and post-colonial theories to better understand
the process of working with a group of artists in the rural Andes of Peru. The merits of this approach can be seen in the relationship building, learning and self-determining moments participants experienced in the process. I personally learned much about patience, trust, teaching and mentoring. Not only have I found that solidarity is key in this work, but I have noticed that there are few collaborative models that show how to work with artists in the developing world from the bottom up. This study demonstrates the value of a collaborative, participatory model of working together and specifically creating a Web site that potentially can foster cross-cultural understanding. After conducting this research, I recognize that there is much more that is yet to be done in the field.

7.4 Summary of Outcomes

While applying critical and post-colonial theories to the collaborative process, I also kept in mind the themes discovered in my literature review. Chapter three examined literature revolving around past and current non-governmental organization’s development efforts, exporters and small businesses, and other PAR studies. These bodies of literature informed the co-researching process of creating a Web site and bettered my understanding of outsider work with groups of indigenous populations. Using critical and post-colonial theories, I approached the development process by purposefully working toward creating a democratic platform and sharing the project with the artists and Lisa.

Although I was the facilitator and in a place of power to organize and develop the educational “make” sessions and research, I worked to not impose Western ideas and practices upon the artists. I wanted to align my research with indigenous knowledge and requested that artists describe and interpret their culture on their own terms. Additionally,
I worked at building stronger relationships between participants and with me. The research operated with no ulterior motives and was conducted to learn about collaboration; build a Web site with participants; and serve the artists of Cajamarca.

While conducting research and writing up the data and analyses, several themes and key findings emerged through the process. To better articulate the themes and their interconnections, the table and schematic (Table 9 & Figure 31) below connects the themes to my initial research questions regarding artists’ emotional and social, cultural, economic, political and educational well-being.

<table>
<thead>
<tr>
<th>Cultural/Political</th>
<th>Educational</th>
<th>Social/Emotional</th>
<th>Economic</th>
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<tbody>
<tr>
<td>Colors &amp; Creations Politics &amp; Relationships</td>
<td>Web Technology - Learning about and principles of graphic interfaces</td>
<td>Relationship/Interpersonal Dynamic - Artists with Artists, Artists with Consumers &amp; with Me</td>
<td>Understanding Sources of Support</td>
</tr>
<tr>
<td>Trust</td>
<td>Informing International Customers</td>
<td>Control</td>
<td>Being Proactive as Artists/ Business Leaders</td>
</tr>
<tr>
<td>Benefits of Team Work</td>
<td>Pricing for the Web</td>
<td>Tension between Artists &amp; Web Users</td>
<td>Nonprofit Networking in the U.S.</td>
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<tr>
<td>Power</td>
<td>Apply Learned Material to Future Projects</td>
<td>Egos, Service &amp; Servitude</td>
<td>Future Research to Study Artists’ Income (In)/(De) creases from the online Business</td>
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<td></td>
<td>Life-long Web-based Learning</td>
<td>Time &amp; Patience</td>
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<td></td>
<td>Etsy/PayPal Operations</td>
<td>Slippage</td>
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<td>Shipping Logistics &amp; Customs Paperwork</td>
<td>Social Networks</td>
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<td></td>
<td>Fair Trade Pricing</td>
<td>Long Term Strategies</td>
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<td></td>
<td>Institutional Critiques</td>
<td>Strengthening Democracy</td>
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Table 9: Research themes
7.4.1 Emergent Themes: Cultural & Political

Much of artists’ cultural and political affects revolve around the store Colors and Creations and the relationship dynamics between those artists that work within the store. Walking into the research setting, I was prepared for the complicated dynamics between the artists and expected trust issues to arise. From my eight years of working with this group of artists, I knew there were reoccurring factors that still needed time and amelioration.

The lack of mutual trust was the largest barrier preventing artists collaboration and work together as a group. This mistrustfulness is a reoccurring issue that has been
sustained throughout my time working with the artists. Although these artists still have a hard time trusting each other, they have begun to do so. For example, they trusted me to facilitate the research, they trusted the ends toward which my fieldwork was conducted, and they worked well together overcoming their initial mistrustfulness.

The artists’ trust issues stemmed from their competitive mindset and an oppressive past. Due to living with poverty, artists are continuously competing against each other for a better quality life. When one of the artists creates a new product, design or idea, they tend to hide it from their neighbors and even family members because they believe someone will copy them and make the money that was rightfully theirs. And, when certain artists are successful, jealousy emerges among them.

The socios (or partners) of the store work toward transparency and accountability to all artists with whom they work seeing this as as a good business practice; however artists still appear to have a hard time understanding or trusting the operations of the store and/or the socios’ motives for managing them. Perhaps, the socios could work harder at actually developing pie charts or maps of the expenses and profit centers so that artists could visually see how the store operates. Something to this effect could lead to more democratic working relationships and put artists at greater ease.

Part of this research was to advance the benefits of working together and breaking down the barriers that keep artists/co-researchers apart. Through dialogue and working together during the group sessions, we took a step forward. Through informal conversations, interviews, journal writing and/or group discussion, the artists repeatedly confirmed that they liked working as a group and could see the benefits. When more
participants attended and were involved in the sessions, the group dynamic was positive. There was more dialogue, and they fed off one another, creating successful, more involved sessions.

Towards the end of the fieldwork, they began to take more control in the sessions, which shocked and pleased me. I believe the group dynamic was evolving and they felt more comfortable with one another. They knew they could work together and take control as a group and communicate effectively with each other. However, for them to deeply appreciate these affects, more work may be needed continuously bringing them together for dialogue and developing this as an ongoing process. One of the reasons they have difficulties continuing the dialogue is because no one wants to take responsibility for facilitating a meeting. It takes work to organize, call, remind and facilitate the group and a unifying call is of central importance.

My relationship with the artists is a different story. Although, at times, I felt they trusted me more than each other, there were frustrations. It was difficult facilitating the group as I tried to recuse myself of a power position, placing as much of the control in the hands of the artists as was possible; however when I did, it appeared little was accomplished. The artists relied on me to keep them moving and give them queues for what was to come next. This was not a surprise as I took responsibilities for organizing the research and sessions. Given I created the plan and designed the research, I was honored that they followed me. In future research, artists could be more involved in the initial planning, design, development and execution of the sessions and arts-based curriculum.
7.4.2 Emergent Themes: Educational

Artists’ interviews and journals revealed that they learned a lot about Web technologies throughout the process. The educational impact of the sessions have had important implications for the participating artists and the culmination of this research will not stop their learning. The artists have already indicated they learned a lot within a ten month period - a period I hope will only be the beginning of their learning curve. Artists can potentially learn much more about the Internet and Web technologies as they utilize the Web site as a store and educational window for customers. Through participatory action research individual participants developed the capacity to engage in research that they can then apply to other issues and contexts (Stringer, 2007).

That collaborating artists continuously remarked that they learned a lot from the sessions suggests the value of the curriculum to the artists’ understanding of the Web. With that said, I believe the creative “make” portions made a space for the artists to creatively design their ideal site and discuss their vision (collages/images) of the Web site’s potential. This not only served as a space for collecting data about artists’ thoughts, but more importantly supported them in focusing their attention and built their sense of engagement/ownership of the process. Discussing concerns about Peruvian Internet bandwidth and connection speed provided important insights about what could and could not be used on the Web site in this particular context.

“Make” sessions greatly contributed to the PAR methodology. The sessions strengthened the methodology and gave form to our visions and ideas, making stronger more resilient arguments for the collaborative process. The “make” sessions became
another facet to communicate the collaborative construction, and in this research, was by far the most important way to collect data and share assets. By facilitating sessions and making a Web site, the results were an identification of several issues including banking secrecy laws, international tariffs, trade regulations into multiple countries, analysis of policies, privilege of big industry, cumbrances of legal knowledge and readings (i.e. international trade laws) and more. The “make” sessions can be important to the way we think about teaching art as art educators and the multimodal ways we talk about research.

There are large nationalist barriers to trade that hinder small, grass-roots artists or independent businesses that do not have the legal representation or large volume that large corporations have. Independent artists pay more for smaller shipments making it difficult for them to partake in international exchange and commerce.

Through the process, I realized artists had little idea how to price products for the Internet or outside market, how to structure/organize a Web site, or how to imagine the profile of people who would purchase their products. While discussing and experimenting to facilitate the artists’ understanding of the Web and how their Web site could function, we realized there were bigger, overarching problems. We realized that many Web sites/structures were not designed for indigenous peoples in the world or those without access to broadband connection and that language continued to pose a challenge.

The artists could not use Etsy or PayPal, two entities that could create efficiency and convenience for the artists, due to Peruvian banking secrecy laws. Not only is this a hindrance for the artists of Peru, but it is a hindrance for artists worldwide. This encumbrance demonstrates that if one is not in a place of power, or living in the
developed world, one has less access to technologies that could potentially increase one’s income or improve one’s quality of life. Etsy could be a possibility if they used other payment options aside from PayPal. Most Web sites, like Etsy, are created in the United States or Europe, and the creators rarely consider those outside the developing world who may want to utilize the site for sales. This affirms the learning that may need to take place is not just by the ‘developing world’ but the assumed first world’s blindness to its own production of injustice.

One is reminded of the little attention paid to the developing world when one considers the barriers of language options on most Web sites. Now that the world is more technologically advanced and even the most remote areas of the globe have some access to the Internet, this challenge/oversight needs to be forefronted. Before conducting research with artists in Peru, I developed a competitive analysis of craft and Fair Trade Web sites. What I found was that even with most Fair Trade Web sites, who supposedly valued producers and worked toward the ends of increasing cultural sensitivity, rarely were there more than one language option on any site. It is a problem when the artists shown on the Web site cannot even read about themselves or their products without removing such language barriers. How are artists suppose to know if they are being represented accurately? How are they to support the strengthening of such sites?

Being a Fair Trade advocate myself, I was surprised that most of the organizations I visited in Lima wanted the artists to lower their prices. This made me question whether or not profit motives had taken over the movement or was being of service to the struggling artists. The movement’s objectives/principles are based on fair wages for
workers, but who determines what is fair? In my experience through this process, the artists are not able to determine their price but are subject to others’ notions of fairness. This concerned me as even the fairest trade seems less than fair. Although I was disappointed and communicated my disappointment to the artists, I encouraged them to utilize the Fair Trade organizations if they wanted access to those markets. I continue to believe that Fair Trade represents something good in the world and is better than more competitive forms of capitalism because it diminishes exploitation and marginalization; however, the best route for artists, if they should pursue it, might be through using the Web site to sell their products directly to customers, cutting out all middle(wo)men including the nonprofits.

Participating artists learned from activities and experimenting outside the sessions organized. The work we did filling out international customs paperwork, understanding shipping procedures, fees and tariffs, and the store’s future operational components (of packaging, labeling and shipping) all seemed of benefit to the artists and a source of media facilitation. A strategy for keeping artists on track with timely production and delivery might be to publicly rank their productivity and professionalism - this could be a motivating factor that could encourage their assumption of responsibilities.

7.4.3 Emergent Themes: Social & Emotional

Like the power dynamics within the Fair Trade movement, there were also power dynamics between me and the artists as co-researchers. I sought to relinquish control to the artists, despite this being a difficult feat. As time continued and we got further along with the sessions, the artists did begin to take more control. Albeit, after the fieldwork,
when I continuously asked for feedback on the prototypes and different ideas that Lisa brought forward, the majority of the group rarely gave me much input - Coqui and Marino being the exceptions. One of the artists told me that the group was acting this way because they trusted me and my opinion about the site; while honored by this trust, this was not the purpose of the research.

Perhaps critiquing the Web site may not be a culturally appropriate practice. They had given me the Web content including workshop, product and cultural information and provided Lisa and I with numerous ideas about the site’s design. To them, this might have been enough.

Artists’ roller coaster ride of wanting and letting go of control made me question whether or not post-colonial theory could properly function unless artists themselves develop the curriculum. For me, this was a tug of war because I went to Peru with a plan, and also wanted artists to morph the plan based on their common interests, thoughts and needs. This was not something that they nor I inherently knew how to do. I felt I needed to have a plan or direction for collecting data and leading the co-learning process. It would have been difficult to work without a set plan before embarking on the fieldwork, and this seems an unavoidable tension in this line of work.

Through the process another theme emerged regarding the tension between artists and Web users having the final input on the design and usability of the Web site. Honoring post-colonial theory, I worked toward giving control of the Web site design, content and structure to participating artists; however, in the end, the user is the one who needs to have the final word. The user is the one who will be viewing, using and
purchasing on the Web site not the artist, nor the researcher, and yet this population was the last to be consulted and engaged in the researching process.

At times, artist’s egos played a part in our relationship. Throughout my eight years working with them, they knew how to charm me into doing things for them. As a Peace Corps volunteer, I was there to support them and working as a service volunteer. I sensed, at times, they would take advantage of me. This is a difficult situation for me to acknowledge because there are times I want to give; however knowing how much to give is a problem. When do service and servitude become grayed and when does one know when to say no? For me, I teeter in my position of power, sometimes being in control and sometimes feeling used. This does not happen with all the artists, only a handful, and only sometimes do I recognize an artist’s taking advantage of the situation.

My many years working with this particular group has perhaps desensitized me to much of the frustrations that occur when doing this type of work. My research assistant mentioned many times that he could not believe how patient I was with them. One must know that with this type of research or grass roots development efforts could come frustrations, those that are best combatted by long term commitments. There are many times when artists tell me one thing and do another, and for many there is no such thing as a deadline or schedule. Artists work on their own schedule and do things when they feel it is time, even if for a retailer time is running out. This is especially true in Latin America where time is relative. Punctuality is not valued.

This researching process required many levels of collaboration to bring the Web site to fruition. Supportive relationships were formed between the artists, Lisa, my cousin
Brian and myself. This supportive network of relationships was designed to provide ongoing resources for the artists as they continue their growth professionally.

Seeing the growth and success of the group since I had been a volunteer, makes me believe that they could experience success in the future. The process supported the building of community, even if only during the research sessions, between the artists. I have faith that the seeds planted during this study could grow into forms of resilient group effort, team work and community building in the future as the artists learn to implement the Web site for the benefit of the group. This study perhaps strengthens the democratic potential of equitable cultural and economic exchange and life enhancing qualities of social interactions; assets that could become part of the group’s working relationship and interactions with others in the world.

Developing long term strategies could be key to the group’s success. They are developing these as time progresses; developing plans and looking to the future. Devising the vision statement and action planning with them hopefully will serve as examples for other long term planning and implementation in the future. Each individual needs to take responsibility for their part in building the group’s success and assumption that these responsibilities are growing.

This research has taught me a lot about myself. I realized long ago that this type of work takes lots of patience, relationship building skills, motivation, cultural understanding, sensitivity and adaptability. One of the most important things I have learned, aside from patience, is that one has to change understanding of one’s own culture not the other way around. Many people step into the setting believing or trying to change
the people they are working with, which first, is culturally insensitive and second, will hinder the development process. Indigenous knowledge must be forefronted for cultural and social sustainability to be possible.

Thinking about and intertwining the literature and theory back into the discussion, I believe that many important themes regarding grass-roots development emerged through this research possibly setting the foundation for development that supports the increased valuing by indigenous Peruvians of self-determination. I saw the artists working towards greater collaboration; however, once the Web site becomes better known and artists sales increase, I question if their drive will decrease. Throughout the process, I worked to facilitate the artists’ assumption of self-determination as the group of artists’ ideas, listening skills and sensitivity to what they were saying about themselves and how they wanted to be represented on the Web site increased.

Lisa had problems developing the Web site, because in Web design, normally the site is not created based on clients wants or needs but instead on user needs. Lisa had to reevaluate portions of the site due to it being heavily based on what the artists wanted. With future studies, along with examining economic changes, one could study whether or not the Web site has, in giving the artists’ self-determined identities and power, resulted in greater, or fewer sales. Or, perhaps provided a deeper understanding by a public foreign to artists’ values or concerns. Maybe the key is selling the concept and values of Fair Trade, and through purchase of Colors and Creations’ products, the artists could invest in work towards equitable social, ecological and environmental practices using their idea of eco-tourism.
Overall, I know that my participants are my friends. Through the years, we have built strong bonds. When I started examining their journals, I found a note in the back of one that said, “Thanks Amanda! It was awesome working with you.” Also, when Marino sent me the surveys in the mail, he put a gift in the package. It was a handmade bookmark and a note that said, “For you Amanda, with much care. I miss you.” Having seen these notes, I felt appreciated and happy to have spent time with my collaborators. It made me reflect on the deeper relationships built throughout the process.

7.4.4 Emergent Themes: Economic

During the process the artists mentioned several times that they did not have much local, regional, national or international support. They compared their position to the artists of Chulucanas, a small town on the Northern coast of Peru, saying that the artists in Chulucanas have become successful due to local, national and international support. They question why the local government, national government, NGOs in the area nor international organizations support them. Although artists, did not believe there was much support, I saw many resources unfolding at their feet.

Throughout the process, we were able to utilize the Chamber of Commerce, Serpost/ExportaFacil, and the National Institute of Culture. I believe for the artists to truly be successful they will have to be proactive in searching for support from the municipal government, local NGOs, international NGOs, Fair Trade organizations and/or other exporters/organizations, and acknowledge/value the support they receive. Although these types of organizations do not always work for the self-determined interests of the artists, for future capital and market accessibility to grow, such options seem important.
Personally I would like to support the artists by starting my own business in the United States. This way the artists could leverage my commitment to develop a source of capital to continue bettering their products and learning about the market. This is a future goal, although it will not unfold until I can organize and find funding myself.

At this point in the research process, it is hard to know if the Web site will increase the artists’ incomes. Most of the economic aspects will need to be studied in future research as the Web site attracts customers. It would be interesting to do period studies in two years, five years and ten years to see what economic impact the Web site has made on the artists, and if in a higher education position, such a longitudinal study would seem an appropriate study for me to undertake and continue.

7.4.5 Collaborating with Lisa Fousek

This study also asked the question: How has this collaboration affected the lives of other individuals involved in the process, including the researcher and the Web site designer? From Lisa’s journal responses and the informal interview, I believe she has been positively affected throughout the process, although not without problems. Traveling to Peru, experiencing a culture and working with a researcher all seemed like joyful experiences for Lisa. However, during the month of May, when time was running out the joy somewhat evaporated.

The last month of the project as Lisa created and finalized the Web site, it was stressful for her. Artists slow responses and procrastination resulted in a rush of Web design pieces to my cousin Brian. He only had one week to put everything together to
form a functioning Web site. Lisa worked hard but found it difficult to stick to her timeline and complete tasks as scheduled.

For me, working with Lisa and the artists was enriching and enlightening, as I had never taken on a project with so many collaborators. Most of my feelings about the process were revealed in chapters five and six, however the affects on my life have not been discussed. As many researchers writing a dissertation, there is always a component of stress with the time constraints and quality of the study. I have found this to be true; however, I have also found the work to be fulfilling. Not only do I plan to earn a Ph.D. from this work, but the study works towards something for someone else - the artists and Lisa. I am happy to know that they will gain something from this study too.

7.5 Implications

This research could be read as a step by step account of how to collaborate with a group of indigenous artists and build social and cultural sustainable development at a grass-roots level. It suggests that by grounding one’s theories and putting one’s feet on the ground, sustainability and relationship building can be achievable. Instead of solely studying people, actually working with them to accomplish a set of goals performs a researcher’s commitment to benefit the study’s participants and works with them in creating a better foundation for future work, social struggles and research studies. I believe that this dissertation can be seen as laying the ground work for other researchers and organizations wanting to conduct grass-roots development or PAR studies in an international indigenous setting.
Based on the literature of nongovernmental organizations, development firms, exporters and small businesses, it appears few are sensitive to indigenous insights, nor do they provide a voice for artists on their Web sites. My hope is that these types of organizations begin to think about and examine the possibility of undertaking more collaborative ways of working with indigenous artists’ groups and peoples in the developing world. I hope they will consider this study as a challenge and guide for making research more collaborative and building stronger relationships with artists across the globe.

For those art educators interested in working with indigenous populations to build community and work towards social justice, I hope the methodology and methods regarding creativity and “making” facilitate future researcher’s work in developing curriculum for an international setting. This research suggests that art educators could be helping build better understanding of what Web technologies could do for indigenous populations in supporting and learning to effectively use story-telling and sales tools. I hope that the arts-based curriculum developed through this research helps teach artists about web technologies, and can be used by future researchers in engaging artists, encouraging their creative thoughts and ideas.

Attempting to employ critical and post-colonial theories, I found substantive tensions with economic development theories. These tensions were interwoven across the interpersonal relationships as trust between individual artists and their trust with outsiders made decision-making difficult, as was the assumption of control by collaborating artists. Also, the study found a tension between those who had the ability to design the Web site,
the artists, Lisa and Web users. Post-colonial theory would seem to work toward artists
taking responsibility and decision-making power, demonstrating their self-determination;
however with this research, Web users needed to be heard as stakeholders in that power
dynamic.

In this research, it was difficult for artists to have control and decision-making
ability without equal access to digital education. Although difficult, they were still
provided as much as possible. If post-colonial theory is to facilitate the development of
artists and advance their decision-making power, it must attend to the curriculum
development needs before any intervention begins. Ideas for the themes and topics might
be developed by artists who know what they want or need before the fieldwork begins
rather than having the researcher assume they know the questions or priorities to be
raised. Additionally, researchers need to consider the specific government policy and
laws governing commerce, shipping and more, and not assume a nation’s practices would
be as they are in the West.

At times, my experience negated the theories on which this research is grounded. I
felt many tensions throughout the process where foregrounding indigenous knowledge, as
the theory suggests, was difficult. There were times when I needed to teach and argue for
specific positions despite my attempts to foreground participants knowledge and ways of
thinking. After the research, I now know that a sharing of assets and knowledge is most
important for the best possible outcome. This was also true with the methodology.
Recognizing that I have assets, but I do not have all the answers is important. Being
appreciative of what all participants bring to the table is especially important including my own contributions.

My goal with this research was to reshape policy potentially in ways that indigenous voices could be heard. This study’s transferability is dependent on context, and the potential of researchers and developers to integrate and forefront indigenous knowledge and insights so they might be heard. This is a cumulating process where each participatory, collaborative study could work from the other, making development work more worthy. Not only do I want to influence policy makers, non-governmental organizations and other development firms, but it is my hope that other research, not only in the arts, but in (rural)sociology, anthropology, international studies, women’s studies and folklore could consider this research as a challenge and guide to do more collaborative work, letting the indigenous artists represent themselves.

7.6 Suggested Actions and Future Research

Understanding this process is the first step in building stronger relationships among participants and organizational ties with other organizations. From this point on, I will continue to support the artists and reference this research in my future studies. I hope to use this study as I seek access to markets, educate consumers, develop new innovations in marketing, possibly build a bricks and mortar store, and represent participating artists at trade shows in the United States. Future research endeavors may look at economic aspects and the success and/or failure of the artists’ Web site. The future research steps outlined in Table 10 provide a template for working in a collaborative, communicative manner to build grass-roots development with indigenous populations. This template has
been designed to serve as a guide for those interested in conducting similar research or anyone involved in development work with indigenous populations.

<table>
<thead>
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<th>Future Research Adjustments</th>
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<tr>
<td>1. Understand cultural, social, political and economic structures of the setting before embarking on the research, i.e. being aware of the subject’s slippage (or tenets in making a researcher happy and thereby possibly misstating their reality), saying what they think you want to hear, maintaining punctuality, capacity (time and delivery) and interests.</td>
</tr>
<tr>
<td>2. Request artists/participants insight when developing curriculum and sessions before fieldwork. Ensure everyone is on the same page and share common interests, thoughts and ideas before building the study.</td>
</tr>
<tr>
<td>3. Be more strategic and clear with questions being asked. For example, instead of “How do you perceive visitors to your workshop?” why not ask, “How do you characterize/describe visitors?”</td>
</tr>
<tr>
<td>4. Include a session on computer basics and/or searching for keywords/information on the Internet.</td>
</tr>
<tr>
<td>5. Work with artists/participants on communication and slippage issues, so they can create better relationships with their customers.</td>
</tr>
<tr>
<td>6. Clearly define each participant’s role up front.</td>
</tr>
<tr>
<td>7. Mentor one person to take on the role of facilitator.</td>
</tr>
<tr>
<td>8. Create more long-term strategies with co-researchers during the process.</td>
</tr>
<tr>
<td>9. Arrange for more time to engage participants in working with each other and building trust, stronger relationships and a sense of community.</td>
</tr>
<tr>
<td>10. If working with an entity such as Colors and Creations, facilitate more time to work with them in developing more transparent practices that develop trust with the rest of the group - visually representing costs/benefits.</td>
</tr>
<tr>
<td>11. If collaborating with an undergraduate student, be more assertive with deadlines and push to be on time with a set schedule.</td>
</tr>
</tbody>
</table>

Table 10: Future research adjustments
Future research or projects that are essential to grass-roots development with this group of artists or similar groups could include any of the following:

• Teaching English.

