

Interview Protocol

Phase 1: Face-To-Face Interviews (Weaver's Concept of Markers of Authenticity) Date: 9 August 2012

Objective: To establish markers of authenticity of hand-woven textiles from the weavers' perspective

* This procedure starts upon arrival at the weaver's workroom or studio.

Step	Theme	Action	Questions/Requests	Justifications/ Remarks
1.	Greeting and Introduction	<ul style="list-style-type: none"> Greeting and introduction with presentation of name card 		To get name cards made <i>Formal presentation of self</i>
		<ul style="list-style-type: none"> Presentation of Letter of Information Seek agreement Filling Consent Form and Personal Particular Select place for interview and placement of video recorder 	<ul style="list-style-type: none"> Explanation of study Request for video recording Outline interview process and state duration of interview 	Draft Letter of Information, Consent Form and Personal Particular <ul style="list-style-type: none"> <i>To give interviewees an idea of the purpose of study, interview process and an estimated duration of interview</i> <i>To solicit consent from interviewees for video recording</i> <i>To assure confidentiality of interview and also the non-commercial objective of the study</i>
		<ul style="list-style-type: none"> Thank you and presentation of gift 		Gift – Hand-woven Batik Textiles from Guizhou or other hand-woven