• Examining the laws regarding PayPal and work towards changing policy in developing countries.

• Longitudinal period studies, at two, five and ten years, to examine the social, cultural, political, emotional, educational and economic impacts of the Web site on artists/participants. Look at whether or not artists take the seeds from this research and use it in other contexts to empower themselves and make better lives.

• Working to build better language conversion options for the Internet or advocate for Web sites to include other language options, especially Fair Trade sites.

• Initiating, studying and/or advocating for fair shipping or a fair shipping movement.

• More research or instruction on Web technologies with indigenous artists/populations.

• Examining ecotourism and its impact.

Many of these ideas could be developed into future studies for the artists of Peru or other indigenous populations working towards developing a Web site or within grass-roots development.
7.7 Limitations of the Study

This study’s biggest limitation was time. When embarking on the study, I thought that I would have plenty of time; however, in the end, I realized that much more time was needed. Portions of this study will continue after the writing and defending of the dissertation. I will continue to work with the artists to help them better understand Web technologies, logistics, marketing and more. Moreover, the Web site will continue being tweaked throughout the summer of 2010 even after it is launched. More time and more funding are needed to really study the affects of this Web site on the artists in Cajamarca.

With this research at its end, it seems only at its beginning stages. The project of developing and implementing a Web site for artists, could still impact co-researching artists after the completion of the dissertation. The Web site will need to be up and functioning to assess artists’ future social, cultural, economic, educational and emotional impacts. Further, artists’ empowerment and self-determination, more than likely, will be seen in the future once they have had time to make sales on the Web.

The Institutional Review Board process and acceptance were a hindrance to me and this study. By having to develop my surveys so early in the study, I believe they were not as effective as they could have been. These surveys would have been much more effective had I worked with the artists for a period of time, and then develop queries that emerged within the setting and process.

7.8 Conclusion

This study was based on collaboration and co-learning - two ideas that might not only be integrated into research practices, but also in implementation of a cultural
exchange in a global world. I hope that people read this study and use it as a tool for their study or development method. I hope that this study contributes to future collaborative work that benefits indigenous artists in developing nations. The work is not exclusively advantageous to one individual but potentially could apply to many people, nations and cultures. This type of qualitative study precludes claims of generalizability, but I have attempted to establish the different contexts and peoples.

I plan to publish pieces about the collaborative researching process and share my experience of working with indigenous artists and mentoring an undergraduate student in the international journal of education through the arts. I consider this research as being potentially valuable in the work of international development, art education and sociology informed journals as well as policy magazines. I expect that in the next few years I will publish this material and continue working on this project to publish future material. Additionally, a publication in Spanish would be an asset to Latin and European developers working in Central or South America. I hope to continue similar research with this group of artists or similar groups in the future as I feel it is beneficial, fulfilling and socially just.
APPENDIX A

EXECUTIVE SUMMARY OF BUSINESS PROPOSAL FROM OAXACA, MEXICO
EXECUTIVE SUMMARY

Business Description

FairHope Trading will be a for-profit socially responsible business that will become fairtrade certified. The company will be a technology-based marketer of artisan crafts. Internet technologies will link first world consumers to developing world artisans and provide the infrastructure to complete business transactions. The purpose of the business is to buy and merchandise artisan crafts from small providers in developing countries and offer fair prices and benefits to them. This will be done through direct sales to consumers and the internet. Educational promoters will be used as teachers and sales people promoting the rich cultural significance and tradition behind each product. The internet will be used as infrastructure to facilitate transactions and communication between promoters and providers. They will organize events promoting the products and the lives of those who make the products. Through this format we will bring the products and the artisans directly into the homes of the consumers making a direct connection between producer and consumer.

Mission

We will offer fair prices to our partner artisans for their products and providing a sufficient return to shareholders ensuring the sustainability of the enterprise. We will intimately link producers and consumers fostering personal relationships and mutual understanding between them that guarantees the artisans' talents and effort are justly rewarded. Technology (internet) will be used as the base for bringing together customers and producers, facilitating transactions and eliminating the need for many intermediaries.

Core Competence Development

We will work to develop core competencies that will be crucial to the long-term sustained success of the business:

1) Creation of real profound relationships between the end consumer and the artisan who makes the product.
2) Training and motivation of the artisans to ensure compliance with operational procedures.

- Internet portal and store front carry out all order processing, and financial transactions.
- Fairtrade above market compensation to the artisan which encourages participation and responsibility from the artisan. Effective training of both artisans and promoters.
- Investment in internet infrastructure which facilitates business operations. Use of digital media to promote relationships and understanding between the customer and the artisan.
- Identification of appropriate communities, artisans, and products that fit consumer and operational demands.
- Promotion of deep personal relationships between customer and artisan.
- Sourcing and Recruiting of Educators.
- Organization of events and promotion of company.

MARKETING & SALES

OPERATIONS

INBOUND LOGISTICS

OUTBOUND LOGISTICS

SERVICE

Breaking out of orders at central point to be sent individually
Use of Ground Courier services

Email purchase follow ups to inform of event, promotions, and new offerings.
Need Identification and Satisfaction

| 1 | Need | Desire to have a unique cultural experience and have a positive impact in the world |
|   | Product | Fairtrade product offerings and services that connect the client with the producer directly |

| 2 | Need | Need Hispanic consumers who want products that represent their heritage |
|   | Product | Culturally and Ethnically distinct housewares, home furnishings, and Jewelry |

Value Creation Strategy

- Premium pricing by providing fairly traded products
- Premium pricing by providing a unique social and cultural experience to our clients
- Premium pricing by providing unique one of a kind culturally significant products
- Elimination of product intermediaries and preferred buyer status with artisans
- Organization and management of unique distributions systems that lower cost and improve service

Delivery Strategy

- Alliances with wholesalers of fairly traded artisan crafts, housewares, home furnishings, and jewelry.
- Alliances with community service organizations, churches, schools, university student organizations, women’s clubs (arts, books, wives and mother’s clubs), local and national Hispanic organizations
- The organization of educational events about fairtrade and the company
- The formation of a direct selling network
- Development of website offering a webcatalog and online direct selling parties

Differentiation Strategy

**Fairly traded product offerings**

- Individualized one of kind artisan products produced by hand and baring the mark of the individual artisan
- Provide the developing world artisan with access to a new market for his or her products
- Provide a philanthropic outlet for the customer in the United States and a means of recognizing the value of the talent and effort the artisan who works to better his or her situation and that of his or her family

**Provide a cultural experience and product offerings**

- A unique cultural and educational experience for the buyer by providing information about the artisan who produced the customer’s individual product and providing a means of communication between the customer and artisan that will build a mutual relationship

**Education**

- Educate people telling them about the artist that made the product, the country the product was produced in, stories about the community where the artists lives, what types of materials the artist uses and why, the artist’s family, how the products are made, what the designs or forms signify or represent, and historical stories or traditions that represent the product.
- Take the knowledge of fairtrade and what it represents to schools, churches, community organizations, etc.

Expansion Strategy

| Market | Phase 1: Development Columbus Ohio Area |
|        | Phase 2: Expansion into Ohio and Surrounding States |
|        | Phase 3: National Expansion into Target Markets |
|        | Phase 4: Complete National Expansion |

| Operational | Phase 1: Development of Mexican Suppliers and development of alliances with wholesalers |
|             | Phase 2: Complete alliances with wholesalers and develop logistical agreements with transportation services |
|             | Phase 3: Development of Supplier Organizations and Communities in Central and South America |
|             | Phase 4: Development of Supplier Organizations and Communities worldwide |
APPENDIX B

LIST OF FAIR TRADE/CRAFT ORGANIZATIONS FOR COMPETITIVE ANALYSIS
**Fair Trade Affiliated/Craft Organizations**


Aid to Artisans - [http://www.aidtoartisans.org/site/PageServer?pagename=homepage2](http://www.aidtoartisans.org/site/PageServer?pagename=homepage2)

American Craft Council - [http://www.craftcouncil.org](http://www.craftcouncil.org)


Catholic Relief Services - [http://www.crsfairtrade.org/fund/](http://www.crsfairtrade.org/fund/)

Center of Concern - [http://www.coc.org/](http://www.coc.org/)

Coop America - [http://www.coopamerica.org/](http://www.coopamerica.org/)


CUTS International - [http://www.cuts-international.org/](http://www.cuts-international.org/)


Fair Trade Federation - [http://www.fairtradefederation.org/ht/d/Memdir/pid/1722](http://www.fairtradefederation.org/ht/d/Memdir/pid/1722)

Fair Trade Resource Network - [http://www.fairtraderesource.org/](http://www.fairtraderesource.org/)


FIT - The Federation of International Trade Association

FLO - [http://www.fairtrade.net/](http://www.fairtrade.net/)


Green People - [http://www.greenpeople.org/](http://www.greenpeople.org/)


IFAT - [http://www.ifat.org](http://www.ifat.org)


InterAction.org - [http://www.interaction.org/](http://www.interaction.org/)


Larry’s Beans - [http://www.larrysbeans.com](http://www.larrysbeans.com)

Lucuma - [http://www.lucuma.com](http://www.lucuma.com)

Lutheran World Relief - [http://www.lwr.org/](http://www.lwr.org/)


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NonprofitCenter Network - NonprofitCenter Network
Novica - http://www.novica.com/
Oke USA - http://www.okeusa.com/
OneWorld U.S. - OneWorld U.S.
Oxfam America - http://www.oxfamamerica.org/
Oxfam International - http://www.oxfam.org/
People Tree - http://www.peopletree.co.uk/
Sweatshop Watch
Taraluna - http://www.taraluna.com/
TechnoServe - TechnoServe
Ten Thousand Villages - http://www.tenthousandvillages.com/
The Evian Group - http://www.eviangroup.org/
TibetCollection - http://www.tibetcollection.com/
TransFair USA - http://www.transfairusa.org/
UNICEF - UNICEF
United Students for Fair Trade - http://www.usft.org/
UN-NGLS - http://www.un-n gls.org/
Women for Women International - http://www.womenforwomen.org/
World of Good - http://www.worldofgood.org/

Case Study to Look at:
Graft Fair Online - http://www.craftsfaironline.com/Inter.html
APPENDIX C

ALPHABETICAL LIST OF FAIR TRADE/CRAFT WEB SITES FOR

COMPETITIVE ANALYSIS
<table>
<thead>
<tr>
<th>Organization Name</th>
<th>Web Url</th>
<th>Criteria/Qualities (On a Scale of 1-5, 1 is the lowest score &amp; 5 is the highest score)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair Trade Web sites</td>
<td>First Imp</td>
<td>Color</td>
</tr>
<tr>
<td>A Better Footprint</td>
<td><a href="http://www.abetterfootprint.org">http://www.abetterfootprint.org</a></td>
<td>2</td>
</tr>
<tr>
<td>A Different Approach</td>
<td><a href="http://www.adifferentapproach.com">http://www.adifferentapproach.com</a></td>
<td>2</td>
</tr>
<tr>
<td>A Greater Gift (SERRV)</td>
<td><a href="http://www.serrv.org/Default.js">http://www.serrv.org/Default.js</a></td>
<td>3</td>
</tr>
<tr>
<td>Ananse Village</td>
<td><a href="http://www.anansevillage.com">http://www.anansevillage.com</a></td>
<td>3</td>
</tr>
<tr>
<td>Bridge for Africa</td>
<td><a href="http://www.bridgeforafrica.org">http://www.bridgeforafrica.org</a></td>
<td>3</td>
</tr>
<tr>
<td>Coop America (Green America)</td>
<td><a href="http://www.coopamerica.org">http://www.coopamerica.org</a></td>
<td>2</td>
</tr>
<tr>
<td>Cooperative Coffee</td>
<td><a href="http://www.coopcoffees.com">http://www.coopcoffees.com</a></td>
<td>5</td>
</tr>
<tr>
<td>Divine Chocolate</td>
<td><a href="http://www.divinechocolate.ch">http://www.divinechocolate.ch</a></td>
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<tr>
<td>EFTA</td>
<td><a href="http://www.european-fair-trade.org">http://www.european-fair-trade.org</a></td>
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<tr>
<td>Equal Exchange</td>
<td><a href="http://www.equalexchange.org">http://www.equalexchange.org</a></td>
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</tr>
<tr>
<td>Fair Trade Federation</td>
<td><a href="http://www.fairtradefederation.org">http://www.fairtradefederation.org</a></td>
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<tr>
<td>Fair Trade Resource Network</td>
<td><a href="http://www.fairtraderesource.org">http://www.fairtraderesource.org</a></td>
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<tr>
<td>Fair Trade Sports</td>
<td><a href="http://www.fairtradesports.org">http://www.fairtradesports.org</a></td>
<td>4</td>
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<tr>
<td>Fair World Gallery</td>
<td><a href="http://www.fairworldgallery.org">http://www.fairworldgallery.org</a></td>
<td>4</td>
</tr>
<tr>
<td>FLO</td>
<td><a href="http://www.fairtrade.net/">http://www.fairtrade.net/</a></td>
<td>5</td>
</tr>
<tr>
<td>Global Crafts</td>
<td><a href="http://www.globalcrafts.org/">http://www.globalcrafts.org/</a></td>
<td>2</td>
</tr>
<tr>
<td>Global Change</td>
<td><a href="http://www.globalchange.org">http://www.globalchange.org</a></td>
<td>4</td>
</tr>
<tr>
<td>Global Gallery</td>
<td><a href="http://www.globalgallery.org">http://www.globalgallery.org</a></td>
<td>3</td>
</tr>
<tr>
<td>Global Girl Friend</td>
<td><a href="http://www.globalgirlfriend.com">http://www.globalgirlfriend.com</a></td>
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<tr>
<td>Global Goods</td>
<td><a href="http://www.globalgoods.org">http://www.globalgoods.org</a></td>
<td>5</td>
</tr>
<tr>
<td>Global Marketplace</td>
<td><a href="http://www.globalmarketplace.org">http://www.globalmarketplace.org</a></td>
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<tr>
<td>Green People</td>
<td><a href="http://www.greenpeople.org">http://www.greenpeople.org</a></td>
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<tr>
<td>HandCrafting Justice</td>
<td><a href="http://www.handcraftingjustice.org">http://www.handcraftingjustice.org</a></td>
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<tr>
<td>iFAT</td>
<td><a href="http://www.ifat.org/">http://www.ifat.org/</a></td>
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<td>Intelligensia Coffee &amp; Tea, Inc.</td>
<td><a href="http://www.intelligensiacoffee.com">http://www.intelligensiacoffee.com</a></td>
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<tr>
<td>Lamy’s Beans</td>
<td><a href="http://www.lamysbeans.com">http://www.lamysbeans.com</a></td>
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</tr>
<tr>
<td>Lucuma</td>
<td><a href="http://lucumalife.com">http://lucumalife.com</a></td>
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<td>Max Havelaar Homepage</td>
<td><a href="http://www.maxhavelaar.ch">http://www.maxhavelaar.ch</a></td>
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<td>Mercado Global</td>
<td><a href="https://mexico.global.org">https://mexico.global.org</a></td>
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<td>Momentum</td>
<td><a href="http://www.ourmomentum.co.uk">http://www.ourmomentum.co.uk</a></td>
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<td>Oke USA</td>
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<td><a href="http://www.organic-fair-trade.com">http://www.organic-fair-trade.com</a></td>
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<tr>
<td>Original Good</td>
<td><a href="http://www.originalgood.com">http://www.originalgood.com</a></td>
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<td>Peace Coffee</td>
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<td><a href="http://www.peopletree.co.uk">http://www.peopletree.co.uk</a></td>
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<td>United Students for Fair Trade</td>
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<tr>
<td>Definitions of Criteria</td>
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</tbody>
</table>

### Women Thrive Worldwide
- [http://www.shopthecause.org/](http://www.shopthecause.org/) (4 3 4 3 4 3 1 3 3 2)

### World of Good
- [http://www.worldofgood.org/](http://www.worldofgood.org/) (5 5 5 4 5 5 4 1 4 2 2)

### Non-Fair Trade Web sites

#### African Crafts
- [http://www.africancrafts.com/](http://www.africancrafts.com/) (3 3 4 4 4 4 3 1 4 4 2)

#### Aid to Artisans
- [http://www.aidtoartisans.org/](http://www.aidtoartisans.org/) (4 3 5 4 4 5 3 1 5 3 2)

#### American Craft Council
- [http://www.craftcouncil.org/](http://www.craftcouncil.org/) (4 4 3 3 2 3 3 1 3 4 2)

#### CULTS International
- [http://www.cuts-international.org/](http://www.cuts-international.org/) (2 2 3 5 3 3 4 2 3 2 2)

#### Earth Rights International
- [http://www.earthrights.org/](http://www.earthrights.org/) (2 3 2 4 3 3 3 1 3 3 2)

#### FITA (The Federation of International Trade Association)
- [http://www.fita.org/](http://www.fita.org/) (3 3 3 5 3 4 3 1 3 2 2)

#### Globe Trade
- [http://www.globetrade.com/](http://www.globetrade.com/) (3 3 4 4 4 3 2 1 3 1 2)

#### Human Rights Watch
- [http://www.hrw.org/](http://www.hrw.org/) (5 5 4 3 3 5 4 5 4 2 2)

#### InterAction.org
- [http://www.interaction.org/](http://www.interaction.org/) (4 3 4 4 3 3 3 1 3 1 2)

#### Mayu
- [http://www.shopmayu.com/](http://www.shopmayu.com/) (4 4 5 5 5 5 3 1 4 3 2)

#### Novica
- [http://www.novica.com/](http://www.novica.com/) (4 4 5 4 5 5 3 1 5 5 2)

#### One World U.S.
- [http://us.oneworld.net/](http://us.oneworld.net/) (3 3 3 5 2 3 4 1 3 2 2)

#### Oxfam America
- [http://www.oxfamamerica.org](http://www.oxfamamerica.org) (5 5 5 5 4 5 4 5 5 2 2)

#### Oxfam International
- [http://www.oxfam.org/](http://www.oxfam.org/) (5 4 5 5 4 5 5 5 5 4 5)

#### Small Business Exporters Association (SBEA)
- [http://www.sbea.org/](http://www.sbea.org/)

#### StatUSA.gov

#### The Evian Group
- [http://www.eviangroup.org/](http://www.eviangroup.org/)

#### UN-NGLS

#### World Bank

### Lending/Grant Web sites

#### Catholic Relief Services
- [http://www.crsfairtrade.org/](http://www.crsfairtrade.org/) (4 3 4 4 3 3 1 4 2 2 3)

#### Center of Concern
- [http://www.coc.org/](http://www.coc.org/) (4 3 4 4 3 3 3 1 4 4 2)

#### Kiva
- [http://www.kiva.org/](http://www.kiva.org/) (4 4 5 5 4 4 3 1 4 2 2)

#### Lutheran World Relief
- [http://www.lwr.org/](http://www.lwr.org/) (5 4 5 5 4 5 3 1 5 4 2)

#### Oikocredit
- [http://www2.oikocredit.org/](http://www2.oikocredit.org/) (3 2 2 4 3 3 3 5 3 1 2)

#### Unites

### Definitions of Criteria:

0 First Impression - What I think about when I first view the interface design, colors, scheme, photos, etc. 0

0 Color - Colors have to relate to the theme of the Web site and make the site appealing. 0

0 Structure - Is the site laid out and organized so that it's easy to locate and maneuver within. Not too many clicks to get to a certain page. 0

0 Content - Does the content match the theme of the Web site. If Fair Trade, do they discuss Fair Trade and artists. How developed and accurate is this. 0

0 Text Format - Is the text organized and concise. I don't want lines and lines of text. 0

0 Effectiveness - What is the impact of the Web site. Does it do what it needs to do. 0

0 Cultural Sensitivity - Do the page developers take into account what the artists think about the content. What is depicted and what is absent. Are the people being viewed portrayed in a good light. 0

0 Language Options - Is there another language option other than English. 0

0 Organization/Flow - Is there an overall feel of good organization and flow of pages/content. 0

0 Interactivity - This includes rollover buttons, photos, videos, Flash programming, etc. How much is available on the site and how creative is it. 0

0 Accessibility - Does the Web site make it easy to enlarge text or have it read out loud for those who are vision impaired.
APPENDIX D

TOP FAIR TRADE/CRAFT SITES FROM COMPETITIVE ANALYSIS
<table>
<thead>
<tr>
<th>Organization Name</th>
<th>Web URL</th>
<th>Criteria/Qualities (On a Scale of 1-5, 1 is the lowest score &amp; 5 is the highest score)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fair Trade Web sites</strong></td>
<td></td>
<td><strong>First Imp Color Struc Content UI Text Fr Effect Cultural Language Organize Inters Accessib Total</strong></td>
</tr>
<tr>
<td>Momentum</td>
<td><a href="http://www.ourmomentum.com/">http://www.ourmomentum.com/</a></td>
<td>5</td>
</tr>
<tr>
<td>Divine Chocolate</td>
<td><a href="http://www.divinechocolateusa.com/">http://www.divinechocolateusa.com/</a></td>
<td>5</td>
</tr>
<tr>
<td>Peace Coffee</td>
<td><a href="http://www.peacecoffee.com/">http://www.peacecoffee.com/</a></td>
<td>5</td>
</tr>
<tr>
<td>Ten Thousand Villas</td>
<td><a href="http://www.tenthousandvillages.com/">http://www.tenthousandvillages.com/</a></td>
<td>3</td>
</tr>
<tr>
<td>Global Exchange</td>
<td><a href="http://www.globalexchange.org/">http://www.globalexchange.org/</a></td>
<td>4</td>
</tr>
<tr>
<td>Original Good</td>
<td><a href="http://www.originalgood.com/">http://www.originalgood.com/</a></td>
<td>5</td>
</tr>
<tr>
<td>Equal Exchange</td>
<td><a href="http://www.equalexchange.coop/">http://www.equalexchange.coop/</a></td>
<td>5</td>
</tr>
<tr>
<td>Larry's Beans</td>
<td><a href="http://www.larrysbeans.com/">http://www.larrysbeans.com/</a></td>
<td>5</td>
</tr>
<tr>
<td>Mercado Global</td>
<td><a href="https://kwajima.global.com/~mercadoglobal">https://kwajima.global.com/~mercadoglobal</a></td>
<td>4</td>
</tr>
<tr>
<td>People Tree</td>
<td><a href="http://www.peopletree.co.uk/">http://www.peopletree.co.uk/</a></td>
<td>4</td>
</tr>
<tr>
<td>Bridge for Africa</td>
<td><a href="http://www.bridgeforafrica.org/catalog/index">http://www.bridgeforafrica.org/catalog/index</a></td>
<td>3</td>
</tr>
<tr>
<td>Cooperative Coffee</td>
<td><a href="http://www.coopcoffees.com">http://www.coopcoffees.com</a></td>
<td>5</td>
</tr>
<tr>
<td>A Greater Gift (IEF)</td>
<td><a href="http://www.serrv.org/Default.aspx">http://www.serrv.org/Default.aspx</a></td>
<td>3</td>
</tr>
<tr>
<td>Ananse Village</td>
<td><a href="http://www.anansevillage.com/">http://www.anansevillage.com/</a></td>
<td>3</td>
</tr>
<tr>
<td>Global Goods</td>
<td><a href="http://www.globalgoodspartners.org/simplify">http://www.globalgoodspartners.org/simplify</a></td>
<td>5</td>
</tr>
<tr>
<td>Global Girl Friend</td>
<td><a href="http://www.globalgirlfriend.com">www.globalgirlfriend.com</a></td>
<td>3</td>
</tr>
<tr>
<td>Original T Bag Designs</td>
<td><a href="http://www.originaltbagdesigns.com/">http://www.originaltbagdesigns.com/</a></td>
<td>4</td>
</tr>
<tr>
<td>PunkuPeru</td>
<td><a href="http://punkupuru.com/home/responsible">http://punkupuru.com/home/responsible</a></td>
<td>3</td>
</tr>
<tr>
<td>TibetCollection</td>
<td><a href="http://www.tibetcollection.com/">http://www.tibetcollection.com/</a></td>
<td>3</td>
</tr>
<tr>
<td>Lucuma</td>
<td><a href="http://www.lucuma.com/">http://www.lucuma.com/</a></td>
<td>3</td>
</tr>
<tr>
<td>Fair World Gallery</td>
<td><a href="http://www.fairworldgallery.com/catalog/index">http://www.fairworldgallery.com/catalog/index</a></td>
<td>4</td>
</tr>
<tr>
<td>Max Havelaar Home Page</td>
<td><a href="http://www.maxhavelaar.ch/en/">http://www.maxhavelaar.ch/en/</a></td>
<td>2</td>
</tr>
<tr>
<td>Global Crafts</td>
<td><a href="http://www.globalcrafts.org/">http://www.globalcrafts.org/</a></td>
<td>2</td>
</tr>
<tr>
<td>HandCrafting Justice</td>
<td><a href="http://www.handcraftingjustice.cedris.org/">http://www.handcraftingjustice.cedris.org/</a></td>
<td>3</td>
</tr>
<tr>
<td>Organic Fair Trade</td>
<td><a href="http://www.organic-fair-trade.com/">http://www.organic-fair-trade.com/</a></td>
<td>3</td>
</tr>
<tr>
<td>Taraluna</td>
<td><a href="http://www.taraluna.com/">http://www.taraluna.com/</a></td>
<td>3</td>
</tr>
<tr>
<td>Fair Trade Sports</td>
<td><a href="http://www.fairtradesports.com/">http://www.fairtradesports.com/</a></td>
<td>4</td>
</tr>
<tr>
<td>A Better Footprint</td>
<td><a href="http://www.abetterfootprint.com/servlet/the">http://www.abetterfootprint.com/servlet/the</a></td>
<td>2</td>
</tr>
<tr>
<td>Global Marketplace</td>
<td><a href="http://www.globalmarketplace.org/">http://www.globalmarketplace.org/</a></td>
<td>2</td>
</tr>
<tr>
<td>Global Gallery</td>
<td><a href="http://www.globalgalleryonline.org/">http://www.globalgalleryonline.org/</a></td>
<td>3</td>
</tr>
<tr>
<td>Green People</td>
<td><a href="http://www.greenpeople.org/">http://www.greenpeople.org/</a></td>
<td>2</td>
</tr>
<tr>
<td>A Different Approach</td>
<td><a href="http://www.adifferentapproach.com">http://www.adifferentapproach.com</a></td>
<td>2</td>
</tr>
<tr>
<td>Oke USA</td>
<td><a href="http://www.okeusa.com/">http://www.okeusa.com/</a></td>
<td></td>
</tr>
<tr>
<td><strong>Fair Trade Retail</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Fair Trade Education/Advocacy</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Women for Women</td>
<td><a href="http://www.womenforwomen.org/">http://www.womenforwomen.org/</a></td>
<td>4</td>
</tr>
<tr>
<td>World of Good</td>
<td><a href="http://www.worldofgood.org/">http://www.worldofgood.org/</a></td>
<td>5</td>
</tr>
<tr>
<td>FLO</td>
<td><a href="http://www.fairtrade.net/">http://www.fairtrade.net/</a></td>
<td>5</td>
</tr>
<tr>
<td>TransFair USA</td>
<td><a href="http://www.transfairusa.org/">http://www.transfairusa.org/</a></td>
<td>5</td>
</tr>
<tr>
<td>Fair Trade Federation</td>
<td><a href="http://www.fairtradefederation.org/hr/ftr/home">http://www.fairtradefederation.org/hr/ftr/home</a></td>
<td>5</td>
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<tr>
<td>IFAT</td>
<td><a href="http://www.ifat.org/">http://www.ifat.org/</a></td>
<td>3</td>
</tr>
<tr>
<td>United Students for Fair Trade</td>
<td><a href="http://www.usft.org/">http://www.usft.org/</a></td>
<td>5</td>
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<tr>
<td>SERRV International</td>
<td><a href="http://www.serrv.org/Default.aspx">http://www.serrv.org/Default.aspx</a></td>
<td>3</td>
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<tr>
<td>Women Thrive Worldwide</td>
<td><a href="http://www.shopthecause.org">http://www.shopthecause.org</a></td>
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<tr>
<td>Coop America</td>
<td><a href="http://www.coopamerica.org/">http://www.coopamerica.org/</a></td>
<td>2</td>
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<tr>
<td>Fair Trade Resource</td>
<td><a href="http://www.fairtraderesource.org/">http://www.fairtraderesource.org/</a></td>
<td>3</td>
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<tr>
<td>NEWS! – Network of European Worldshops</td>
<td><a href="http://www.worldshops.org">http://www.worldshops.org</a></td>
<td>3 2 3 4 3 3 4 1 4 1 2 30</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>---------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>EFTA</td>
<td><a href="http://www.european-fair-trade-association">http://www.european-fair-trade-association</a></td>
<td>2 2 3 4 3 3 3 1 3 3 2 29</td>
</tr>
</tbody>
</table>

### Non-FT/Craft Web sites

<table>
<thead>
<tr>
<th>Oxfam International</th>
<th><a href="http://www.oxfam.org">http://www.oxfam.org</a></th>
<th>5 4 5 5 4 5 5 5 4 5 5 52</th>
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<tbody>
<tr>
<td>Oxfam America</td>
<td><a href="http://www.oxfamamerica.org">http://www.oxfamamerica.org</a></td>
<td>5 5 5 5 4 5 4 5 5 2 2 47</td>
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<tr>
<td>Novica</td>
<td><a href="http://www.novica.com">http://www.novica.com</a></td>
<td>4 4 5 4 5 5 3 1 5 5 2 43</td>
</tr>
<tr>
<td>Human Rights Web</td>
<td><a href="http://www.hrw.org">http://www.hrw.org</a></td>
<td>5 5 4 3 3 5 4 5 4 2 2 42</td>
</tr>
<tr>
<td>Mayu</td>
<td><a href="http://www.shopmayu.com">http://www.shopmayu.com</a></td>
<td>4 4 5 5 5 5 3 1 4 3 2 41</td>
</tr>
<tr>
<td>Aid to Artisans</td>
<td><a href="http://www.aidtoartisans.org/site/PageServ">http://www.aidtoartisans.org/site/PageServ</a></td>
<td>4 3 5 4 4 5 3 1 5 3 2 39</td>
</tr>
<tr>
<td>African Crafts</td>
<td><a href="http://www.africancrafts.com">http://www.africancrafts.com</a></td>
<td>3 3 4 4 4 4 3 1 4 4 2 36</td>
</tr>
<tr>
<td>American Craft Co</td>
<td><a href="http://www.craftcouncil.org">http://www.craftcouncil.org</a></td>
<td>4 4 3 3 2 3 3 1 3 4 2 32</td>
</tr>
<tr>
<td>FITA (The Federation of International Trade Association)</td>
<td><a href="http://www.fita.org">http://www.fita.org</a></td>
<td>3 3 3 5 3 4 3 1 3 2 2 32</td>
</tr>
<tr>
<td>CUTS International</td>
<td><a href="http://www.cutslong.org">http://www.cutslong.org</a></td>
<td>2 2 3 5 3 3 4 2 3 2 2 31</td>
</tr>
<tr>
<td>InterAction.org</td>
<td><a href="http://www.interaction.org">http://www.interaction.org</a></td>
<td>4 3 4 4 3 3 3 1 3 1 2 31</td>
</tr>
<tr>
<td>One World U.S.</td>
<td><a href="http://us.oneworld.net">http://us.oneworld.net</a></td>
<td>3 3 3 5 2 3 4 1 3 2 2 31</td>
</tr>
<tr>
<td>Globe Trade</td>
<td><a href="http://www.globetrade.com">http://www.globetrade.com</a></td>
<td>3 3 4 4 4 3 2 1 3 1 2 30</td>
</tr>
<tr>
<td>Earth Rights Intern</td>
<td><a href="http://www.earthrights.org">http://www.earthrights.org</a></td>
<td>2 3 2 4 3 3 3 1 3 3 2 29</td>
</tr>
<tr>
<td>SBEA – Small Business Exporters Association</td>
<td><a href="http://www.sbea.org">http://www.sbea.org</a></td>
<td></td>
</tr>
<tr>
<td>The Evian Group</td>
<td><a href="http://www.eviangroup.org">http://www.eviangroup.org</a></td>
<td></td>
</tr>
<tr>
<td>UN-NGLS</td>
<td><a href="http://www.un-ngls.org">http://www.un-ngls.org</a></td>
<td></td>
</tr>
</tbody>
</table>

### Lending/Grant Web sites

<table>
<thead>
<tr>
<th>Lutheran World Re</th>
<th><a href="http://www.lwr.org">http://www.lwr.org</a></th>
<th>5 4 5 5 4 5 3 1 5 4 2 43</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kiva</td>
<td><a href="http://www.kiva.org">http://www.kiva.org</a></td>
<td>4 4 5 5 4 4 3 1 4 2 2 38</td>
</tr>
<tr>
<td>Center of Concern</td>
<td><a href="http://www.coc.org">http://www.coc.org</a></td>
<td>4 3 4 4 3 4 3 1 4 4 2 36</td>
</tr>
<tr>
<td>Oikocredit</td>
<td><a href="http://www2.oikocredit.org/faithtrade/en/doc">http://www2.oikocredit.org/faithtrade/en/doc</a></td>
<td>3 2 2 4 3 3 3 5 3 1 2 31</td>
</tr>
<tr>
<td>Catholic Relief Ser</td>
<td><a href="http://www.cnfairtrade.org/fund">http://www.cnfairtrade.org/fund</a></td>
<td>3 3 3 3 3 3 1 4 2 2 30</td>
</tr>
<tr>
<td>Unites</td>
<td><a href="http://www.unites.org/html/resrouce/knowIt">http://www.unites.org/html/resrouce/knowIt</a></td>
<td>2 3 2 4 2 3 3 1 2 1 2 25</td>
</tr>
</tbody>
</table>
APPENDIX E

LISA FOUSEK AND AMANDA ALEXANDER’S PARTNERING CONTRACT
Research Title: Collaboratively Developing a Web site with Artists in Cajamarca, Peru
Investigator: Amanda Alexander, M.A.
Date: July 31, 2009

This contract verifies that the investigator, Amanda Alexander, and her collaborative research partner, Lisa Fousek, a Visual Communications and Design undergraduate student, both agree on the following research processes and responsibilities:

<table>
<thead>
<tr>
<th>Amanda’s Responsibilities</th>
<th>Lisa’s Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>To work collaboratively in the U.S. and Peru to create a Web site (prototype and final versions) based on the self-defined needs of indigenous artists from Cajamarca, Peru</td>
<td>To work collaboratively in the U.S. and Peru to create a Web site (prototype and final versions) based on the self-defined needs of indigenous artists from Cajamarca, Peru</td>
</tr>
<tr>
<td>Devise and implement the “make” sessions outlined in the investigator’s research protocol</td>
<td>Devise and implement the “make” sessions outlined in the investigator’s research protocol</td>
</tr>
<tr>
<td>Relay research information to Lisa (by email or phone) during the 3 months before Lisa arrives in Peru</td>
<td>Implement user and Cajamarcan artist feedback (from surveys) throughout the design and usability of the Web site</td>
</tr>
<tr>
<td>Be culturally sensitive when working with the artists in Peru</td>
<td>Be culturally sensitive when working with the artists in Peru</td>
</tr>
<tr>
<td>Agree on a research schedule and timeline (below) to completion</td>
<td>Agree on a research schedule and timeline (below) to completion</td>
</tr>
<tr>
<td>Journal about experiences, write up dissertation and launch Web site</td>
<td>Journal about experiences and participate in an unstructured interview at the end of the research process</td>
</tr>
</tbody>
</table>

Research Timeline

<table>
<thead>
<tr>
<th>Date</th>
<th>Research Phase(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 8, 2009-December 14, 2009</td>
<td>Fieldwork – Collect data – Conduct “Make” sessions (Lisa will participate in the “make” sessions from December 1, 2009-December 14, 2009)</td>
</tr>
<tr>
<td>January 4, 2010-February 22, 2010</td>
<td>Create Web site prototype</td>
</tr>
<tr>
<td>February 23, 2010-March 9, 2010</td>
<td>User/Consumer Surveys sent out with url (Web site prototype) and receive feedback</td>
</tr>
<tr>
<td>March 10, 2010-March 28, 2010</td>
<td>Send user feedback to Cajamarcan artists for comments/feedback</td>
</tr>
<tr>
<td>March 29, 2010-April 22, 2010</td>
<td>Tweak Web site for a revised version based on user and artists feedback</td>
</tr>
<tr>
<td>April 23, 2010-May 3, 2010</td>
<td>Send revised version of Web site back to artists for another round of comments/feedback</td>
</tr>
<tr>
<td>May 4, 2010-May 25, 2010</td>
<td>Artists take final survey and mail back to the U.S. (to the co-investigator) – Lisa tweaks Web site one last time</td>
</tr>
<tr>
<td>May 26, 2010</td>
<td>Web site complete &amp; all data collected</td>
</tr>
<tr>
<td>June 4, 2010</td>
<td>Last day of Spring quarter classes</td>
</tr>
</tbody>
</table>

I, ______________________, agree on the aforementioned statements and timeline and will work to the best of my ability to fulfill this contract.

Signature ______________________       Date ______________________

I, ______________________, agree on the aforementioned statements and timeline and will work to the best of my ability to fulfill this contract.

Signature ______________________       Date ______________________

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APPENDIX F

SESSION OUTLINES 1-15
<table>
<thead>
<tr>
<th>Session Name: Introduction</th>
<th>Time: 1 hour</th>
<th>Session #: 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introductions:</strong></td>
<td>Myself and Participants</td>
<td></td>
</tr>
<tr>
<td><strong>Research:</strong></td>
<td>Explanation of Research Phases &amp; Plan of Action – Discuss participant sessions, journaling, future contact/emailing and survey.</td>
<td></td>
</tr>
<tr>
<td><strong>Web site:</strong></td>
<td>Discussion of Web site Idea – Show schematic.</td>
<td></td>
</tr>
<tr>
<td><strong>Seeking Consensus:</strong></td>
<td>How do artists envision the process and Web site? Get feedback from artists. Discuss working principles of relationship, communication, participation and inclusion. Discuss capacity-building. Discuss how they will build content through the “make” sessions.</td>
<td></td>
</tr>
<tr>
<td><strong>Identify Participants:</strong></td>
<td>Who would like to participate? Explain benefits of the Web site (i.e. sales, educating customers, co-learning and empowerment). Discuss payment of combi rides to the meeting location. Obtain verbal consent to use photos, voice recordings and video.</td>
<td></td>
</tr>
<tr>
<td><strong>Meeting Location and Times:</strong></td>
<td>Discuss weekly or bi-weekly meeting location (with Internet) and time (would like to have a set time). Design preliminary agenda/schedule.</td>
<td></td>
</tr>
<tr>
<td><strong>List Names, Phone Numbers &amp; Emails</strong></td>
<td>Obtain a list of participant names, numbers and emails.</td>
<td></td>
</tr>
<tr>
<td>Session Name: Web site Analysis</td>
<td>Time: 1 hour</td>
<td>Session #: 2</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting</td>
<td></td>
</tr>
<tr>
<td><strong>Web site Analysis 1:</strong></td>
<td>Discuss and show images/prints of all types of Web site designs and homepages. Discuss what the purpose/theme of each site is. (If possible, have Internet to show them).</td>
<td></td>
</tr>
<tr>
<td><strong>Web site Analysis 2:</strong></td>
<td>Look at and discuss handcraft and Peruvian artist Web sites (various). Look at links and flow of a Web site (pick one or two). Discuss parts of the Web sites and linked pages. Look at sitemap (discuss site(s) architecture). Discuss the strengths/weaknesses and what is good/bad.</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 1 (in groups of 2-3):</strong></td>
<td>Personas: Pick two Web sites and discuss personas of people visiting these Web sites. What are these people looking for and how would they search the Web site? Think about these people, who they are and what they want.</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 2 (individual):</strong></td>
<td>Who is your audience and what do they want (i.e. this can be look/feel or products/prices)? What language(s) do they speak? Where are they from?</td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 1:</strong></td>
<td>What did you learn today? How can this knowledge be used to your benefit?</td>
<td></td>
</tr>
<tr>
<td>Session Name:</td>
<td>Etsy</td>
<td>Time: 1 hour</td>
</tr>
<tr>
<td>--------------</td>
<td>------</td>
<td>--------------</td>
</tr>
<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting</td>
<td></td>
</tr>
<tr>
<td><strong>Etsy:</strong></td>
<td>Look at Etsy Web site (setup, artists, products, information, prices, and shipping costs) and discuss.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Discuss signing up as a group – Colors and Creations.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>If artists want, we will sign up. Then they will need to each pick 1 to 2 products to put on Etsy Web site for a trial run. We need to take pictures and upload them. This will provide them with practice shipping if an order is placed. It will also help them to understand what information they will need to provide.</td>
<td></td>
</tr>
<tr>
<td><strong>Session Name:</strong> History, Tradition and Culture</td>
<td><strong>Time:</strong> 1 hour</td>
<td><strong>Session #:</strong> 4</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td>-----------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>Introduction:</strong> Outline of Meeting – Hand out white boards, supplies, images &amp; Web site pieces.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>History:</strong> Using your white board(s), create a Web site using the pieces and supplies given. This Web site must represent how you would show history (i.e. Peru, Cajamarca, and/or yourself). What does history mean to you? Explain your answer and creation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tradition:</strong> Again, using your white board(s), create a Web site using the pieces given. This time how would you represent tradition (i.e. of Peru, Cajamarca, family, and/or yourself) (maybe this is food, ceremony, color, etc.). What does tradition mean to you? Explain your answer and creation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Culture:</strong> Lastly, create a Web site that represents culture. What does culture mean to you? Explain your answer and creation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 2:</strong> Thinking about your history, traditions and culture, explain how these shape you as a person. Who are you today because of the past, your traditions and culture? How would you use this information to educate others about Peru, Cajamarca and yourself?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Session Name:</strong> Fair Trade</td>
<td><strong>Time:</strong> 1 hour</td>
<td><strong>Session #:</strong> 5</td>
</tr>
<tr>
<td>-----------------------------</td>
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</tr>
</tbody>
</table>

**Introduction:** Outline of Meeting

**Question:** Who has heard of Fair Trade?

**Activity:** On your white board, define Fair Trade.

**Explanation:** List Fair Trade principles/objectives and discuss.

**FT Worldwide:** Give brief history of FT, where it’s at, how it works, certification and labels. Show international FT Web sites.

**FT Peru:** Discuss FT in Peru along with FT organizations located in Lima. Show Peruvian FT Web sites. Why isn’t it in Cajamarca? Discuss.

**Question:** Is FT something they would like to work towards? Do they want to become FT certified and sell their products this way? Discuss.

**Journal Entry 3:** How could Fair Trade benefit you economically, culturally, emotionally, and spiritually?
<table>
<thead>
<tr>
<th><strong>Session Name:</strong> Color</th>
<th><strong>Time:</strong> 1 hour</th>
<th><strong>Session #:</strong> 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting</td>
<td></td>
</tr>
<tr>
<td><strong>Questions:</strong></td>
<td>Answer on your board: 1) How does color make you feel? 2) What does color mean to you? 3) How do you use color?</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 1:</strong></td>
<td>From the swatches, pick out which colors represent Peru, Cajamarca and yourself. Symbolism?</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 2:</strong></td>
<td>What traditional colors are used in your products? Pick 3-5. Explain. Are there any connections to the Incan or Cajamarcan civilizations?</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 3:</strong></td>
<td>Pick 4-5 colors that you would use for your Web site. Pick 3 colors that you do not like. Discuss.</td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 4:</strong></td>
<td>How are you contributing knowledge to create a Web site? How are you learning about Web site development? Tell me one concern you have about the development of this Web site.</td>
<td></td>
</tr>
<tr>
<td><strong>Session Name:</strong> Usability &amp; Design</td>
<td><strong>Time:</strong> 1 hour</td>
<td><strong>Session #:</strong> 7</td>
</tr>
<tr>
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</tr>
<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting – Meet in Computer Lab or have Internet</td>
<td></td>
</tr>
<tr>
<td><strong>Activity:</strong></td>
<td>Randomly assign a Web site (of 3 possible) to groups of two people. Hand out likert scale survey.</td>
<td></td>
</tr>
<tr>
<td><strong>Rank Web site:</strong></td>
<td>Please scan the url (Web site) given to you. Rank this Web site (from 1 to 5, 5 being the best) based on first impression, color pallet, structure/site architecture, content usefulness, text format, effectiveness, cultural sensitivity, language options, organization/flow, interactivity, accessibility.</td>
<td></td>
</tr>
<tr>
<td><strong>Group Discussion:</strong></td>
<td>Each group will then discuss their rankings and why they ranked the specific Web site the way they did.</td>
<td></td>
</tr>
<tr>
<td><strong>Conclusion:</strong></td>
<td>How could the usability and design of each of these Web sites be bettered? Discuss.</td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 5:</strong></td>
<td>How are the group sessions affecting you? Please list three pros and three cons of the group sessions.</td>
<td></td>
</tr>
<tr>
<td>Session Name: Products</td>
<td>Time: 1 hour</td>
<td>Session #: 8</td>
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<tr>
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</tr>
<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting – (Artists need to bring photos of their products to this meeting. Also have images printed for them to use).</td>
<td></td>
</tr>
<tr>
<td><strong>Answer the Following:</strong></td>
<td>Which of your products sell the best? Why?</td>
<td></td>
</tr>
<tr>
<td><strong>Activity:</strong></td>
<td>Using your white board, make a collage of the best sellers. Pick 5-10.</td>
<td></td>
</tr>
<tr>
<td><strong>Discuss:</strong></td>
<td>Show example product pages (online) and discuss content.</td>
<td></td>
</tr>
<tr>
<td><strong>Activity:</strong></td>
<td>Design a Web page with your best products. How would the images be positioned and what information would you provide (i.e. designs, form/shape, etc.)?</td>
<td></td>
</tr>
<tr>
<td><strong>Answer the Following:</strong></td>
<td>How would you show the process of making your products to online customers?</td>
<td></td>
</tr>
<tr>
<td><strong>Activity:</strong></td>
<td>Design a Web page depicting the process of making your products. How would this look (i.e. just images, images with captions, videos, etc.). Discuss.</td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 6:</strong></td>
<td>Explain how you feel about your decision-making ability regarding this process and the group sessions.</td>
<td></td>
</tr>
<tr>
<td><strong>Session Name:</strong> Education and Images</td>
<td><strong>Time:</strong> 1 hour</td>
<td><strong>Session #:</strong> 9</td>
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</tr>
<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting</td>
<td></td>
</tr>
<tr>
<td><strong>Education:</strong></td>
<td>How do you foresee this Web site to be educational? What would you like to include about yourself, your community, culture, traditions, products and country? What don’t you want to share/include about yourself, etc?</td>
<td></td>
</tr>
<tr>
<td><strong>Images:</strong></td>
<td>Choose images and create a Web page demonstrating how you would educate your customers. Represent what you want this page to say to your customers. Discuss.</td>
<td></td>
</tr>
<tr>
<td><strong>Discussion:</strong></td>
<td>Digital cameras, uploading images, and changing information. (Find someone to demonstrate this).</td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 7:</strong></td>
<td>Is this process fun? What do you enjoy most and least so far?</td>
<td></td>
</tr>
<tr>
<td><strong>Session Name:</strong> Community</td>
<td><strong>Time:</strong> 1 hour</td>
<td><strong>Session #:</strong> 10</td>
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<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 1:</strong></td>
<td>What comes to mind when you think about community? Use your white board, and list words that come to mind.</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 2:</strong></td>
<td>Now pick out 2-3 photos that you feel represent your community well. Why did you choose these photos? Explain.</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 3:</strong></td>
<td>Using your white board(s), create a Web site using the photos, other pieces and supplies given. This Web site must represent how you would show community (i.e. Cajamarca, neighbors, peers, and family). What would you want the Web site to say about your community? What does community mean to you? Explain your answer and creation.</td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 8:</strong></td>
<td>Explain how you feel about the social aspect of working in groups and collaborating with the researcher. Do you feel you have decision-making power? Explain.</td>
<td></td>
</tr>
<tr>
<td><strong>Session Name:</strong> Pricing</td>
<td><strong>Time:</strong> 1 hour</td>
<td><strong>Session #:</strong> 11</td>
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<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting</td>
<td></td>
</tr>
<tr>
<td><strong>Question:</strong> Pick one product that you make. Do you know how much you profit when you sell that product?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Example: Price Sold - Cost to Make = Profit</td>
<td></td>
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<tr>
<td>Have everyone use one example product and figure this on their white board.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Activity:</strong> Skimming Fair Trade or other Peruvian craft Web sites, have the artists find a product that is similar to the example product they listed above. Discuss the difference in their price and the price of the item on the Web site. Why is the price on the Web site what it is? What are the factors that make it cost as much as it does? Discuss.</td>
<td></td>
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</tr>
<tr>
<td><strong>Homework:</strong> Think about which products they would like to list on a Web site for sale (best sellers or those they believe would sell best (no more than 10)). For the next meeting bring a list of these items, the price of each item (sales price in Cajamarca), and how much it would sell for on the Internet (make sure to include shipping and tax).</td>
<td></td>
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</tr>
<tr>
<td><strong>Journal Entry 9:</strong> Explain how you believe a Web site will economically affect you and your family. Do you believe this Web site will provide a voice for you to sell your products and educate your customers how you see fit? Explain.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Session Name:</strong> Experiences</td>
<td><strong>Time:</strong> 1 hour</td>
<td><strong>Session #:</strong> 12</td>
</tr>
<tr>
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</tr>
<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting – Use white boards to answer questions.</td>
<td></td>
</tr>
<tr>
<td><strong>Discuss:</strong></td>
<td>List of products and prices from last session. Keep for future.</td>
<td></td>
</tr>
<tr>
<td><strong>Question 1:</strong></td>
<td>Who are you? What shapes you (i.e. race, sex, age, the mine, your environment, and/or your community)?</td>
<td></td>
</tr>
<tr>
<td><strong>Question 2:</strong></td>
<td>Have any of you traveled? If so, where have you traveled to? How did the experience affect you and what did you gain from it?</td>
<td></td>
</tr>
<tr>
<td><strong>Question 3:</strong></td>
<td>How do you perceive the visitors to your workshops, your customers/clients and outside supporters?</td>
<td></td>
</tr>
<tr>
<td><strong>Question 4:</strong></td>
<td>Do you believe your lifeworlds, traveling experiences and visitors have affected you and your product development, businesses, families, communities, ideas, etc.? Explain.</td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 10:</strong></td>
<td>Have you learned anything from this experience? What have you learned?</td>
<td></td>
</tr>
<tr>
<td>Session Name: Web site Maintenance</td>
<td>Time: 1 hour</td>
<td>Session #: 13</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Introduction:</th>
<th>Outline of Meeting</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Discussion:</th>
<th>Using the “session” information, your thoughts and feeling, your answers to questions, and creative ideas, I plan to develop a Web site for you to sell your products and educate customers. If this Web site is created, do you believe you can maintain it? This means uploading new images, taking orders, filling orders, pricing products correctly, keeping up-to-date information, and paying for a url. Discuss.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Question and Answer:</th>
<th>With the artists, we will discuss what needs to be done after the Web site is constructed. Save unanswerable questions for Lisa.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Journal Entry 11:</th>
<th>How has this process made you a more self-determined individual?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Session Name: Final with Lisa</td>
<td>Time: 2 hour</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>Introduction:</strong> Outline of Meeting</td>
<td></td>
</tr>
<tr>
<td><strong>Question:</strong> On your white board, list the parts of a Web site and what goes in to creating one. What makes a good Web site?</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 1:</strong> In groups of 2-3, using your white boards, create your ideal Web site architecture. What is most important?</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 2:</strong> In the same groups, you will use your white boards (using all the pieces and supplies) to compete to create the best homepage based on all the aspects we have learned thus far. What would be on your homepage and how would pages link (based from architecture)? What names would you give to those buttons to link to other pages?</td>
<td></td>
</tr>
<tr>
<td><strong>Journal Entry 12:</strong> TBD</td>
<td></td>
</tr>
<tr>
<td><strong>Session Name:</strong> Final with Lisa</td>
<td><strong>Time:</strong> 2 hours</td>
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<tr>
<td>----------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td><strong>Introduction:</strong></td>
<td>Outline of Meeting</td>
</tr>
<tr>
<td><strong>Activity 1:</strong></td>
<td>In the same groups you had last session, you will use your white boards (using all the pieces and supplies) to compete to create the best “About page” based on all the aspects we have learned thus far.</td>
</tr>
<tr>
<td><strong>Activity 2:</strong></td>
<td>Product/Catalog page – Which products do you want to list? What information will you provide? How will you price items?</td>
</tr>
<tr>
<td><strong>Activity 3:</strong></td>
<td>Artisan page – How do you want to be portrayed? What do you want to show?</td>
</tr>
<tr>
<td><strong>Activity 4:</strong></td>
<td>Processes page – How will you show what you do? How do you create the products? What processes will you show and which ones won’t you show? What is most interesting for your customers?</td>
</tr>
<tr>
<td><strong>Activity 5:</strong></td>
<td>Educational page – What types of educational tidbits might you provide to your customers or people who want to learn something about Peru, Cajamarca, your community, or you? What other pages might you want for your Web site?</td>
</tr>
<tr>
<td><strong>Journal Entry 13:</strong></td>
<td>TBD</td>
</tr>
</tbody>
</table>

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APPENDIX G

PRE-SURVEY FOR ARTISTS
Cajamarcan Artist’s Evaluation of the Collaborative Process Questionnaire (Past Experiences)

Purpose

The purpose of this questionnaire is to evaluate your past experiences with outsiders. While completing the questionnaire, please think about how your past experiences have been beneficial or hindered you in some way.

Demographic Information

1. Age:_________
2. Hometown:________________________________
3. Sex:   Female       Male
4. Occupation:__________________ Second Occupation:__________________
5. Type of craft:_______________________________
6. Number of children: 0   1-2   3-5   6-8   9-12   12+
7. What language(s) do you speak? Spanish   Quechua   English Other:__________________
8. Education (years): 1-3   4-6   7-9   10-12
   Technical/Vocational   University

Instructions

Using the KEY below, please respond to each item by placing a check mark in the box corresponding to your answer of yes, somewhat or no.

Example:

<table>
<thead>
<tr>
<th>Check the box corresponding to your answer.</th>
<th>Yes</th>
<th>Somewhat</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>
I feel there was a sense of unity while collaborating.

**Questionnaire**

<table>
<thead>
<tr>
<th>Check the box corresponding to your answer.</th>
<th>Yes</th>
<th>Somewhat</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I felt that I had contributed my knowledge and experiences towards the project.</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2. I felt a sense of pride over the project.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3. I felt a sense of dignity when working with outsiders.</td>
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</tr>
<tr>
<td>4. I felt I had control over resources, decisions, actions, events and activities that facilitated the project.</td>
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<tr>
<td>5. I felt I had a sense of responsibility.</td>
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<td></td>
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<tr>
<td>6. I felt there was a sense of unity.</td>
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<td></td>
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<tr>
<td>7. I felt I was at ease during the work.</td>
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<tr>
<td>8. I felt tasks were easy to accomplish.</td>
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</tr>
<tr>
<td>9. I felt the processes encouraged me to have productive working relationships.</td>
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</tr>
<tr>
<td>10. I felt communication of information was good.</td>
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<tr>
<td>11. I felt I was engaged in tasks.</td>
<td></td>
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<tr>
<td>12. I felt I was included in all major plans.</td>
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</tr>
<tr>
<td>13. I felt I was able to educate customers about my culture, traditions and products.</td>
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<tr>
<td>14. I felt my identity, culture and traditions were respected.</td>
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<tr>
<td>15. I felt I learned a lot.</td>
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<tr>
<td>16. I felt I was able to share or not share things about myself.</td>
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<tr>
<td>17. I felt I was affected economically (increase income).</td>
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<tr>
<td>18. I felt through the work that customers would better understand Peruvian/Cajamarcan culture.</td>
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<tr>
<td>19. I felt I had a voice to say and represent myself to others in the ways I saw fit.</td>
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<tr>
<td>20. I felt I was able to increase my market base.</td>
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</tbody>
</table>
21. I felt the process connected me more to my traditions and crafts.  

22. I felt the work affected my family, friends and community.  

23. I learned about myself through working with the outsiders.  

24. I learned about other artists through working with outsiders.  

<table>
<thead>
<tr>
<th>Check the box corresponding to your answer.</th>
<th>Yes</th>
<th>Somewhat</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>25. I learned about Fair Trade through working with outsiders.</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>26. I learned about Cajamarca through working with outsiders.</td>
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<tr>
<td>27. I learned more about business concepts such as marketing, operations and finance.</td>
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<tr>
<td>28. My needs were met by working with outsiders.</td>
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<tr>
<td>29. I enjoyed working with outsiders.</td>
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<tr>
<td>30. I enjoyed the experience.</td>
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<td></td>
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<tr>
<td>31. I was happy with the overall outcome of working with outsiders.</td>
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</table>
APPENDIX H

POST-SURVEY FOR ARTISTS
Cajamarcan Artist’s Evaluation of the Collaborative Process Questionnaire

Purpose

The purpose of this questionnaire is to evaluate the collaborative process of creating a Web site. While completing the questionnaire, please think about how your past and current experiences with the research project have been beneficial or hindered you in some way.

Demographic Information

1. Age:_________
2. Hometown:________________________________
3. Sex:  Female    Male
4. Occupation:__________________ Second Occupation:_______________
5. Type of craft:_______________________________
6. Number of children:  0  1-2  3-5  6-8  9-12  12+
7. What language(s) do you speak?  Spanish  Quechua  English  Other:__________________
8. Education (years):  1-3  4-6  7-9  10-12  
   Technical/Vocational  University

Instructions

Using the KEY below, please respond to each item by placing a check mark in the box corresponding to your answer of yes, somewhat or no.

Example:

<table>
<thead>
<tr>
<th>Check the box corresponding to your answer.</th>
<th>Yes</th>
<th>Somewhat</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

329
I feel there was a sense of unity while collaborating. ✓

### Questionnaire

Check the box corresponding to your answer.

<table>
<thead>
<tr>
<th>Yes</th>
<th>Somewhat</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>1</td>
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</tbody>
</table>

1. I feel that I have contributed my knowledge and experiences towards the creation of a Web site.
2. I feel a sense of pride over the Web site.
3. I feel a sense of dignity from working towards the creation of a Web site.
4. I feel I had control over resources, decisions, actions, events and activities that facilitated the creation of the Web site.
5. I feel I had a sense of responsibility.
6. I feel there was a sense of unity while collaborating.
7. I feel I was at ease during the group sessions.
8. I feel tasks were easy to accomplish.
9. I feel the processes encouraged me to have productive working relationships.
10. I feel communication of information was good.
11. I feel I was engaged in tasks.
12. I feel I was included in all major plans.
13. I feel the Web site will educate customers about my culture, traditions and products.
14. I feel my identity, culture and traditions are respected on the Web site.
15. I feel I learned a lot through this process.
16. I feel I was able to share or not share things about myself.
17. I feel this Web site will affect me economically (increase income).
18. I feel this Web site will help people understand Peruvian/Cajamarcan culture.
19. I feel this Web site gives me a voice to say and represent myself to others in the ways I see fit.
20. I feel the Web site is a good tool to increase my market base.
21. I feel the process connected me more to my traditions and crafts.  

22. I feel the Web site will affect my family, friends and community.  

23. I learned about myself through the collaborative process.  

24. I learned about other artists through the collaborative process.  

<table>
<thead>
<tr>
<th>Check the box corresponding to your answer.</th>
<th>Yes</th>
<th>Somewhat</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

25. I learned about Fair Trade through the collaborative process.  

26. I learned about Cajamarca through the collaborative process.  

27. I learned more about business concepts such as marketing, operations and finance.  

28. My needs were met through the collaborative process.  

29. My needs were met through the Web site.  

30. I enjoyed participating in the group sessions.  

31. I enjoyed the collaborative experience.  

32. I am happy with the overall outcome of the Web site.
APPENDIX I

INTERVIEW QUESTIONS FOR ARTISTS
Interview Questions with Artists – Tuesday, November 10 & Wednesday, November 11

1. Que sesión te ha impactado mas? En que sesión te sientes mas involucrado? Por que? Dime sobre tu experiencia.

2. Estas mas cómodo con los otros artesanos que han escuchado tu voz y tus opiniones?

3. Tienes mas orgullo en tu afiliación con la tienda y con los otros artesanos en comparición de antes de las sesiones?

4. Que preocupación tienes sobre el trabajo con los otros artesanos para el desarrollo de la pagina y la continuación o el mantenimiento de la pagina cuando Amanda no esta?

5. Tienes un entendimiento claro de tus responsabilidades y las responsabilidades de los otros artesanos? Que vas a hacer o no hacer?

6. Que valoras mas de las sesiones y cual es la cosa mas informativa que aprendiste?

7. Cual fue tu contribución o idea mas valiosa en las sesiones?

8. Tienes algunos lamentos e inquietudes con respecto a las sesiones? Dame dos ejemplos de algo harías de otra forma.

9. Cual es la cosa mas importante que aprendiste de las sesiones?

10. Que surgencias tienes para mi si hago algo similar en el futuro?
APPENDIX J

ARTISTS’ WORDLE IMAGES
Coqui
APPENDIX K

JOURNAL PROMPTS FOR ARTISTS
Journal Question 1:
Have you learned anything from this experience? What have you learned?
¿Usted ha aprendido algo de esta experiencia? ¿Qué ha aprendido?

Journal Question 2:
What did you learn today? How can this knowledge be used to your benefit?
¿Qué usted aprendió hoy? ¿Cómo usted puede usar este conocimiento en beneficio a Ud.?

Journal Question 3:
How are you contributing knowledge to create a Web site? How are you learning about Web site development? Tell me one concern you have about the development of this Web site.
¿Cómo esta contribuyendo al conocimiento para crear un portal de Web? ¿Qué esta aprendiendo sobre la creación de un portal de Web? Que preocupación tiene sobre el desarrollo de este portal de Web.

Journal Question 4:
How could Fair Trade benefit you economically, culturally, emotionally, and spiritually?
¿Cómo puede el comercio justo beneficiarle?

Journal Question 5:
Thinking about your history, traditions, and culture, explain how these shape you as a person? Who are you today because of the past, your traditions and culture? How would you use this information to educate others about Peru, Cajamarca and yourself?
¿Explíqueme como su pasado, tradiciones y cultura le han definido como una persona ahora en día? ¿Cómo usaría esta información para educar a otras personas en Perú y usted mismo?

Journal Question 6:
How are the group sessions affecting you? Please list three pros and three cons of the group sessions.
¿Cómo le han afectado las sesiones del grupo? ¿Por favor escribame tres cosas buenas y tres cosas malas de las sesiones del grupo?

Journal Question 7:
Explain how you feel about your decision-making ability regarding this process and the group sessions.
Explique como se siente sobre su habilidad para hacer decisiones con respecto al proceso de colaboración y las sesiones del grupo.
Journal Question 8:
Explain how you believe a Web site will economically affect you and your family. Do you believe this Web site will provide a voice for you to sell your products and educate your customers how you see fit? Explain.
¿Explique como usted cree que el portal de Web afectará a usted y su familia económicamente? ¿Usted cree que este portal de Web proporcionará una voz para vender sus productos y educar sus clientes como usted quiere? Explique.

Journal Question 9:
Is this process fun? What do you enjoy most and least so far?
¿El proceso es divertido? ¿Que parte le agrado y le desagrado?

Journal Question 10:
How has this process made you a more self-determined individual?
¿Explique cómo el proceso le ha hecho más autodeterminado/a?

Journal Question 11:
Explain how you feel about working in groups and collaborating with the researcher. Have you enjoyed the collaborative process? Explain.
¿Explique como se siente trabajando en grupos y colaborando con una investigadora? ¿Usted ha disfrutado el proceso colaborativo? Explique.

Journal Question 12:
How has this process been different from your past experiences working with other groups or outsiders? What are your expectations for the next six months, and how will you continue to participate in the project?
¿Qué diferencia ha notado con este proceso en comparación a trabajando con extranjeros u otras personas en previas ocasiones? ¿Qué son sus expectaciones para los próximos seis meses y como Ud. continuara participar en el proyecto?
APPENDIX L

VARIOUS SESSION HANDBOOKS AND SIGN-UP SHEETS
Session 1: Sign-up sheet for participating artists

<table>
<thead>
<tr>
<th>Nombres y Apellidos</th>
<th>Domicilio</th>
<th>Telefonos</th>
<th>Correo Electronico (Email)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
**Session 1: Peruvian Email Collection Sheet** (this sheet was handed out to artists so they could collect names/email addresses for the Peruvian user survey)

Para recibir la pagina de Web de la tienda artesanal Colores y Creaciones, usted escriba sus datos personales en la parte de abajo.

<table>
<thead>
<tr>
<th>Nombres y Apellidos</th>
<th>Correo Electrónico (Email)</th>
</tr>
</thead>
<tbody>
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<td></td>
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</tr>
</tbody>
</table>

349
**Session 1: Product Information** (this sheet was handout so artists would know what information should accompany their product images)

**Foto (1, 2, 3…..):**

<table>
<thead>
<tr>
<th>Código</th>
<th>Nombre del Producto</th>
<th>Colores</th>
<th>Tamaño</th>
<th>Peso</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**Fabricante**

<table>
<thead>
<tr>
<th>Lugar de Origen</th>
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</table>

**Descripción**

<p>| |</p>
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</table>

**Precio del Taller**

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</table>

**Porcentaje para la tienda**

<table>
<thead>
<tr>
<th>Impuestos</th>
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</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Flete**

<table>
<thead>
<tr>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>
Session 6: Fair Trade Organizations in Lima

GRESP – Av. Cesar Vallejo 335, Lince, Lima 14 – Phone: 511-2216070

La Red – Kantu la casa del Comercio Justo, Av. Grau 323, Barranco - Phone: 511-2528647

Manos Amigas – Av. Del Ejercito 1067 Sta. Cruz, Lima 18 – Phone: 511-4411800

Minka – 115 Calle Barcelona, Lince, Lima – Phone: 511-4427740

Intercraft, CIAP – Jr. Inca Garcilazo de la Vega #496, Urb. Ingenieria, SMP, Lima 31 – Phone: 511-4830763

Bridge of Hope, Red Manos Uniendo – Jr. Jose Maria Plaza 155, Jesus Maria, Lima 11 – Phone: 511-3330152

Allpa – Av. San Felipe 275, Lima 11 – Phone: 511-4635631


Vinka Peru – Grupo Residencial 19, Manzana P, Lote 17, Villa El Salvador – Phone: 511-2873328

Raymisa – Jr. Cmdte. Juan Moore 199, Miraflores, Lima 18 – Phone: 511-4300901
Session 6: Fair Trade Organization Handout for Artists
Comercio Justo

Europa:

Estados Unidos:
Fair Trade Federation - http://www.ifat-la.org/

Lima:
Manos Amigas - http://www.manosamigas.org/
Allpa - http://www.allpaperu.com/
Intercrafts - http://intercrafts.ciap.org/?lang=es
Bridge of Hope - http://www.fairtradeperu.com/purpose.html
APTEC Peru - http://www.aptecperu.com/
Vinka Peru - http://www.vinkaperu.com/cont/
Raymisa - http://www.raymisa.com/grupointi/
Wayra - http://www.wayrapera.com/
Killinchu - http://www.killinchu.com/
Session 9: Product and Process Information

Product/Gallery Pages:

http://www.ceramicaschulucanas.com/index.htm
http://www.tenthousandvillages.com/home.php
http://www.serrv.org/default.aspx

Process/Video Pages:

http://www.ceramicaschulucanas.com/index.htm
http://www.divinechocolate.com/about/films.aspx
http://www.fairtrade.org.uk/resources/films/default.aspx
**Biography sign-up sheet**

Horario de Biografías – Viernes, el 6 de Noviembre, 2009

<table>
<thead>
<tr>
<th>Time</th>
<th>3:00-3:30pm</th>
<th>3:30-4:00pm</th>
<th>4:00-4:30pm</th>
<th>4:30-5:00pm</th>
<th>5:00-5:30pm</th>
<th>5:30-6:00pm</th>
<th>6:00-6:30pm</th>
</tr>
</thead>
</table>

Por favor, escribes el nombre de tu taller a lado de tu nombre:

- Teofilo & Antonio – Pacha Ninac
- Fernando & Ybeycy – Maderines
- William –
- Marino –
- Coqui & Andrea – llul
- Nery & Juana –
- Gaspar - La Collpa
**Reminder sheet**

**Una lista de lo que falta todavía:**

Los productos/fotos y la información de cada producto  
Curriculum de cada artesano – los principales  
El cuento/historia/información de cada taller – un párrafo  
Los nombres de los talleres – ya tengo algunos  
La hoja de los nombres, apellidos y correos electrónicos (email)

**Cambios del horario:**

Diciembre:

- Viernes, el 4 de Diciembre – viene el hombre del gobierno  
  4:30-7:00pm

- Lunes, el 7 de Diciembre  
  4:30-7:00pm

- Viernes, el 11 de Diciembre  
  4:30-7:00pm

**Las entrevistas:**

Tu entrevista será _____________ el ________ de Noviembre a las ____________ en Cámara de Comercio, el segundo piso.

**No lo olvides!!**
**Interview sign-up sheet**

**Horario de las Entrevistas – El Martes y Miercoles, El 10 y 11 de Noviembre, 2009**

El Martes, el 10 de Noviembre

<table>
<thead>
<tr>
<th>Time</th>
<th>3:00-3:45pm</th>
<th>3:45-4:30pm</th>
<th>4:30-5:15pm</th>
<th>5:15-6:00pm</th>
<th>6:00-6:45pm</th>
</tr>
</thead>
</table>

El Miercoles, el 11 de Noviembre

<table>
<thead>
<tr>
<th>Time</th>
<th>4:00-4:45pm</th>
<th>4:45-5:30pm</th>
<th>5:30-6:15pm</th>
<th>6:15-7:00pm</th>
</tr>
</thead>
</table>
APPENDIX M

WEB USER SURVEY
U.S.-Based Fair Trade Advocates and Art Educator’s Evaluation of the Colors and Creations Web site Questionnaire

Purpose

The purpose of this questionnaire is to evaluate the Colors and Creations Web site created with Cajamarcan artists in Peru. While completing the questionnaire, please think about how the Web site may be enhanced and bettered in design and usability and whether or not the Web site is simple enough to easily understand its purpose.

Demographic Information

1. Age:__________

2. Hometown:________________________________

3. Sex: Female Male

4. Occupation:__________________ Second Occupation:_______________

5. Income Level ($): 0-20,000 20,001-40,000 40,001-60,000 60,001+

6. Are you a: Fair Trade Advocate Art Educator Both Other:_______________

7. What language(s) do you speak? English Spanish Both Other:_______________

8. How many days do you travel in one year: 0 1-3 4-7 8-14 15-21 21+

9. Highest Academic Attainment (Please fill in circle)

○ GED
○ High School Diploma
○ Associate Degree
○ Bachelor’s
○ Master’s
○ PhD
○ Other:_____________________________
10. Do you use the Internet to look for information about other countries and/or Fair Trade (circle one):  Yes  No
   If no, skip the next three questions and go on to the body of the questionnaire.

11. Which do you look for (circle one or both):
   Country information  Fair Trade information

12. Number of times per week you scan Web sites for country-based and/or Fair Trade information:
   ________________________________________________________________

13. Number of Web sites you scan when looking: _______________________

Instructions

Starting by visiting the Web site www.colorsandcreations.com and using the KEY below, please respond to each item by placing a check mark in the box corresponding to your level of satisfaction and your answer of yes, somewhat or no. Your answers are based on the Web site url listed above.

Example 1:

Example 2:

<table>
<thead>
<tr>
<th>Check the box corresponding to your answer.</th>
<th>Yes</th>
<th>Somewhat</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Would you purchase these products?</td>
<td>☑</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Questionnaire

<table>
<thead>
<tr>
<th>Check the box corresponding to your answer.</th>
<th>Strongly Satisfied</th>
<th>Satisfied</th>
<th>Neutral</th>
<th>Dissatisfied</th>
<th>Strongly Dissatisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>My satisfaction with…..</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>1. the first impressions of the Web site.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2. the color pallet
3. the structure.
4. the content.
5. the text/font type.
6. the language options.
7. the organization and site architecture.
8. the level of interactivity (i.e. scroll-over buttons, videos, Flash, etc.)
9. the level of accessibility.
10. the level of education about Peru.
11. the level of education about Cajamarca.
12. the level of education about the artists
13. the level of education about traditions & culture.
14. the level of education about artist’s products.
15. the level of education about other topics related to Peru (i.e. history, environment, travel, climate, food, etc.)
16. the level of education about Fair Trade and its objectives.
17. the level of education about being socially responsible.
18. the amount of products.
19. the types of products being offered.
20. the quality of products.
21. the prices for the products.
22. the colors of the products.
23. the shapes or forms of the products.
24. the designs on the products.
25. the overall satisfaction of this Web site.

<table>
<thead>
<tr>
<th>Check the box corresponding to your answer.</th>
<th>Yes</th>
<th>Somewhat</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>26. Would you purchase these products?</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>27. Is the Web site effective?</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Question</td>
<td>Answer 1</td>
<td>Answer 2</td>
<td>Answer 3</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
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</tr>
<tr>
<td>28. Is the Web site culturally sensitive?</td>
<td></td>
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</tr>
<tr>
<td>29. Will you visit the Web site again?</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**Contact information**

30. Would you be willing to be contacted for further discussion about this Web site?
If so, please list your name, telephone and/or email
Name:_________________________________________________________
Telephone:_____________________________________________________
Email:_________________________________________________________
APPENDIX N

WEB SITE MANUAL FOR ARTISTS
Welcome

This manual contains instructions on how to upload new product images and information for the Products pages of the eCommerce site for Colores & Creaciones. The site utilizes a CMS that allows for easy upload and organization of products.
Login to CMS

http://66.187.103.112/~cajamarca/admin

Username: admin
Password: admin123
When you log on, you will be directed to the Dashboard. Here you can see data on sales and order information.
Find the Catalog option on the top navigation bar. On the drop-down menu select Manage Products.
All the correct uploaded products are displayed. From this menu you can change or update information for each product listed. To do this, either click the Edit link at the end of the row of the product you wish to edit, or simply click anywhere on the product row. In order to add a new product, click the Add Product button at the top right.
On the New Product page, you will be asked to Create Product Settings. The current default settings will be used for every product, so leave these settings as they are and click Continue.
On this page you will enter the product information on each line that shows a red asterisk (*), including the Name, Description, Short Description, SKU, Weight, Status, and Visibility. Sample information is provided below. Click Save and Continue Edit at the top right of the page.

Name: Muñecos Movibles
Description: Son muñecos movibles que mueven la cabeza, brazos y se sientan. Hecho a mano en Huacariz, Cajamarca, Peru sin clavos y libre de plomo.
Short Description: Muñecos Movibles
SKU: 0013
Weight: 200
Status: Enabled
Visibility: Catalog, Search
Product Information > Prices

Select Prices from the left-hand navigation bar. On this page enter information in the two rows that contain a red asterisk (*). Enter the price of the product in the Price field. From the Tax Class drop-down menu, select None. Click Save and Continue Edit at the top right of the page.
Select Images from the left-hand navigation bar. Here you can browse and upload the product image. Click Browse Files and find the product image from the files on your computer. If there are multiple images for the product, such as a back view or a detail image, browse and select those at this time. Click Upload Files when you have browsed and selected all of your images.
Now enter the label information for each image uploaded. Select the three dots under the headings Base Image, Small Image, Thumbnail. If there is only one image uploaded, select all three dots for that one image. If more than one image is uploaded, then select the appropriate dot for each of the uploaded images. Each dot can only be selected once. Click Save and Continue Edit at the top right of the page.
Select Inventory from the left-hand navigation bar. In the Qty* field enter 1. In the Stock Availability field select In Stock from the dropdown menu. Click Save and Continue Edit at the top right of the page.
Select Categories from the left-hand navigation bar. Check Productos, one of the 4 subcategories of Textiles, Cerámica, Joyería, or Juguetes, and then the next subcategory that the product falls under. Click Save and Continue Edit at the top right of the page.
If there are related products you would like to suggest to the customer while they view this product, select Related Products from the left-hand navigation bar. Then check all the products that are closely related to the product for which you are currently entering information. Click Save at the top right of the page if you have finished entering all the information. If you need to adjust previously entered information, click Save and Continue Edit and use the left-hand navigation bar to find the information and make adjustments.
Manage Products

When you have finished entering all new products or updated existing ones, click Logout at the right of the top navigation bar.

Check the frontend of the website to make sure your products appear in the product pages. You may need to refresh the browser.

Congratulations! You have successfully uploaded products onto your website.
Colores & Creaciones Website Maintenance Manual
Created 2010 for use with the Magento CMS
APPENDIX O

INTERVIEW QUESTIONS FOR LISA
1. How do you feel about the collaborative experience working with a doctoral student?

2. How do you feel about your experience traveling to Cajamarca and meeting the artists?

3. What are your thoughts on Web user feedback and artists feedback about the prototype?

4. What are your thoughts about the final Web site and experience collaborating with many people to create it?

5. Was there anything that surprised you?

6. Overall, final comments about the project.
APPENDIX P

PLAN OF ACTION
Meta: Que estamos tratando lograr?
Respuesta: Incrementar el potencial del mercado y las ganancias por colaborar a desarrollar una pagina de Web para la tienda Colores y Creaciones y los artesanos de la tienda.

<table>
<thead>
<tr>
<th>Objectivo Que</th>
<th>Faenas Como</th>
<th>Personas Quien</th>
<th>Empezar Cuando</th>
<th>Terminar</th>
<th>Lugar Donde</th>
<th>Recursos</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Comprar un Laptop y Internet para la tienda</td>
<td>a. Ahorrar dinero b. Comparar laptop y Internet c. Sacar pedidos y chequear los correos en la tienda</td>
<td>Los socios</td>
<td>12/12/09</td>
<td>31/05/10</td>
<td>Tienda</td>
<td>S/.2,500 + los costos para el Internet (con Webcam)</td>
</tr>
<tr>
<td>2. Continuar las reuniones.</td>
<td>a. Escoger una persona como el lider b. Planear las reuniones con los artesanos c. Hacer un calendario con las fechas</td>
<td>Todos los artesanos</td>
<td>12/12/09</td>
<td>Siempre</td>
<td>Camara de Comercio</td>
<td></td>
</tr>
<tr>
<td>3. Continuar la comunicacion con Amanda.</td>
<td>a. Siempre chequear los correos electronicos b. Dar sugerencias sobre el prototipo de la pagina c. Hacer el post-cuestionario d. Comunicacion!</td>
<td>Todos los artesanos</td>
<td>12/12/09</td>
<td>04/06/10</td>
<td>Cabinas de Internet, Casas o Tienda</td>
<td></td>
</tr>
<tr>
<td>Objectivo Que</td>
<td>Faenas Como</td>
<td>Personas Quien</td>
<td>Empezar Cuando</td>
<td>Terminar Cuando</td>
<td>Lugar Donde</td>
<td>Recursos</td>
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</tr>
<tr>
<td>4. Post-Cuestionarios.</td>
<td>a. Llenarlos antes del primero del Mayo. b. Marino te contactara para llenarlo c. Marino los copiara y los mandara a EEUU</td>
<td>Todos los artesanos</td>
<td>12/04/10</td>
<td>16/04/10</td>
<td>Mandarlos a EEUU antes del 19/04/10</td>
<td>S./100 para mandarlos los mas rapido a EEUU y hacer las copias antes de mandarlos</td>
</tr>
<tr>
<td>5. Web Master.</td>
<td>a. Escoger una persona como el Web Master</td>
<td>Los socios</td>
<td>12/12/09</td>
<td>Siempre</td>
<td>Tienda</td>
<td></td>
</tr>
<tr>
<td>6. Seguir la conversacion con las organizaciones de comercio justo</td>
<td>a. Escoger una persona para hablar con las organizaciones b. Trabajar con ellos para entender el procesos y conocer la experiencia c. Trabajar hacia el certificado para la tienda</td>
<td></td>
<td>12/12/09</td>
<td>Siempre</td>
<td>Tienda</td>
<td></td>
</tr>
</tbody>
</table>

12/04/10  
12/12/09  
12/12/09  
16/04/10

Siempre

Siempre

EEUU

Tienda

Tienda

S./100
APPENDIX Q

LIST OF COUNTRIES WHERE ARTISTS ARE NOT ABLE TO ACCEPT PAYMENTS THROUGH PAYPAL
<table>
<thead>
<tr>
<th>Countries Not Able to Use PayPal to Accept Payments for Business Transactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albania</td>
</tr>
<tr>
<td>Algeria</td>
</tr>
<tr>
<td>Andorra</td>
</tr>
<tr>
<td>Angola</td>
</tr>
<tr>
<td>Anguilla</td>
</tr>
<tr>
<td>Antigua and Barbuda</td>
</tr>
<tr>
<td>Armenia</td>
</tr>
<tr>
<td>Aruba</td>
</tr>
<tr>
<td>Azerbaijan Republic</td>
</tr>
<tr>
<td>Bahamas</td>
</tr>
<tr>
<td>Bahrain</td>
</tr>
<tr>
<td>Barbados</td>
</tr>
<tr>
<td>Belize</td>
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<tr>
<td>Benin</td>
</tr>
<tr>
<td>Bermuda</td>
</tr>
<tr>
<td>Bhutan</td>
</tr>
<tr>
<td>Bolivia</td>
</tr>
<tr>
<td>Bosnia &amp; Herzegovina</td>
</tr>
<tr>
<td>Countries Not Able to Use PayPal to Accept Payments for Business Transactions</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
</tr>
<tr>
<td>Botswana</td>
</tr>
<tr>
<td>British Virgin Islands</td>
</tr>
<tr>
<td>Brunei</td>
</tr>
<tr>
<td>Burkina Faso</td>
</tr>
<tr>
<td>Burundi</td>
</tr>
<tr>
<td>Cambodia</td>
</tr>
<tr>
<td>Cape Verde</td>
</tr>
<tr>
<td>Cayman Islands</td>
</tr>
<tr>
<td>Chad</td>
</tr>
<tr>
<td>Colombia</td>
</tr>
<tr>
<td>Comoros</td>
</tr>
<tr>
<td>Cook Islands</td>
</tr>
<tr>
<td>Croatia</td>
</tr>
<tr>
<td>Democratic Republic of the Congo</td>
</tr>
<tr>
<td>Djibouti</td>
</tr>
<tr>
<td>Dominica</td>
</tr>
<tr>
<td>El Salvador</td>
</tr>
</tbody>
</table>
### Countries Not Able to Use PayPal to Accept Payments for Business Transactions

<table>
<thead>
<tr>
<th>Country</th>
<th>Country</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eritrea</td>
<td>Nicaragua</td>
<td>Ukraine</td>
</tr>
<tr>
<td>Ethiopia</td>
<td>Niger</td>
<td>Vanuatu</td>
</tr>
<tr>
<td>Falkland Islands</td>
<td>Niue</td>
<td>Vatican City State</td>
</tr>
<tr>
<td>Faroe Islands</td>
<td>Norfolk Island</td>
<td>Wallis and Futuna Islands</td>
</tr>
<tr>
<td>Federated States of Micronesia</td>
<td>Oman</td>
<td>Yemen</td>
</tr>
<tr>
<td>Mauritius</td>
<td>Palau</td>
<td>Zambia</td>
</tr>
</tbody>
</table>
APPENDIX R

INSTITUCIONAL REVIEW BOARD APPLICATION FOR

SUMMER 2008 FEASIBILITY STUDY
INITIAL REVIEW OF HUMAN SUBJECTS RESEARCH
The Ohio State University Institutional Review Boards

Office of Responsible Research Practices (ORRP)
300 Research Foundation Building, 1960 Kenny Road, Columbus, OH 43210
Phone: (614) 688-8457        Fax: (614) 688-0366        www.orrp.osu.edu

<table>
<thead>
<tr>
<th>OFFICE USE</th>
<th>DATE RECEIVED:</th>
<th>DATE VERIFIED COMPLETE:</th>
<th>OSU PROTOCOL NUMBER:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. PROJECT TITLE
The Impact of Fair Trade on Indigenous Artists in Cajamarca, Peru and Oaxaca, Mexico

2. INSTITUTIONAL REVIEW BOARD
Select the Board to review this research:
- Behavioral and Social Sciences
- Biomedical Sciences
- Cancer

Final Board assignment is determined by ORRP.

3. PRINCIPAL INVESTIGATOR (or Advisor) - see Qualifications for service as a PI
Name (Last, First, MI): Sanders, James H. III
Degree(s): PhD in Education, MFA in Fine Arts, BFA in Art
University Academic Title: Assistant Professor
College (TIU): College of the Arts
Department Name (TIU): Department of Art Education
Department # (TIU): 02250
Campus Mailing Address: 351 Hopkins Hall
                      128 N. Oval Mall
E-mail: Sanders-iii.1@osu.edu
Phone: 614-292-0266
Fax: 614-688-4483
OSU ID Number (8 digits): 03129079
Emergency phone: 614-499-0757

4. CO-INVESTIGATOR(S)
Are there any OSU Co-Investigators on this protocol? Yes → Complete Appendix A1
Original signatures of Co-Investigator(s) are required. No

5. OTHER KEY PERSONNEL
Are there any OSU key personnel on this protocol? Yes → Complete Appendix A2
No

Key personnel are defined as individuals who participate in the design, conduct, or reporting of human subjects research. At a minimum, include individuals who recruit or consent participants or who collect study data.

6. ADDITIONAL CONTACT
N/A
If further information about this application is needed, specify the contact person if other than the PI (e.g., study or regulatory coordinator, research assistant, etc.).
Name (Last, First, MI):
Phone:
E-mail:
Fax:
7. EDUCATION
Have all OSU investigators and key personnel completed the required web-based course (CITI) in the protection of human research subjects?

Yes   No

Educational requirements (initial and continuing) must be satisfied prior to submitting the application for IRB review. See http://orrp.osu.edu/irb/training/citi.cfm or contact ORRP for more information.

8. CONFLICT OF INTEREST
Does any OSU investigator (including principal or co-investigator), key personnel, or their immediate family members have a significant financial interest (e.g., speaking and consultation fees, travel expenses, proprietary interest in the tested product, stock ownership or other equity or membership in the sponsor over $10,000 per year or representing greater than 5% ownership in the sponsor) with the entity supporting the research or any company that may benefit from the research?

Each OSU investigator must have a current COI disclosure form filed before IRB review. See http://orc.osu.edu/coi/index.cfm for more information.

Yes   No

9. EXPEDITED REVIEW
Are you requesting Expedited Review?

Yes  No

Complete Appendix B

10. FUNDING
Is the research funded or has funding been requested?

Yes  No

If Yes  Specify sponsor _____Dept. of Art Education & the College of the Arts_______ and provide OSU RF project number __No OSU RF project number because this research is internally funded__________

If the research is federally funded and involves a subcontract to or from another entity, an IRB Authorization Agreement may be required. Contact ORRP for more information.

11. OTHER INSTITUTIONAL APPROVALS
Check all that apply and provide applicable documentation.

IRB review cannot be conducted* until other required approvals or exemptions are submitted.

None

General Clinical Research Center Advisory Committee (GAC) – for research conducted in the General Clinical Research Center (GCRC) or with any services provided by the GCRC. Contact 293-8750 or see www.gcrc.osu.edu.

Institutional Biosafety Committee (IBC) – for research involving biohazards (recombinant DNA, infectious agents, select agents, toxins), gene transfer, or xenotransplantation. Contact 688-8457 or see http://orrp.osu.edu/ibc/.

James Cancer Center Clinical Scientific Review Committee (CSRC) – for cancer-related research. Contact 293-4976 or see www.osuccc.osu.edu/cscc.

Maternal-Fetal Committee – for research involving pregnant women and fetuses. Contact 293-8736.

Radiation Safety Committee – for research involving radioactive material or use of ionizing radiation for research purposes (e.g., non-clinical care, including X-rays, PET scans, DEXA scans, and CT scans). Contact 292-1284 or see www.ehs.ohio-state.edu.

*IRB and GAC review may be performed concurrently; GAC approval must be provided to the IRB before you begin the research.

12. LOCATION OF THE RESEARCH
a. List the specific site(s) at which the OSU research will be conducted (include both domestic and international locations).

<table>
<thead>
<tr>
<th>Location Name (or description)</th>
<th>Street Address</th>
<th>City, State or Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cajamarca &amp; surrounding area</td>
<td>multiple locations tbd</td>
<td>Peru</td>
</tr>
<tr>
<td>Oaxaca &amp; surrounding area</td>
<td>multiple locations tbd</td>
<td>Mexico</td>
</tr>
</tbody>
</table>

b. Yes

No

c. Are all the sites named above on the OSU list of approved research performance sites? See [http://orrp.osu.edu/irb/osupolicies/researchsites.cfm](http://orrp.osu.edu/irb/osupolicies/researchsites.cfm) or contact ORRP for more information.

If No → List the activities/procedures that will be performed at each location and who will be involved in each.

<table>
<thead>
<tr>
<th>Location Name</th>
<th>Activity/Procedure Performed</th>
<th>Personnel (performing the activity/procedure)</th>
<th>Profession/Job Title</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cajamarca</td>
<td>Ethnographic data collection</td>
<td>Co-investigator</td>
<td>Graduate Student</td>
<td>OSU</td>
</tr>
<tr>
<td>Oaxaca</td>
<td>Ethnographic data collection</td>
<td>Co-investigator</td>
<td>Graduate Student</td>
<td>OSU</td>
</tr>
</tbody>
</table>

Research to be conducted at locations other than approved performance sites or involving non-OSU personnel may require a letter of support and/or another IRB’s approval. Contact ORRP for more information.

13. SUMMARY OF THE RESEARCH

Summarize the proposed research using non-technical language that can be readily understood by someone outside the discipline. Explain briefly the research design, procedures to be used, risks and anticipated benefits, and the importance of the knowledge that may reasonably be expected to result. Use complete sentences (limit 300 words).

This research project seeks to assess the perceived impact of Fair Trade on indigenous artists in Cajamarca, Peru and Oaxaca, Mexico. This is a two part study. The first part is the feasibility study which will take place this July, and the second will take place next year. This IRB application is for both parts, but may not include all data methods. Changes, updates and addendums will be added at a later time depending on the research path after the feasibility study, i.e. structured interview forms & possibly other added methods.

For the feasibility study, the co-investigator will collect ethnographic data in the form of unstructured & semi-structured interviews, participant observation, and visual/audio media. This research poses no risk to participants other than what can occur ordinarily in daily life. Research on the impact of Fair Trade arrangements on artists is essential. Currently, research demonstrates an effect on farmers but little is known about the impact on artists. Understanding the socioeconomic impact of Fair Trade agreements on indigenous artists is critical for devising policies that assist artists in finding fairer trade avenues resulting in better quality of life. Building on cultural policy, cultural education, and anthropology scholarship regarding issues surrounding trade, poverty and social justice, this research contributes to studies aimed at understanding perpetual issues of unfair trade agreements, marginalization, and exploitation.

14. SCIENTIFIC BACKGROUND & LITERATURE REVIEW
Summarize existing knowledge and previous work that support the expectation of obtaining useful results without undue risk to human subjects. Use complete sentences (limit 300 words).

Through the process of writing her thesis in 2007 (which involved Mid-Ohioans perceptions of Fair Trade), the co-investigator completed survey research and read many studies regarding Fair Trade and its impacts. Much of the literature examined in her thesis revolved around worldwide actors who employ theories from educational, religious, ethical, global, political, ecological, law, and (neo)Marxist standpoints. Lately, the co-investigator has been deepening her understanding of literature regarding Marxism, Exploitation, and Dependency theory. Furthermore, the co-investigator has engaged in participant observation for a graduate class exercise and taken fieldnotes for this same assignment. Lastly, as a Peace Corps volunteer, the co-investigator was able to dabble in informal observation and participant observation with indigenous artists in Cajamarca, Peru.

15. RESEARCH OBJECTIVES

List the specific scientific or scholarly aims of the research study.

1. Identify whether previous and/or current fair trade agreements at a local level have affected indigenous artists’ social, cultural, ecological, political and economical conditions.
2. Assess the impact of less-tangible factors including artists’ empowerment, i.e. personal dignity, freedom of association, personal safety, and the extent of participation in civil society.
3. Evaluate how fair trade agreements have effected artists’ past, present and future market potentiality.
4. Identify similarities and differences between fair trade within two artist communities.

Further, the co-investigator will use this research to create a visual anthropological website. Lastly, the co-investigator’s scholarly aim with this research is to obtain rich, valuable results for her dissertation, future publications and conference material.

16. RESEARCH METHODS & PROCEDURES

a. Identify all procedures that are to be performed solely for the research study. Distinguish research activities from non-research activities. (See research Protocol)

b. Check all research procedures that apply:
   - Anesthesia (general or local) or sedation
   - Materials that may be considered sensitive, offensive, threatening, or degrading
   - Non-invasive medical procedures (e.g., EKG, Doppler)
   - Observation of participants (including field notes)
   - Oral history (does not include medical history)
   - Placebo
   - Pregnancy testing
   - Program Protocol (Umbrella Protocol)
   - Radioisotopes or other sources of ionizing radiation
   - Radioactive materials (requires approval from Radiation Safety Committee)
   - Data repositories → Complete Appendix C (future unspecified use, including research databases)
   - Deception → Complete Appendix D
   - Randomization
   - Coordinating Center
   - Data, not publicly available
   - Data, publicly available
   - Placebo
   - Program Protocol (Umbrella Protocol)
   - Radioisotopes or other sources of ionizing radiation
   - Radioactive materials (requires approval from Radiation Safety Committee)

392
The total number of research participants may be increased only with prior IRB approval.

The co-investigator knows each area (Cajamarca & Oaxaca) has multiple groups of indigenous artists. The co-investigator estimates no more than 25 participants in each region.

However, with an ethnographic study it is hard to determine the exact number of participants. The co-investigator will not be at each workshop each day but will visit them in rotations. For the Research Study: The co-investigator will do ethnographic data collection with artists for 10 months to a year and will spend 3-5 hours each day in artists' workshops. Again, depending on the amount of workshops (7 total but co-investigator may find more), the co-investigator will not be at each workshop each day but will visit them in rotations.

18. NUMBER OF PARTICIPANTS

a. Provide the maximum number of participants (or number of participant records, specimens, etc.) for whom you are seeking OSU IRB approval. The maximum number of participants will be 25 artists from Cajamarca & 25 from Oaxaca.

The number of participants is defined as the number of individuals who agree to participate (i.e., those who provide consent or whose records are accessed, etc.) even if all do not complete the study.

a. Explain how this number was derived.

The co-investigator knows each area (Cajamarca & Oaxaca) has multiple groups of indigenous artists. However, with an ethnographic study it is hard to determine the exact number of participants. The co-investigator estimates no more than 25 participants in each region.

a. Is this a multi-center study? Yes  Indicate the total number of participants to be enrolled across all sites: __________ No

The total number of research participants may be increased only with prior IRB approval.

19. PARTICIPANT POPULATION

a. Specify the age(s) of the individuals who may participate in the research:

   Age(s): 20-65

a. Specify the population(s) to be included (check all that apply):
Adults
Adults unable to consent for themselves
Children (< 18 years) → Complete Appendix J
Healthy volunteers
Non-English speaking → Complete Appendix J
Pregnant Women/Fetuses/Neonates → Complete Appendix K
Prisoners → Complete Appendix L
Psychology Research Education Program (REP)
Student participant pool (other than REP)
Unknown (e.g., research using secondary data/specimens, non-targeted surveys, program protocols)

20. PARTICIPANT IDENTIFICATION, RECRUITMENT, & SELECTION

a. Describe the characteristics of the population(s) and explain how the nature of the research requires/justifies inclusion of the proposed population(s).

There are few indigenous artists that trade or sell their crafts through Fair Trade standards. To understand if Fair Trade actually makes a difference compared to traditional trade, the co-investigator needs to interview, observe and collect data from the areas and artists that practice Fair Trade.

a. If pregnant women are to be excluded, explain how the nature of the research requires/justifies their exclusion. Address means of pregnancy screening.

The co-investigator will not knowingly interview or observe pregnant women, however the co-investigator doesn’t want to specifically ask women if they are pregnant. Often times this can be seen as rude especially if a woman is not pregnant but seems like she may be. This research has nothing to do with pregnant women, and if a pregnant woman is unknowingly interviewed or observed, the research will not cause unordinary harm to the woman or her unborn child.

PARTICIPANT IDENTIFICATION, RECRUITMENT, & SELECTION

Participants are either already known to the co-investigator (through her Peace Corps experience) or she will identify them through her informants (i.e. professor at the University of Oaxaca & contacts from Anthropology professor). Through explaining the research project, the co-investigator will ask artists if they want to be participants in the study. If participants do not want to participate in the study, the co-investigator will move on and ask others to participate.

a. State who (investigators and/or key personnel) will recruit participants and what process will be used to determine participant eligibility. The co-investigator will recruit participants that she already knows or will be introduced to participants by her informants. The co-investigator will ask artists if they would like to participate. Participant eligibility will be determined through verbal consent, and the co-investigator will hand participants a Spanish language card that explains the project, gives the co-investigator’s information, and includes information for the IRB office. The co-investigator will tell the participants that if they have questions, comments or concerns they can contact the IRB office. If artists do not want to participate, the co-investigator will make known that there are no negative repercussions to them if they do not want to participate and will move on to ask others.
a. Describe the recruitment process, including how and where recruitment will take place. *Provide copies of proposed recruitment materials (e.g., ads, flyers, website postings, recruitment letters, oral/written scripts).*

The co-investigator already knows several participants but will also meet participants through key informants/contacts. The recruitment process will occur in Cajamarca and Oaxaca. The co-investigator will provide participants with Spanish language cards as well as obtaining verbal consent.

a. Explain how you will assure that recruitment and selection of participants is equitable.

The sample population will be a nonrandom, purposive sample due to the small number of Fair Trade artists. The co-investigator must use Fair Trade artists to assess the artist's perceptions of the impact of Fair Trade.

### 21. INCENTIVES TO PARTICIPATE

Will participants receive compensation or other inducements (e.g., free services, cash payments, gift certificates, parking, classroom credit, travel reimbursement) to participate in the research study? **Yes**

**If Yes →** Describe the inducement. *Compensation should be pro-rated (e.g., per visit) and not contingent upon study completion.*

Depending on the situation, the co-investigator will give the informants and participants incentives to participate. With both, the co-investigator plans to take them to lunch or dinner as a means of bonding and to ensure they are comfortable. If they can not have lunch/dinner or opt not to, the co-investigator will provide them with a gift of approximately $5 US dollars (approximately 15 nuevos soles or 53 pesos). Five dollars is enough in both Cajamarca and Oaxaca for participants to eat dinner and take a guest. The co-investigator sees lunch or dinner as more culturally appropriate than giving the participants cash, so she will try this first. The co-investigator believes this will be enough since she will only be in each location for 10 days.

### 22. INFORMED CONSENT PROCESS

**a.** Indicate the consent process(es) and document(s) to be used in the study. Check all that apply. Provide copies of documents (using OSU templates) and/or complete relevant appendices, as needed.

*See [http://orrp.osu.edu/irb/consent/index.cfm](http://orrp.osu.edu/irb/consent/index.cfm) or contact ORRP for more information.*

- Assent – Form
- Assent – Verbal Script
- Informed Consent – Form
- Informed Consent – Verbal Script
- Complete Appendix M2

- Parental Permission – Form
- Parental Permission – Verbal Script → Complete Appendix M2
- Translated Consent/Assent – Form(s) → Complete Appendix J
- Waiver or Alteration of Consent Process → Complete Appendix M1
- Waiver of Consent Documentation → Complete Appendix M2

**b.** Describe the consent process. Explain when and where consent will be obtained and how participants and/or their legally authorized representatives will be provided sufficient opportunity to consider participation.

*Consent will be obtained with participants/artists in their workshops (in Cajamarca & Oaxaca) before data collection begins.* The co-investigator will first explain who she is, the research project, and provide artists with the Spanish language card. She will then ask for verbal consent and offer to answer any questions the participants might have. If the co-investigator approaches someone and they do not want to participate, she will move on and ask others to be part of the study.

**c.** List the investigator(s) and/or key personnel who will obtain consent from participants or their legally authorized representatives. **N/A**
The co-investigator will obtain consent.

c. Explain how the possibility of coercion or undue influence will be minimized in the consent process. 
   The co-investigator will tell participants that they do not have to participate, and if they say “no”, the co-investigator will leave.

c. Will any other tools (e.g., quizzes, visual aids, information sheets) be used during the consent process to assist participant comprehension? 
   Yes → Provide copies of these tools. 
   No

c. Will any other consent forms be used (e.g., for clinical procedures such as MRI, surgery, etc. and/or consent forms from other institutions)? 
   Yes → Provide copies of these forms. 
   No

23. CAPACITY TO CONSENT

Will adult participants with limited decision-making capacity or who lack the ability to consent be recruited in this research study? 
Yes
No

If Yes → Describe the likely range of participant impairment and explain how, and by whom, the capacity to consent/assent will be determined. For adults unable to provide legally effective informed consent, indicate whether assent will be obtained; or if not, explain why not.

24. PRIVACY & CONFIDENTIALITY

a. Does the research require access to personally identifiable private information? 
   Yes
   No

   If Yes → Describe the steps you will take to ensure protection of the participants’ privacy.

a. Will personal or sensitive information (e.g., relating to illegal behaviors, alcohol or drug use, sexual attitudes, mental health, etc.) be accessed or collected from participants? 
   Yes
   No

   If Yes → Describe information.

b. Could disclosure of information be potentially damaging to participants’ financial standing, employability or reputation, or place the participants at risk of criminal or civil liability? 
   Yes
   No

   If Yes → Explain.

b. Explain how you will protect the confidentiality of identifiable data, including where data will be stored, what security measures will be applied, and who will have access to the data.

   Only the principal and co-investigator will have access to the data. The data will be stored by the co-investigator on CDs and her computer hard drive. The co-investigator will not use any data unless the participants have consented to her doing so.

   Yes → Provide a copy before you begin the research.
   No

b. Explain any circumstances (ethical or legal) where it would be necessary to break confidentiality. 
   N/A
b. Indicate what will happen to the identifiable data at the end of the study. Check all that apply:

Identifiers separated or permanently removed from the data
Identifiable/coded data is retained
Other, specify: ____________________________________________________________
N/A

b. Indicate how study results might be disseminated. Check all that apply:

Conference/Presentation
Dissertation/Thesis
Publication/Journal article
Other, specify: ____________________________________________________________

25. HIPAA RESEARCH AUTHORIZATION
Will individually identifiable Protected Health Information (PHI) subject to the HIPAA Privacy Rule requirements be accessed, used, or disclosed in the research study?  
Yes  No  Go to Question #26

If Yes  Will a written authorization be used?

Yes  Provide a copy of the Authorization Form.

a. Describe the PHI involved in the research (e.g., demographic information, health history, diagnosis, test results). Be as specific as possible. Provide a copy of the data collection form(s) to be used.

a. List the source(s) of the PHI (e.g., OSUMC Information Warehouse, physician’s own records, etc.), including whether any information will be obtained from sources external to OSU.

No  Indicate the type of waiver or alteration requested (check all that apply) and complete Appendix N.

Partial Waiver (recruitment purposes only)
Full Waiver (entire research study)
Alteration (written documentation)

26. RISKS, HARMs, & DISCOMFORTS
a. Indicate all risks/harms/discomforts that may apply to the research study:

Breach of confidentiality  Psychological stress
Discovery of previously unknown condition  Risk to reputation
Economic risk  Social or legal risk
Invasion of privacy (participants or other individuals)  Other
Physical injury or discomfort  Specify: ________________________________
a. For each category of risk checked above, describe the specific risk. For physical injury or discomfort include the following:

- Frequency/likelihood of occurrence
- Potential severity of the harm/discomfort
- Possible consequences (including long-term effects)

Since this is a feasibility study, there are minimal risks attached. The co-investigator will be in each region for ten days. In any research there is always a chance that the investigator will directly or indirectly breach confidentiality. Because this research is working with artists and their products, there is a chance that confidentiality could be breached, however the co-investigator is adamant about stating to artists that participation is voluntary and if they do not want to participate, no negative repercussions will come about. If artists do decide to participate, but do not want their identity exposed, the co-investigator will keep that person's identity anonymous and will not take photos or video.

With both sets of artists living in tourist areas where many people purchase their crafts, it is doubtful that the artists are susceptible to an economic risk, however in the state of Oaxaca, political turmoil may prove otherwise. Again, emphasis on voluntary participation will be stressed for those artists that may feel negative economic risks are associated with participation in the study.

Most artist's workshops are close to or in their homes. This could be considered an invasion of privacy although most artists are use to this due to having numerous visitors/tourists. Again, the co-investigator will stress the artist's voluntary position.

Again, with episodes of political turmoil in Oaxaca, there is a chance of risk to the participant's reputation. The co-investigator does not want the artists to feel pressure to participate due to fear that they may jeopardize their income or trade ties, and the co-investigator does not want artists to fear being seen with a foreigner. To remedy this fear, the co-investigator will stress the artists voluntary position in the study and make clear that they do not have to participate. *Reference the section of this application (e.g., Appendix F for drugs) if the risks are described elsewhere.*

a. Describe the specific protections that will be used to minimize the identified risks and harms.

A strong emphasis will be placed on the voluntary nature of the research. The co-investigator will make the voluntary nature of the research clear by explaining and providing participants with an information card before obtaining verbal consent.

### 27. MONITORING

Does the research involve greater than minimal risk (i.e., are the harms or discomforts described in Question #26 beyond what is ordinarily encountered in daily life or during the performance of routine physical or psychological tests)?

If **Yes** → Describe the plan to oversee and monitor data collected to ensure participant safety and data integrity. Include the following:

- The information that will be evaluated (e.g., incidence and severity of actual harm compared to that expected);
- Who will perform the monitoring (e.g., investigator, sponsor, or independent monitoring committee);
- Timing of monitoring (e.g., at specific points in time, after a specific number of participants have been enrolled); and
- Decisions to be made as a result of the monitoring process (e.g., provisions to stop the study early for unanticipated problems).
28. REASONABLY ANTICIPATED BENEFITS

List the potential benefits that participants, society, and/or others may expect as a result of this research study. State if there are no direct benefits to individual participants. Compensation is not to be considered a benefit.

This research will contribute to the ongoing investigation of cultural diplomacy in trade practices and policies among developed and developing countries. Further, this study will seek answers to which trade practices are more beneficial for those marginalized groups in developing countries and aid in the development of equitable, (inter)national trade relationships based on dialogue, transparency and respect. Moreso, the co-investigator’s ethnographic information will facilitate better business practices and policies, further the mission statements of many non-profits, NGOs, Fair Trade organizations and socially responsible entities, and encourage cultural diplomacy. Lastly, by using this study as a basis for an artists’ website, the co-investigator’s plan is to continue this research long-term for the good of the artists. This long term project will result in understanding the impact of Fair Trade and provide potential future sales for artists. The first visit to Cajamarca and Oaxaca is to verify which artists are using or not using Fair Trade. Once this is clarified, the co-investigator will make plans to return to both areas for further research. The end result will be a dissertation, and the co-investigator plans to continue the project (by helping to provide different markets for the artists to sell their products) after graduation. The co-investigator will update the IRB application and provide more detailed research tools when she returns to Cajamarca and Oaxaca for future study.

29. ASSESSMENT OF RISKS & BENEFITS

Discuss how risks to participants are reasonable when compared to the anticipated benefits to participants (if any) and the importance of the knowledge that may reasonably be expected to result.

There are no risks to participants other than those normal risks incurred on a daily basis. With that said, the benefits outweigh the risks because this research will help Fair Trade advocates better understand Fair Trade’s impact on indigenous artists. If the results show that Fair Trade does increase quality of life for participants then Fair Trade may be a more feasible, equitable, and alternative way of trading than other types of conventional trade arrangements.

30. ALTERNATIVES TO STUDY PARTICIPATION

Other than choosing not to participate, list any specific alternative procedures or treatments available that may be advantageous to the participant.

N/A

31. PARTICIPANT COSTS/REIMBURSEMENTS

a. List any potential costs participants (or their insurers) will incur as a result of study participation (e.g., parking, study drugs, diagnostic tests, etc.).

N/A

a. List any costs to participants that will be covered by the research study.

N/A
## 32. APPLICATION CONTENTS

Indicate what documents are being submitted for this research project. Check all appropriate boxes and provide the version number and date, if available.

<table>
<thead>
<tr>
<th>Document Description</th>
<th>Version</th>
<th>Date</th>
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<tbody>
<tr>
<td>Initial Review of Human Subjects Research Application</td>
<td></td>
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<tr>
<td>Appendix A1: Co-Investigators (question 4)</td>
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<td>Appendix A2: Key Personnel (question 5)</td>
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<td>Appendix B: Expedited Review – Initial Review (question 9)</td>
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<td>Appendix C: Data Repositories (question 16b)</td>
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<td>Appendix D: Deception (question 16b)</td>
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<td>Appendix F: Drugs or Biologics (question 16b)</td>
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<td>Appendix G: Genetic Testing (question 16b)</td>
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<td>Appendix H: Storage of Biological Materials (question 16b)</td>
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<td>Appendix I: Children (question 19b)</td>
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<td>Appendix J: Non-English Speaking Participants (question 19b and 22a)</td>
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<td>Appendix K: Pregnant Women/Fetuses/Neonates (question 19b)</td>
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<td>Appendix L: Prisoners (question 19b)</td>
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<td>Appendix M1: Waiver or Alteration of Consent Process (questions 16b &amp; 22a)</td>
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<td>Appendix M2: Waiver of Consent Documentation (question 22a)</td>
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<td>Appendix N: Waiver of HIPAA Research Authorization (question 25)</td>
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**Research Protocol (required)**

- Grant Application (required for all sponsored projects not part of a cooperative group)
- DHHS-approved Protocol (required for DHHS-supported multicenter clinical trials)
- DHHS-approved Consent Form (required for DHHS-supported multicenter clinical trials)
- Assent Form(s), Informed Consent Form(s), Informed Consent Addendum, Parental Permission Form(s), Translated Consent/Assent Form(s), Verbal Script(s) (question 22a)
- Supplemental Consent Form(s), Consent Tool(s) (question 22e and 22f)
- HIPAA Research Authorization Form (question 25)
- Recruitment Materials (e.g., ads, flyers, TV/radio scripts, internet solicitations) (question 20c)
- Script(s) or Information Sheet(s), including Debriefing Materials (question 16b)
- Instruments (e.g., questionnaires or surveys to be completed by participants) (question 16b)
- Data Collection Form(s) involving PHI (question 25)
- Device Manufacturer’s Approved Labeling (Appendix E)
- Drug Manufacturer’s Approved Labeling/Investigator’s Drug Brochure (Appendix F)
- Other Committee Approvals/Letters of Support (questions 11 & 12)
- Other
I verify that the information provided in this Initial Review of Human Subjects Research application is accurate and complete.

PRINCIPAL INVESTIGATOR (or Advisor)

I agree to follow all applicable policies and procedures of The Ohio State University and federal, state, and local laws and guidance regarding the protection of human subjects in research, as well as with professional practice standards and generally accepted good research practice guidelines for investigators, including, but not limited to, the following:

- The research will be performed as approved by the IRB under the direction of the Principal Investigator (or Advisor) by appropriately trained and qualified personnel with adequate resources;
- The research will not be initiated until written notification of IRB approval has been received;
- Informed consent and HIPAA research authorization from human subjects (or their legally authorized representatives) will be obtained and documented (unless waived) prior to their involvement in the research using the currently IRB-approved consent form(s) and process;
- Serious, unexpected and related adverse events, unanticipated adverse device effects, and unanticipated problems involving risks to participants or others will be promptly reported to the IRB, as well as any other information necessary for appropriate oversight of the research;
- Significant new findings that develop during the course of the study that may affect the risks or benefits of participation will be reported;
- The IRB will be informed of any proposed changes in the research or informed consent process before changes are implemented, and no changes will be made until approved by the OSU IRB (except where necessary to eliminate apparent immediate hazards to participants);
- A Continuing Review of Human Subjects Research application will be completed and submitted before the deadline for review at intervals determined by the IRB to be appropriate to the degree of risk (but not less than once per year) to avoid expiration of IRB approval and cessation of all research activities;
- Research-related records (and source documents) will be maintained in a manner that documents the validity of the research and integrity of the data collected, while protecting the confidentiality of the data and privacy of participants;
- Research-related records will be retained and available for audit for a period of at least three years after the research has ended (or longer, according to sponsor or publication requirements) even if I leave the University;
- The Office of Responsible Research Practices will be contacted for assistance in amending (to request a change in Principal Investigator) or terminating the research if I leave the University or am unavailable to conduct or supervise the research personally (e.g., sabbatical or extended leave);
- A Final Study Report will be provided to the IRB when all research activities have ended (including data analysis with individually identifiable or coded private information); and
- All Co-Investigators, research staff, employees, and students assisting in the conduct of the research will be informed of their obligations in meeting the above commitments.

I verify that the information provided in this Initial Review of Human Subjects Research application is accurate and complete.

Signature of Principal Investigator (or Advisor) __________________________ Date __________________________
Printed name of Principal Investigator (or Advisor)

**DEPARTMENT CHAIR (or Signatory Official)**

As Department Chair (or Signatory Official) for the Principal Investigator, I acknowledge that this research is in keeping with the standards set by our unit and that it has met all Departmental/College requirements for review.

*If the PI or any Co-Investigator is also the Department Chair, the signature of the Dean or other appropriate Signatory Official, such as the Associate Dean for Research, must be obtained.*

Signature of Department Chair ___________________________ Date ___________________________

Printed name of Department Chair ___________________________
APPENDIX S

INSTITUTIONAL REVIEW BOARD ACCEPTANCE LETTER AND APPLICATION

FOR THE DISSERTATION RESEARCH
July 28, 2009

Protocol Number: 2009B0202
Protocol Title: COLLABORATIVELY DEVELOPING A WEB SITE WITH ARTISTS IN CAJAMARCA, PERU, James Sanders III, Amanda Alexander, Art Education
Type of Review: Initial Review—Expedited
IRB Staff Contact: Jacob R. Stoddard
Phone: 614-292-0526
Email: stoddard.13@osu.edu

Dear Dr. Sanders,

The Behavioral and Social Sciences IRB APPROVED BY EXPEDITED REVIEW the above referenced research. The Board was able to provide expedited approval under 45 CFR 46.110(b)(1) because the research presents minimal risk to subjects and qualifies under the expedited review category(s) listed below.

Date of IRB Approval: July 28, 2009
Date of IRB Approval Expiration: July 8, 2010
Expedited Review Category: 7

In addition, the research has been approved for a waiver of documentation of the consent process and for the inclusion of non-English speaking subjects.

If applicable, informed consent (and HIPAA research authorization) must be obtained from subjects or their legally authorized representatives and documented prior to research involvement. The IRB-approved consent form and process must be used. Changes in the research (e.g., recruitment procedures, advertisements, enrollment numbers, etc.) or informed consent process must be approved by the IRB before they are implemented (except where necessary to eliminate apparent immediate hazards to subjects).

This approval is valid for one year from the date of IRB review when approval is granted or modifications are required. The approval will no longer be in effect on the date listed above as the IRB expiration date. A Continuing Review application must be approved within this interval to avoid expiration of IRB approval and cessation of all research activities. A final report must be provided to the IRB and all records relating to the research (including signed consent forms) must be retained and available for audit for at least 3 years after the research has ended.

It is the responsibility of all investigators and research staff to promptly report to the IRB any serious, unexpected and related adverse events and potential unanticipated problems involving risks to subjects or others.

This approval is issued under The Ohio State University’s OHRP Federalwide Assurance #00006378.

All forms and procedures can be found on the ORRP website – www.orrp.osu.edu. Please feel free to contact the IRB staff contact listed above with any questions or concerns.

Shari R. Speer, PhD, Chair
Behavioral and Social Sciences Institutional Review Board
### INITIAL REVIEW OF HUMAN SUBJECTS RESEARCH

The Ohio State University Institutional Review Boards

Office of Responsible Research Practices (ORRP)
300 Research Foundation Building, 1960 Kenny Road, Columbus, OH 43210
Phone: (614) 688-8457  Fax: (614) 688-8366  [www.orrp.osu.edu](http://www.orrp.osu.edu)

<table>
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<tr>
<th></th>
<th>DATE RECEIVED:</th>
<th>DATE VERIFIED COMPLETE:</th>
<th>OSU PROTOCOL NUMBER:</th>
</tr>
</thead>
</table>

#### 1. PROJECT TITLE
Collaboratively Developing a Website with Artists in Cajamarca, Peru

#### 2. INSTITUTIONAL REVIEW BOARD
Select the Board to review this research:
- [x] Behavioral and Social Sciences
- [ ] Biomedical Sciences
- [ ] Cancer

*Final Board assignment is determined by ORRP.*

#### 3. PRINCIPAL INVESTIGATOR (or Advisor) - see Qualifications for service as a PI

<table>
<thead>
<tr>
<th>Name (Last, First, MI):</th>
<th>Sanders, James H. III</th>
<th>Degree(s):</th>
<th>PhD in Education, MFA in Fine Arts, BFA in Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>University Academic Title:</td>
<td>Assistant Professor</td>
<td>College (TRU):</td>
<td>College of the Arts and Humanities</td>
</tr>
<tr>
<td>Department Name (TRU):</td>
<td>Department of Art Education</td>
<td>Department # (TRU):</td>
<td>02250</td>
</tr>
<tr>
<td>Campus Mailing Address:</td>
<td>351 Hopkins Hall 128 N. Oval Mall</td>
<td>OSU ID Number:</td>
<td>03192078</td>
</tr>
<tr>
<td>E-mail:</td>
<td><a href="mailto:Sandersjl1@osu.edu">Sandersjl1@osu.edu</a></td>
<td>Fax:</td>
<td>614-688-4483</td>
</tr>
<tr>
<td>Phone:</td>
<td>614-292-0266</td>
<td>Emergency phone:</td>
<td>614-499-0757</td>
</tr>
</tbody>
</table>

#### 4. CO-INVESTIGATOR(S)
Are there any OSU Co-Investigators on this protocol?
- [x] Yes → Complete Appendix A1
- [ ] No

*Signatures of Co-Investigator(s) are required on Appendix A1.*

#### 5. KEY PERSONNEL
Are there any OSU key personnel on this protocol?
- [x] Yes → Complete Appendix A1
- [ ] No

*Key personnel are defined as individuals who participate in the design, conduct, or reporting of human subjects research. At a minimum, include individuals who recruit or consent participants or who collect study data.*

#### 6. EXTERNAL CO-INVESTIGATOR(S) & KEY PERSONNEL
Are any external (non-OSU) Investigators or key personnel engaged in the OSU research?
- [x] Yes → Go to Question 7
- [ ] No

*"Engaged" individuals are those who intervene or interact with participants in the context of the research or who will obtain individually identifiable private information for research funded, supervised, or coordinated by OSU. See http://www.osu.edu/dept/humansubjects/vernoncinfo/engage.htm or contact ORRP for more information.*

If Yes → Who will provide approval for these external personnel?
- [ ] OSU IRB → Complete Appendix A2
- [ ] Non-OSU IRB → Provide a copy of the approval(s)
7. ADDITIONAL CONTACT(S)

If further information about this application is needed, specify the contact person(s) other than the PI (e.g., study or regulatory coordinator, research assistant, etc.).

Name (Last, First, MI): Phone:
E-mail:
Fax:

Name (Last, First, MI): Phone:
E-mail:
Fax:

All OSU individuals listed on this protocol will have access to information about IRB actions and the completion status of each individual's administrative and training requirements (CITI, COI disclosure). Note: Personal financial information provided in COI disclosures is not included.

8. EDUCATION

Have all OSU investigators and key personnel completed the required web-based course (CITI) in the protection of human research subjects? ☒ Yes ☐ No

Educational requirements (initial and continuing) must be satisfied prior to submitting the application for IRB review. See http://orrp.osu.edu/ehrtraining/coi.cfm or contact OHRP for more information.

9. CONFLICT OF INTEREST

Does any OSU investigator (including principal or co-investigator), key personnel, or their immediate family members have a significant financial interest (e.g., speaking and consultation fees, travel expenses, proprietary interest in the tested product, stock ownership or other equity or membership in the sponsor over $10,000 per year or representing greater than 5% ownership in the sponsor) with the entity supporting the research or any company that may benefit from the research? ☐ Yes ☒ No

All OSU investigators and key personnel must have a current COI disclosure form filed before IRB review. See http://orrp.osu.edu/coi/index.cfm for more information.

10. FUNDING OR OTHER SUPPORT

a. Is the research funded or has funding been requested? ☒ Yes ☐ No

If Yes → Specify sponsor: College of Arts and Humanities and provide OSU RF project number: No RF project number because this research is internally funded.

b. Is there any support other than monetary (e.g., drugs, equipment, etc.) being provided for the study? ☐ Yes ☒ No

If Yes → Specify:

If the research is federally funded and involves a subcontract to or from another entity, an IRB Authorization Agreement may be required. Contact OHRP for more information.

11. OTHER INSTITUTIONAL APPROVALS

Check all that apply and provide applicable documentation. See websites listed below for information on obtaining approvals.

☒ None

☐ Clinical Research Center (CRC) Scientific Advisory Committee (SAC) – Approval required for research sponsored by the CRC. Final IRB approval will be held pending receipt of SAC approval. See www.gcrc.osu.edu.

☐ Institutional Biosafety Committee (IBC) – Approval required for research involving biohazards (recombinant DNA, infectious or select agents, toxins), gene transfer, or xenotransplantation. See http://irb.osu.edu/ibc/ or contact OHRP.
The Ohio State University Institutional Review Board - INITIAL REVIEW OF HUMAN SUBJECTS RESEARCH

☐ Comprehensive Cancer Center (CCC) Clinical Scientific Review Committee (CSRC) – Approval or exemption required for cancer-related research. See www.csccc.osu.edu/ccc or contact the CCC Clinical Trials Office.

☐ Maternal-Fetal Welfare Committee – Approval required for some research involving pregnant women and fetuses. See http://orp.osu.edu/hsbc/policies/MPWreview.cfm or contact ORRP.

☐ Human Subjects Radiation Committee (HSRC) – Approval required for research involving radiological procedures for research purposes (e.g., non-clinical care X-rays, DEXA or CT scans, nuclear medicine procedures, etc.). See www.chs.osu.edu or contact ORRP.

For the research described above, IRB review cannot be conducted unless required institutional approvals or exemptions are obtained, except as noted.

12. LOCATION OF THE RESEARCH

a. List the specific site(s) at which the OSU research will be conducted (include both domestic and international locations).

<table>
<thead>
<tr>
<th>Location Name (or description)</th>
<th>Address (street, city and state, or country)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cajamarca &amp; surrounding area</td>
<td>Street (TBD), Cajamarca, Peru</td>
</tr>
<tr>
<td>Columbus, OH</td>
<td>NIA – online survey</td>
</tr>
</tbody>
</table>

b. Are all the sites named above on the OSU list of approved research performance sites? See http://orp.osu.edu/hsbc/policies/researchsites.cfm.

☐ Yes ➔ Go to Question #13
☐ No

If No ➔

☐ Domestic sites ➔ Provide a letter of support, as applicable
☐ International sites ➔ Complete Appendix E

Research to be conducted at locations other than approved performance sites will minimally require a letter of support and may require another IRB’s approval if personnel are engaged. See http://www.irs.gov/ohio/KSA/research.htm or contact ORRP for more information.

13. EXPEDITED REVIEW

Are you requesting Expedited Review?

☐ Yes ➔ Complete Appendix H
☐ No

14. SUMMARY OF THE RESEARCH

Summarize the proposed research using non-technical language that can be readily understood by someone outside the discipline. Explain briefly the research design, procedures to be used, risks and anticipated benefits, and the importance of the knowledge that may reasonably be expected to result. Use complete sentences (limit 300 words).

This research project seeks to assess the collaborative process of creating a Web site with artists in Cajamarca, Peru using a participatory action research methodology. The research project is four phases:

1) Collect data in Cajamarca, Peru – this will include participatory “make” sessions where artists will interactively discuss and make images/posters from supplies that will be provided. This information will provide details about the artists, their culture, traditions, products, and community and will be used for the creation of the Web site. Working together with the artists and using the data collected, the co-researcher and a Visual Communications (VC) undergraduate student will create a Web site prototype.

2) Collect data from those people who may use the Web site (target audience) – this will include an online survey about the design and usability of the Web site prototype. Once the survey results come back, the Web site prototype will be tweaked, and the final Web site will be shown to the artists in Peru for their feedback/suggestions.

3) Collect data from the VC undergraduate student – this will include autoethnographic data (journal entries) and an informal, semi-structured interview about the collaborative process and her experience working with the co-researcher and artists (she will be asked to sign the “Informed Consent Form”).

4) Final survey – this will be given to the Peruvian artists. The survey will ask about the collaborative process and how it affected/impacted them.

This research poses no risk to participants other than what can occur ordinarily in daily life. Research about the collaborative process is essential because it is rarely seen in academia. Currently, literature shows few studies of this kind especially with artists in Peru or...
participated in. These surveys will then be returned to a lock box provided for them by the co-researcher and the distributor will then mail them back to the co-researcher. The co-researcher will leave money with the distributor (when she is in Peru for fieldwork) to send these surveys to her (from Peru) after they are complete. These surveys will be anonymous.

Lastly, the co-researcher will work with an undergraduate student in Columbus, OH. This student will be asked to keep a journal and partake in a semi-structured interview at the end of the project. (This student will be asked to sign the Informed Consent Form.)

b. Check all research activities that apply:

- Expose (general or local) or sedation
- Audio, video, digital, or image recordings
- Biohazards (e.g., RNA, infectious agents, select agents, toxins)
- Biological sampling (other than blood)
- Blood drawing
- Coordinating Center
- Data, not publicly available
- Data, publicly available
- Data repositories → Complete Appendix C (future unspecified use, including research databases)
- Deception → Complete Appendix B & Appendix M
- Devices → Complete Appendix E
- Diet, exercise, or sleep modifications
- Drugs or biologics → Complete Appendix F
- Emergency research
- Focus groups
- Food supplements
- Gene transfer
- Genetic testing → Complete Appendix G
- Internet or e-mail data collection
- Magnetic Resonance Imaging (MRI)
- Materials that may be considered sensitive, offensive, threatening, or degrading
- Non-invasive medical procedures (e.g., EKG, Doppler)
- Observation of participants (including field notes)
- Oral history (does not include medical history)
- Placebo
- Pregnancy testing
- Program Protocol (Umbrella Protocol)
- Radiocobalt or other sources of ionizing radiation
- Radiotracers (requires approval from Radiation Safety Committee)
- Randomization
- Record review (which may include PHI)
- Specimen research
- Stem cell research
- Storage of biological materials → Complete Appendix F (future unspecified use, including repositories)
- Surgical procedures (including biopsies)
- Surveys, questionnaires, or interviews (one-on-one)
- Surveys, questionnaires, or interviews (group)
- X-rays or microwaves
- Other

Specify: Participatory design/Co-Creation “Make” Sessions – Interactive activities

18. DURATION

Estimate the time required from each participant, including long-term follow-up, if any. Describe the time commitment in detail.

The co-investigator will work with 10 participants/artists for 12 weeks, 1-3 hours every other day either one on one or in groups. The online surveys will take no longer than 5-10 minutes. Also, the co-researcher will work with the undergraduate student one on one in Peru for two weeks (she will be visiting) for the remainder of the academic year (until the end of Spring quarter). The undergraduate student is also using this project as her final VC & Design project.

19. NUMBER OF PARTICIPANTS

a. Provide the maximum number of participants (or number of participant records, specimens, etc.) for whom you are seeking OSU IRB approval. The maximum number of participants will be 10 artists from Cajamarca. And, the online survey will not exceed 300 respondents.

The number of participants is defined as the number of individuals who agree to participate (i.e., those who provide consent or...
participated in. These surveys will then be returned to a locked box provided for them by the co-researcher and the distributor will then mail them back to the co-researcher. The co-researcher will leave money with the distributor (when she is in Peru for fieldwork) to send these surveys to her (from Peru) after they are complete. These surveys will be anonymous.

Lastly, the co-researcher will work with an undergraduate student in Columbus, OH. This student will be asked to keep a journal and participate in a semi-structured interview at the end of the project (This student will be asked to sign the informed Consent Form).

b. Check all research activities that apply:

- Anesthesia (general or local) or sedation
- Audio, video, digital, or image recordings
- Biological sampling (other than blood)
- Blood drawing
- Coordinating Center
- Data, not publicly available
- Data, publicly available
- Data repositories → Complete Appendix C (future unspecified use, including research databases)
- Deception → Complete Appendix B & Appendix M1
- Devices → Complete Appendix H
- Diet, exercise, or sleep modifications
- Drugs or biologics → Complete Appendix F
- Emergency research
- Focus groups
- Food supplements
- Gene transfer
- Genetic testing → Complete Appendix G
- Internet or e-mail data collection
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- Materials that may be considered sensitive, offensive, threatening, or degrading
- Non-invasive medical procedures (e.g., EKG, Doppler)
- Observation of participants (including field notes)
- Oral history (does not include medical history)
- Placebo
- Pregnancy testing
- Progress Protocol (Umbrella Protocol)
- Radiotopes or other sources of ionizing radiation
- Radioactive materials (requires approval from Radiation Safety Committee)
- Randomization
- Record review (which may include PHI)
- Stem cell research
- Storage of biological materials → Complete Appendix H (future unspecified use, including repositories)
- Surgical procedures (including biopsies)
- Surveys, questionnaires, or interviews (one-on-one)
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The number of participants is defined as the number of individuals who agree to participate (i.e., those who provide consent or
20. PARTICIPANT POPULATION

a. Specify the age(s) of the individuals who may participate in the research:
   Age(s): 20-65

b. Specify the participant population(s) to be included (check all that apply):
   - X Adults
   - X Adults unable to consent for themselves
   - X Children (<18 years) → Complete Appendix I
   - X Healthy volunteers
   - X Non-English speaking → Complete Appendix J
   - X Pregnant Women/Fetuses → Complete Appendix K
   - X Prisons → Complete Appendix L
   - X Students from participant pools (e.g., REP)
   - Specify:
   - X Unknown (e.g., research using secondary data/specimens, non-targeted surveys, program protocols)

   The total number of research participants may be increased only with prior IRB approval.

   The total number of participants to be enrolled across all sites:
   X No

   If Yes → Indicate the number of participants to be enrolled across all sites:

   c. Describe the characteristics of the population(s) and explain how the nature of the research requires/justifies inclusion of the proposed population(s).
   During her time as a Peace Corps volunteer, the co-researcher and the artists started a store in the city of Cajamarca. Since that time, the artists have been working hard to make the store successful (which they have) although economic, social and political issues make it difficult for them to move forward. The artisans are a talented group that needs support to overcome hurdles. The co-researcher wants to work with them facilitating the creation of a Web site and studying the collaborative process because she knows these artists well and understands their culture. It is important to understand whether or not this collaboration makes a difference for the artists.
   d. Will pregnant women be excluded from participation in the research?
      X No
      If Yes → Explain how the nature of the research requires/justifies their exclusion. Address means of pregnancy screening.

21. PARTICIPANT IDENTIFICATION, RECRUITMENT, & SELECTION

   a. Describe how potential participants will be identified (e.g., advertising, individuals known to investigator, record review, etc.). Explain how the method(s) for identifying potential participants respects their privacy.
   Participants are either already known to the co-investigator (through her Peace Corps experience) or she will identify them through her informants (i.e., artist friends). Through explaining the research project, the co-investigator will ask artists if they want to be participants in the study. If participants do not want to participate in the study, the co-investigator will move on and ask others to participate.
   The online surveys will be sent to customers of Global Gallery, a nonprofit, Fair Trade organization here in Columbus, OH and to Art Education department peers.

   b. State who (investigators and/or key personnel) will recruit participants and what process will be used to determine participant eligibility.
The co-investigator will recruit participants that she already knows. The co-investigator will ask artists if they would like to participate. Participant eligibility will be determined through verbal consent, and the co-investigator will hand participants a Spanish language card that explains the project, gives the co-investigator’s information, and includes information for the IRB office. The co-investigator will tell the participants that if they have questions, comments or concerns they can contact the IRB office. If artists do not want to participate, the co-investigator will make known that there are no negative repercussions to them if they do not want to participate and will move on to ask others.

c. Describe the recruitment process; including how and where recruitment will take place. Provide copies of proposed recruitment materials (e.g., ads, flyers, website postings, recruitment letters, and oral/written scripts).

The co-investigator already knows several participants but will also meet participants through artist friends. The recruitment process will occur in Cajamarca, Peru. The co-investigator will provide participants with Spanish language cards as well as obtaining verbal consent.

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<tr>
<th>22. INCENTIVES TO PARTICIPATE</th>
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<tr>
<td>Will participants receive compensation or other incentives (e.g., free services, cash payements, gift certificates, parking, classroom credit, travel reimbursement) to participate in the research study?</td>
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<td>☐ Yes</td>
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If Yes → Describe the incentive. Compensation should be pro-rated (e.g., per visit) and not contingent upon study completion.

The co-investigator will give the participants incentives to participate. The co-investigator plans to give them $5 US dollars (approximate 15 nuevos soles) each time they participate in the group “make” sessions ($5 x 10 participants = $50 per session). Five dollars is enough in Cajamarca for participants to eat dinner and take a guest. Knowing the area and cost of living, the co-investigator sees this amount as sufficient. If participants choose to withdraw from the study I.e. do not attend the “make” sessions or decide not to complete the survey, they will still receive $5 per session attended. For those sessions they do not attend, they will not receive the $5. If they do not attend the “make” sessions, there will be no reason for them to complete the final survey.

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<tr>
<th>23. INFORMED CONSENT PROCESS</th>
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<tr>
<td>Indicate the consent process(es) and document(s) to be used in the study. Check all that apply.</td>
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<tr>
<td>☐ Assent – Form</td>
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<tr>
<td>☐ Assent – Verbal Script</td>
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<td>☒ Informed Consent – Form</td>
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<tr>
<td>☐ Informed Consent – Verbal Script → Complete Appendix M2</td>
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<td>☐ Informed Consent – Addendum</td>
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Provide copies of documents (using OSU templates) and/or complete relevant appendices, as needed. See http://crerp.osu.edu/deki/content/teco.cr or contact ORRP for more information.

b. Describe the consent process. Explain when and where consent will be obtained and how subjects and/or their legally authorized representatives will be provided sufficient opportunity (e.g., waiting period, if any) to consider participation.

Consent will be obtained with participants/artists in their workshops in Cajamarca before data collection begins. The co-investigator will first explain who she is, the research project, and provide artists with the Spanish language card. She will then ask for verbal consent and offer to answer any questions the participants might have. If the co-investigator approaches someone and they do not want to participate, she will move on and ask others to be part of the study. Verbal consent is more practical with this particular group of artists because of their socioeconomic and education level.

c. List the investigator(s) and/or key personnel who will obtain consent from participants or their legally authorized representatives.

The co-investigator will obtain consent.

d. Explain how the possibility of coercion or undue influence will be minimized in the consent process. The co-investigator will tell participants that they do not have to participate, and if they say “no”, the co-investigator will leave.
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24. CAPACITY TO CONSENT

Will adult participants with limited decision-making capacity or who lack the ability to consent be recruited in this research study?

☐ Yes ☐ No

If Yes → Describe the likely range of participant impairment and explain how, and by whom, the capacity to consent/assent will be determined. For adults unable to provide legally effective informed consent, indicate whether assent will be obtained; or if not, explain why not.

25. PRIVACY & CONFIDENTIALITY

a. Does the research require access to personally identifiable private information?

☐ Yes ☐ No

If Yes → Describe the steps you will take to ensure protection of the participants’ privacy.

b. Will personal or sensitive information (e.g., relating to illegal behaviors, alcohol or drug use, sexual attitudes, mental health, etc.) be accessed or collected from participants?

☐ Yes ☐ No

If Yes → Describe information.

c. Could disclosure of information be potentially damaging to participants’ financial standing, employability or reputation, or place the participants at risk of criminal or civil liability?

☐ Yes ☐ No

d. Explain how you will protect the confidentiality of identifiable data, including where data will be stored, what security measures will be applied, and who will have access to the data.

Only the principal and co-investigator will have access to the data. The data will be stored by the co-investigator on CDs and her computer hard drive. The co-investigator will not use any data unless the participants have consented to her doing so.

e. Will you be obtaining a NIH Certificate of Confidentiality?

☐ Yes → Provide a copy before you begin the research

☐ No

See https://grants.nih.gov/grants/policyview/index.htm for more information.

f. Explain any circumstances (ethical or legal) where it would be necessary to break confidentiality.

☐ N/A

g. Indicate what will happen to the identifiable data at the end of the study. Check all that apply:

☐ Identifiers separated or permanently removed from the data

☐ Identifiable/coded data is retained

☐ Other, specify:
26. HIPAA RESEARCH AUTHORIZATION

Will individually identifiable Protected Health Information (PHI) subject to the HIPAA Privacy Rule requirements be accessed, used, or disclosed in the research study?

☐ Yes
☒ No → Go to Question #27

If Yes → Will a written authorization be used?

☐ Yes → Provide a copy of the Authorization Form

a. Describe the PHI involved in the research (e.g., demographic information, health history, diagnosis, test results). Be as specific as possible. Provide a copy of the data collection form(s) to be used.

b. List the source(s) of the PHI (e.g., OSUMC Information Warehouse, physician's own records, etc.), including whether any information will be obtained from sources external to OSU.

☐ No → Indicate the type of waiver or alteration requested (check all that apply) and complete Appendix N.

☐ Partial Waiver (recruitment purposes only)
☐ Full Waiver (entire research study)
☐ Alteration (written documentation)

27. REASONABLY ANTICIPATED BENEFITS

a. List the potential benefits that participants may expect as a result of this research study. State if there are no direct benefits to individual participants. Compensation is not to be considered a benefit.

This research will contribute to the post-colonial investigation of cultural sensitivity and democracy between researchers and Indigenous participants. The research will study the collaborative, interactive process of creating a Web site with artists and what this does for them. In other words, how does collaboration work to do something for the artists, in turn, how it affects and impacts them as a group living in the harsh conditions of an undeveloped country with many environmental, political, economic and social issues. After the Web site is created (based on Fair Trade principles), it will be given to the artists as a tool to sell their products and educate consumers about themselves, their products, culture and traditions. So, this study will also seek answers to which trade practices are more beneficial for those marginalized groups in developing countries and aid in the development of equitable, (inter)national relationships based on dialogue, transparency and respect (as with Fair Trade).

b. List the potential benefits that society and/or others may expect as a result of this research study.

The co-investigator hopes that this information will facilitate better business practices and policies for others looking to create similar Web sites selling artists' products and guide businesses/governments that may want to work with artists in the future. Moreover, the co-investigator hopes this research will further the mission statements of many non-profits, NGOs, Fair Trade organizations and socially responsible entities.

Lastly, by using this study as a basis for an artists' website, the co-investigator's plan is to continue this research long-term for the good of the artists (by helping to provide different markets for the artists to sell their products). However, for now, the end result will be a dissertation.
28. RISKS, HARMs, & DISCOMFORTs

a. Indicate all reasonably expected risks/harms/discomforts that may apply to the research study:

- [X] Breach of confidentiality
- [ ] Discovery of previously unknown condition
- [X] Economic risk
- [X] Invasion of privacy (participants or other individuals)
- [ ] Physical injury or discomfort
- [ ] Psychological stress
- [ ] Risk to reputation
- [ ] Social or legal risk
- [ ] Other

Specify:

b. For each category of risk checked above, describe the specific risk. For physical injury or discomfort include the following:
- Frequency/Likelihood of occurrence
- Potential severity of the harm/discomfort
- Possible consequences (including long-term effects)

Reference the section of this application (e.g., Appendix F for drugs) if the risks are described elsewhere.

There are minimal risks attached. The co-Investigator will be in Cajamarca for twelve weeks. Participants will be informed that participation is voluntary and if they do not want to participate, no negative repercussions will come about. If participants choose to participate but do not want their identity known, their identity will be kept confidential and anonymous. For those who consent to allowing their identity be known, their identity will not be kept confidential or anonymous. In any research there is always a chance that the investigator will directly or indirectly breach confidentiality. Because this research is working with artists and their products, there is a chance that confidentiality could be breached, however the co-Investigator is adamant about ensuring confidentiality and anonymity of those participants who do not want their identities known (i.e. through photos, audio or video). All surveys are anonymous.

The artists live and work with their craft. Their main income is through selling crafts to tourists. I will schedule the "make" sessions around their schedule so that there is no interruption to their work day. It is doubtful that the artists are susceptible to an economic risk. Again, emphasis on voluntary participation will be stressed for those artists that may feel negative economic risks are associated with participation in the study.

Asking about artist's thoughts, feelings and ideas, could be considered an invasion of privacy, however the co-Investigator will stress the importance of only sharing the information they want to share. They will have the choice to keep thoughts, feelings, ideas, etc to themselves. Again, the co-Investigator will stress the artist's voluntary position.

c. Describe the specific protections that will be used to minimize the identified risks and harms.

A strong emphasis will be placed on the voluntary nature of the research. The co-Investigator will make the voluntary nature of the research clear by explaining and providing participants with an information card before obtaining verbal consent.

29. MONITORING

Does the research involve greater than minimal risk (i.e., are the harms or discomfort described in Question 28 beyond what is ordinarily encountered in daily life or during the performance of routine physical or psychological tests)?

[ ] Yes
[ ] No

If Yes → Describe the plan to oversee and monitor data collected to ensure participant safety and data integrity. Include the following:
- The information that will be evaluated (e.g., incidence and severity of actual harm compared to that expected);
- Who will perform the monitoring (e.g., investigator, sponsor, or independent monitoring committee);
- Timing of monitoring (e.g., at specific points in time, after a specific number of participants have been enrolled); and
- Decisions to be made as a result of the monitoring process (e.g., provisions to stop the study early for unanticipated problems).
30. ASSESSMENT OF RISKS & BENEFITS
Discuss how risks to participants are reasonable when compared to the anticipated benefits to participants (if any) and the importance of the knowledge that may reasonably be expected to result.

There are no risks to participants other than those normal risks incurred on a daily basis. With that said, the benefits outweigh the risks because this research will facilitate the understanding of working collaboratively with indigenous artists and will provide them with a Web site where they can sell their products and educate consumers how they see fit.

31. ALTERNATIVES TO STUDY PARTICIPATION
Other than choosing not to participate, list any specific alternatives, including available procedures or treatments that may be advantageous to the subject.

N/A

32. PARTICIPANT COSTS/REIMBURSEMENTS
a. List any potential costs subjects (or their insurers) will incur as a result of study participation (e.g., parking, study drugs, diagnostic tests, etc.).

N/A

b. List any costs to participants that will be covered by the research study.

N/A
33. APPLICATION CONTENTS

Indicate what documents are being submitted for this research project. Check all appropriate boxes and provide the version number and date, if available.

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<thead>
<tr>
<th>Description</th>
<th>Version</th>
<th>Date</th>
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<td>Appendix A1: OSU Co-Investigators &amp; Key Personnel (questions 4 &amp; 5)</td>
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<td>Appendix A2: External (non-OSU) Co-Investigators &amp; Key Personnel (question 6)</td>
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<td>Appendix B: Expedited Review – Initial Review (question 13)</td>
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<td>Appendix K: Pregnant Women/Fetuses/Neonates (question 20b)</td>
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<td>Appendix M1: Waiver or Alteration of Consent Process (questions 17b &amp; 23a)</td>
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<td>Appendix N: Waiver of HIPAA Research Authorization (question 26)</td>
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<td>Consent form(s), Assent Form(s), Permission Form(s), and Verbal Script(s), including translated documents (question 23a)</td>
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<td>HIPAA Research Authorization Form(s) (question 26)</td>
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<td>Data Collection Form(s) involving protected health information (question 26a)</td>
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<td>Recruitment Materials (e.g., ads, flyers, telephone or other oral script, radio/TV scripts, internet solicitations) (question 21c)</td>
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<td>Script(s) or Information Sheet(s), including Debriefing Materials (question 23a)</td>
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<td>Instruments (e.g., questionnaires or surveys to be completed by participants) (question 17b)</td>
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<td>Other Committee Approvals/Letters of Support (questions 11 &amp; 12)</td>
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<td>Research Protocol</td>
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<td>Complete Grant Application</td>
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<td>Drug Manufacturer’s Approved Labeling/Investigator’s Drug Brochure (Appendix F)</td>
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<td>Device Manufacturer’s Approved Labeling (Appendix F)</td>
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<td>Other supporting documentation and/or materials</td>
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For Multi-Center Clinical Trials supported by DHHS, the submission will also include:

| Description                                                                 |         |      |
| DHHS-approved Sample Informed Consent Document (if one exists)              |         |      |
| DHHS-approved Protocol (if one exists)                                      |         |      |
34. ASSURANCE
PRINCIPAL INVESTIGATOR (or Advisor)

I agree to follow all applicable policies and procedures of The Ohio State University and federal, state, and local laws and guidance regarding the protection of human subjects in research, as well as with professional practice standards and generally accepted good research practice guidelines for investigators, including, but not limited to, the following:

- The research will be performed as approved by the IRB under the direction of the Principal Investigator (or Advisor) by appropriately trained and qualified personnel with adequate resources;
- The research will not be initiated until written notification of IRB approval has been received;
- Informed consent and HIPAA research authorization from human subjects (or their legally authorized representatives) will be obtained and documented (unless waived) prior to their involvement in the research using the currently IRB-approved consent form(s) and process;
- Promptly report to the IRB events that may represent unanticipated problems involving risks to subjects or others;
- Significant new findings that develop during the course of the study that may affect the risks or benefits of participation will be reported;
- The IRB will be informed of any proposed changes in the research or informed consent process before changes are implemented, and no changes will be made until approved by the OSU IRB (except where necessary to eliminate apparent immediate hazards to participants);
- A Continuing Review of Human Subjects Research application will be completed and submitted before the deadline for review at intervals determined by the IRB to be appropriate to the degree of risk (but not less than once per year) to avoid expiration of IRB approval and cessation of all research activities;
- Research-related records (and source documents) will be maintained in a manner that documents the validity of the research and integrity of the data collected, while protecting the confidentiality of the data and privacy of participants;
- Research-related records will be retained and available for audit for a period of at least three years after the research has ended (or longer, according to sponsor or publication requirements) even if I leave the University;
- The Office of Responsible Research Practices will be contacted for assistance in amending (to request a change in Principal Investigator) or terminating the research if I leave the University or am unavailable to conduct or supervise the research personally (e.g., sabbatical or extended leave);
- A Final Study Report will be provided to the IRB when all research activities have ended (including data analysis with individually identifiable or coded private information); and
- All Co-Investigators, research staff, employees, and students assisting in the conduct of the research will be informed of their obligations in meeting the above commitments.

I verify that the information provided in this Initial Review of Human Subjects Research application is accurate and complete.

Signature of Principal Investigator (or Advisor)  
Date

Printed name of Principal Investigator (or Advisor)

DEPARTMENT CHAIR (or Signatory Official)

As Department Chair (or Signatory Official) for the Principal Investigator, I acknowledge that this research is in keeping with the standards set by our unit and that it has met all Departmental/College requirements for review.

If the PI or any Co-Investigator is also the Department Chair, the signature of the Dean or other appropriate Signatory Official, such as the Associate Dean for Research, must be obtained.

Signature of Department Chair  
Date

Printed name of Department Chair
Online Survey Script

The purpose of this questionnaire is to evaluate the Colors and Creations Web site prototype created with artists in Cajamarca, Peru. The Web site development is part of a PhD dissertation research project. While completing the questionnaire, please consider how the Web site may be enhanced and bettered in design and usability and whether or not the Web site is simple where users can easily understand its purpose. This questionnaire is comprised of 30 questions based on a Likert scale and should take you no longer than 10 minutes to complete. Your identity will be anonymous unless you would like to be contacted for further discussion about the Web site prototype. Participation in this survey is completely voluntary and there are no penalties to those who choose not to participate. For questions or concerns, please contact Ms. Sandra Meadows in the office of Responsible Research Practices at the Ohio State University at (614)688-4792.

Spanish version:

El propósito de este cuestionario es para evaluar el portal de Web Colors and Creations que fue creado en colaboración con artesanos de Cajamarca, Perú. El desarrollo del portal de Web es parte de una investigación del doctorado. Al tomar este cuestionario piense en cómo este portal de Web podría ser mejorado y si el propósito y la misión del portal es fácil de entender. Este cuestionario tiene 30 preguntas basada en una escala y debe tomar no más de 10 minutos para completar. Su identidad será anónima al menos que quisiera ser contactado para una discusión del portal de Web. Participación en este cuestionario es completamente voluntaria y no hay sanciones a las personas que no quiera participar. Si tiene preguntas o quiere dar voz a sus preocupaciones, por favor contacte Sra. Sandra Meadows en la oficina de Responsible Research Practices de Ohio State University a este número telefónico: 001-614-688-4792.
Script
Hi. My name is Amanda Alexander, and I am a graduate student at the Ohio State University. I am conducting a research project that aims to work collaboratively with artists to build a Web site. I will be in Cajamarca for 12 weeks doing this research. I am hoping that you will participate in the study, however participation in my study is completely voluntary. You do not have to participate if you do not want to, and by indicating that you do not want to participate there will be no negative repercussions to you or your business. Furthermore, if you decide to participate and then discontinue participation at any time there will be no penalty or loss of benefits in which you are entitled. Before agreeing or disagreeing to participate, I want you to think about any risks, harms or discomforts that you may encounter by interacting with me. These could be breach of confidentiality, reputation, economic risk, and/or invasion of privacy. As the co-investigator, I will store and keep all records of our encounter. I will tape record our conversations, video tape you working and speaking, and take photographs. I will also observe you and your environment and ask you some questions. If you do not want to be audio taped, video recorded or photographed, please indicate this to me. If you do not want your name used as identification, please indicate this as well. Your participation in this study will not materially affect your income nor opportunities to engage in everyday activities including your work with Colors and Creations. Furthermore, you need to be 18 years of age or older. Lastly, I will give you 15 soles for every session in which you participate. Thank you!

Spanish version
Hola, mi nombre es Amanda Alexander y soy una estudiante en Ohio State University. Estoy investigando un proceso colaborativo para construir una pagina de Web. Estaré en Cajamarca por doce semanas para hacer esta investigación. Espero que participe en mi investigación, aun que participación en mi investigación es completamente voluntaria. Usted no tiene que participar si no quiere y si Ud. indica que no quiere participar no habrá consecuencias. Por lo tanto, si decide participar y después decide discontinuar su participación no perderá los beneficios ofrecidos. Antes de aceptar o no aceptar de participar, yo quiero que piensen de los danos, riesgos o malestares que puedan encontrar por interactuar conmigo. Tales danos o riesgos podrían ser violación de confianza, reputación, riesgos económicos, y/o invasión de privacidad. Voy a grabar nuestras conversaciones y tomar fotos y video de sus interacciones y medio ambiente. Ud.s serán observados y tal vez podrían contestar algunas preguntas. Si no quisieran participar, por favor me indiquen. Si no quisieran que sus nombres sean usados para identificación favor de indicármelo. Su participación en esta investigación no afectará su ingreso ni sus actividades diarias con Colores y Creaciones. Además necesita ser mayor de dieciocho años. Finalmente, le daré 15 soles por cada sesión en que Ud. participe. Muchas gracias por su consideración.
Amanda Alexander (Investigadora):
Graduate Student, Department of Art Education
Ohio State University
Columbus, OH 43210
USA
Teléfono: 001-574-309-3133
Correo electrónico: alexander.406@osu.edu

Domicilio en Cajamarca:
Meriano Melgar #135
La Colmena, Cajamarca, Perú

El supervisor de la universidad de esta investigación es profesor James Sanders,
Department of Art Education, Ohio State University, Columbus, OH 43210 (teléfono: 001-614-292-0266; fax: 001-614-688-4483; correo electrónico: sanders-iii.1@osu.edu).
Por favor contáctelo si Ud. siente que ha sido dañado por su participación en esta investigación.

Para preguntas sobre sus derechos como participante en esta investigación o para dar voz a sus preocupaciones o quejas con alguien quien no sea parte de esta investigación, usted puede contactar Ms. Sandra Meadows en la oficina de Responsible Research Practices de Ohio State University a este número telefónico: 001-614-688-4792.
English Version

Amanda Alexander (Co-Researcher):
Graduate Student, Department of Art Education
Ohio State University
Columbus, OH 43210
USA
Phone Number: 001-574-309-3133
Email: alexander.406@osu.edu

Address in Cajamarca:
Meriano Melgar #135
La Colmena, Cajamarca, Peru

The supervisor for this research is Dr. James Sanders, Professor, Department of Art Education, Ohio State University, Columbus, OH 43210 (telephone: 001-614-292-0266; fax: 001-614-688-4483; email: sanders-iii.1@osu.edu). Please, contact him if you feel you have been harmed by your participation in this study.

For questions regarding your rights as a participant in this study or to speak with someone about complaints who is not a researcher in this investigation, you can contact Ms. Sandra Meadows in the office of Responsible Research Practices at the Ohio State University at 001-614-688-4792.
The Ohio State University Consent to Participate in Research

Study Title: Collaboratively Developing a Web site with Artists in
Cajamarca, Peru

Researcher: James H. Sanders, III, PhD and Amanda Alexander

Sponsor:

This is a consent form for research participation. It contains important information about
this study and what to expect if you decide to participate.

Your participation is voluntary.

Please consider the information carefully. Feel free to ask questions before making your
decision whether or not to participate. If you decide to participate, you will be asked to sign
this form and will receive a copy of the form.

Purpose:

This research project is assessing the collaborative process of working with a group of artists
in Cajamarca, Peru to develop a Web site for their self-defined needs.

Procedures/Tasks:

1) Collect data in Cajamarca, Peru – this will include participatory "make" sessions where
artists will interactively discuss and make images/posters from supplies that will be
provided. This information will provide details about the artists, their culture, traditions,
products, and community and will be used for the creation of the Web site. Working
together with the artists and using the data collected, the co-researcher and a Visual
Communications (VC) undergraduate student will create a Web site prototype.

2) Collect data from those people who may use the Web site (target audience) – this will
include an online survey about the design and usability of the Web site prototype. Once
the survey results come back, the Web site prototype will be tweaked, and the final Web
site will be shown to the artists in Peru for their feedback/suggestions.

3) Collect data from the VC undergraduate student – this will include autoethnographic
data (journal entries) and an informal, semi-structured interview about the collaborative
process and her experience working with the co-researcher and artists.

4) Final survey – this will be given to the Peruvian artists. The survey will ask about the
collaborative process and how it affected/impacted them.
If you choose to participate in the study, you may discontinue participation at any time without penalty or loss of benefits. By signing this form, you do not give up any personal legal rights you may have as a participant in this study.

An Institutional Review Board responsible for human subjects research at The Ohio State University reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

Contacts and Questions:
For questions, concerns, or complaints about the study you may contact Amanda Alexander at alexander.406@osu.edu or 574-309-3133.

For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.

If you are injured as a result of participating in this study or for questions about a study-related injury, you may contact Amanda Alexander at alexander.406@osu.edu or 574-309-3133.
Signing the consent form

I have read (or someone has read to me) this form and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study.

I am not giving up any legal rights by signing this form. I will be given a copy of this form.

<table>
<thead>
<tr>
<th>Printed name of subject</th>
<th>Signature of subject</th>
<th>AM/PM</th>
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<tr>
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<th>Signature of person authorized to consent for subject (when applicable)</th>
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Investigator/Research Staff

I have explained the research to the participant or his/her representative before requesting the signature(s) above. There are no blanks in this document. A copy of this form has been given to the participant or his/her representative.

<table>
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<th>Signature of person obtaining consent</th>
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Research Protocol/Design

This research project seeks to assess the collaborative process of creating a Web site with artists in Cajamarca, Peru using a participatory action research methodology. The research project includes four phases working with three groups (i.e. producers/artists, consumers/target audience and undergraduate design student):

1) **Producers/Artists** – The co-researcher will collect data in Cajamarca, Peru for 12 weeks. This data collection will include participatory "make" sessions where artists will interactively discuss and "make" images/posters from supplies that will be provided. This information will include data collection about color, the artists, their culture, traditions, products, and community that will be used for the creation of the Web site. Additionally, the co-researcher and participants will engage in co-learning sessions including Web site purpose/theme, target audience/persona building, online product pricing, Web site maintenance, and information about launching a Web site on the Internet.

   **Example Session: Color**
   This session will gather information about what color means to artists. Some possible questions may include:
   How does color make you feel? What colors represent Cajamarca? What colors represent your traditions (colors that have been used since before Incan times)? Are there any traditional Cajamarca colors and what do they symbolize? What is the meaning of color? How do you use color? What are the three main colors that you use for your products? What color paillet would you use for a Web site? The co-researcher will then provide artists with color swatches so that they can create color paillets and decide what they would like best for the Web site.

   After the fieldwork is complete and data is collected from the artists (through the "make" sessions), the co-researcher will work together with a Visual communications (VC) undergraduate student who will create a Web site prototype.

2) **Consumers/Fair Trade Advocates & Art Educators** – The co-researcher will collect data from those people who may use the Web site (target audience). This will include an online survey (using SurveyMonkey) about the design and usability of the Web site prototype. The online survey will include the Web site art and questions about the prototype (draft questions are attached). Once the survey results come back, the Web site prototype will be tweaked, and the final Web site will be shown to the artists in Peru for their feedback/suggestions.

3) **Visual Communications and Design undergraduate student** – The co-researcher will ask the design student to write autoethnographic accounts (journal entries) throughout the collaborative process and fieldwork. Additionally, the co-researcher will conduct an informal, semi-structured interview with the design student about the collaborative process and her experience working with the co-researcher and artists.
Example Questions: Semi-Structured Interview
How was your experience in Cajamarca, Peru (the undergraduate design student will be accompanying the co-researcher for two weeks)? How was your experience with the artists in Cajamarca? What surprised you most? What surprised you least? What was your favorite part of the research process? Did you enjoy the collaborative process working with artists? Did you enjoy the collaborative process working with the co-researcher? How satisfied are you with the project/website? What did you learn?

4) Producers/Artists – The co-researcher will conduct a final survey with the Peruvian artists. This survey will ask about the collaborative process and how it affected/impacted them (draft survey questions attached).

The co-researcher plans to either leave these surveys in Cajamarca with an informant/friend after completion of fieldwork or email them to the informant/friend at the end of the research phases. The co-researcher will leave money with the informant to snail mail the surveys back to the U.S. after they are completed by the artists. These surveys will remain anonymous.
APPENDIX T

LIKERT SCALE SURVEY FROM SESSION EIGHT
**Session 8: Likert Scale Survey**

**Cuestionario de Diseño y Utilidad**

Por favor circule el numero que corresponda a su satisfacción con el diseño y utilidad de la pagina de Web (5 significa muy bueno y 1 significa muy malo).

<table>
<thead>
<tr>
<th></th>
<th>Muy Bueno</th>
<th>Bueno</th>
<th>Neutral</th>
<th>Malo</th>
<th>Muy Malo</th>
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<tr>
<td><strong>Primera Impresión</strong> (¿Le gusto o disgusto el diseño de la página de Web a primera vista?)</td>
<td>5</td>
<td>4</td>
<td>3</td>
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<td>1</td>
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<tr>
<td><strong>Arquitectura de la Página de Web</strong> (¿Puede encontrar por lo que busca con facilidad?)</td>
<td>5</td>
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<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><strong>Utilidad del Contenido</strong> (¿Entiendo lo que esta escrito y representado en la pagina de Web?)</td>
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<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td><strong>Formato de Texto</strong> (¿Puede leer el texto y encontrar la informacion importante rapidamente?)</td>
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<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td><strong>Eficacia</strong> (¿Es la pagina de Web de buena calidad?, ¿Hace la pagina de Web un impacto con los utilizadores?)</td>
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<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><strong>Sensibilidad Cultural</strong> (¿Son las voces de los artesanos incorporadas en la pagina de Web?, ¿Es la gente representada de buena forma en la pagina de Web?)</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><strong>Opciones para Idiomas</strong> (¿Hay varias opciones para idiomas?)</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td><strong>Organización</strong> (¿Es la navegación eficaz?, ¿La pagina de Web carga rapidamente?)</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><strong>Interactividad</strong> (¿La página de Web contiene video, botones de prórroga, y conexiones a otras paginas de Web?, ¿Puede interactuar con la página de Web?)</td>
<td>5</td>
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<td>3</td>
<td>2</td>
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<tr>
<td><strong>Accesibilidad</strong> (¿Hay sonido, texto que agranda, y texto descriptivo en las fotos?)</td>
<td>5</td>
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</tbody>
</table>
APPENDIX U

LISA FOUSEK’S RESEARCH PRESENTATION
Brand Identity and eCommerce Website for the store Colors and Creations

BACKGROUND

WHO?
Colors and Creations is a retail store that represents a group of nine handcraft artists from Cajamarca, Peru that utilizes ancestral techniques while incorporating a modern feel. They create ceramics, jewelry, textiles, and toys.

WHY?
• Collaboration with Amanda Alexander
• Helped form Colors and Creations in 2004
• Next step is developing an eCommerce site and solidifying their brand
RESEARCH

OBJECTIVES (PERU)
- define essence of the artists and their store brand
- discover their vision of the website
- define target audience of the brand and website

OBJECTIVES
- position brand
- goals of website user
RESEARCH FINDINGS

OBJECTIVES (PERU)
define essence of the artists and their store brand

Colors and Creations’ vision is being a space for participating artists so that they may offer their products to the national and international markets, satisfy client expectations and achieve sustainable development. Through their products they capture, spread and educate about the culture of Cajamarca, Peru.

OBJECTIVES (PERU)
discover their vision of the website
• research sessions with Amanda
• how artists envision the site
• goals
• content
TARGET AUDIENCE

USER 1
individual customer who
regularly shops at fair trade stores
women 18-35

feels good after purchasing
a product because she
feels she is helping and
supporting the artists.

MAIN TASKS
• browse
• learn more about the country, artist, and product
• learn more about fair trade

USER 2
alternative trade organization / intermediary
purchasing products to sell to wholesaler

MAIN TASKS
• view products and read descriptions
• purchase in bulk
• find pricing
• hierarchy within organization

evaluating products
based on ability to sell
(price and quality) and
be competitive in the
international market
USER 3
fair trade retailers in the US or international market
business owners/product purchasers

MAIN TASKS
• view products
• wholesale price
• follow fair trade principles

searching for quality products that are fair trade certified/socially responsible and would be profitable in a retail environment

BRAND POSITION

FAIR TRADE ORGS

[Images of different fair trade organizations]
DESIGN STRATEGIES

APPROACH 1 gallery experience

- art gallery
- visual
- personal exploration
- connection to the artist
- simple
- browsing

For User 1

KEY ATTRIBUTES

INTELLECTUAL: informative, cultural awareness, onlooker

EMOTIONAL: intimate, inviting, polished

APPROACH 2 the human element

- friendly and organic
- focus on the artists
- bold
- informational
- handcrafted
- involvement
- call to action

For Users 2 and 3

KEY ATTRIBUTES

INTELLECTUAL: educational, challenging, thought-provoking

EMOTIONAL: helping others, motivating, building a relationship
APPROACH 3 cultural celebration

- traditional elements
- local feeling
- vibrant
- warm
- community
- building a relationship
- getting to know a place

For Users 1 and 3

KEY ATTRIBUTES

<table>
<thead>
<tr>
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</thead>
<tbody>
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<td>connection to place</td>
</tr>
<tr>
<td></td>
<td>community</td>
</tr>
<tr>
<td></td>
<td>warm and friendly</td>
</tr>
</tbody>
</table>

DESIGN DIRECTION

colorful
• keep original colors
• pair with earth tones
APPENDIX V

LISA FOUSEK’S DESIGN PRESENTATION
Design Concept Development

Brand Identity and
eCommerce Website for
Colores & Creaciones

Lisa Fousek
Spring 2010

Thesis Statement

- create an identity that represents
  this group of artists and
  celebrates cajamarcan culture
- translate this identity to
  the website experience
Design Strategies

gallery experience  human element  cultural celebration

Cultural Celebration

cultural education
vibrant traditional elements place and region warm sustainable building a relationship
Initial Identity Concepts

brand qualities
traditional handcrafted communal sustainable textural

Refined Identity Concepts
Design Language

color

Design Language

typography

Hiragino Maru
Gothic Pro

ITC Officina
Serif Std

DIN 1451 Std
Mittelschrift

colores &
creaciones

colores &
creaciones

colores y
creaciones

colores y
creaciones
Design Language

texture

Design Language

product
photography
Touchpoints

print material
- stationary
- mailing label
- return policy
- product tag
- brochure
- promotional handout

website
- maintenance manual

Print Material

stationary

mailing label

promotional handout

product tag
Website

information architecture

Website Concepts
Website Concepts

Magento CMS

default template
Website Concepts

chosen direction...for now

compliments Magento appearance

based on template
APPENDIX W

PRINT MATERIALS FOR ARTISTS
449
cajamarca, perú

Colores & Creaciones
p. bulto 629 cajamarca - peru
info@colorescreaciones.com
www.colorescreaciones.com
(+51) 74 345876

Recursos de atletismo: Macanillo Salto Llano

cooperativa
colores & creaciones

cajamarca, perú

Colores & Creaciones es una asociación de artistas que producen productos artesanales de alta calidad en Cajamarca. A través de numerosas productos artesanales, los artistas y artesanos ofrecen la cultura y el arte de Cajamarca. Los productos incluyen cerámica, tarot, plumas, lanas, textiles y otras artesanías. Los productos son vendidos en la cooperativa, en el mercado local y en otras tiendas de la región. Los productos son de alta calidad y son valorados por su belleza y funcionalidad. Los artistas y artesanos trabajan juntos para crear piezas únicas que reflejan la cultura y el arte de Cajamarca. Los productos son vendidos en la cooperativa, en el mercado local y en otras tiendas de la región. Los productos son de alta calidad y son valorados por su belleza y funcionalidad. Los artistas y artesanos trabajan juntos para crear piezas únicas que reflejan la cultura y el arte de Cajamarca. Los productos son vendidos en la cooperativa, en el mercado local y en otras tiendas de la región. Los productos son de alta calidad y son valorados por su belleza y funcionalidad. Los artistas y artesanos trabajan juntos para crear piezas únicas que reflejan la cultura y el arte de Cajamarca. Los productos son vendidos en la cooperativa, en el mercado local y en otras tiendas de la región. Los productos son de alta calidad y son valorados por su belleza y funcionalidad. Los artistas y artesanos trabajan juntos para crear piezas únicas que reflejan la cultura y el arte de Cajamarca. Los productos son vendidos en la cooperativa, en el mercado local y en otras tiendas de la región. Los productos son de alta calidad y son valorados por su belleza y funcionalidad. Los artistas y artesanos trabajan juntos para crear piezas únicas que reflejan la cultura y el arte de Cajamarca.

cooperativa
colores & creaciones

cajamarca, perú

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APPENDIX X

LISA’S JOURNAL NOTES AND DOODLES
After visiting:
- Purchase
- Learn about artists & Enjennna, traditional cultures
- Tell others about it
- Want to travel to Enjennna
- Better appreciation of how artists work

Web strategies:
- Concise, simple design + content
- Quality info
- Good usability

Success:
- Increase in purchases, visitors
- Analytics

Maintain:
- Continue working on it for a period of time
- Manual vs. guided maintenance

About us:
- Artists
- Workshops
- Tours
- Process
- Products
- Contact
- Media
- Video
- Photos

Company:
- Logo
- Dear
- Map

US Artists:
- Ceramics
- Jewelry
- Toys
- Textiles
- Mission
- Vision
- Events?
- Buy (orders)

Contact:
- Wholesale
- Retail
- Tours


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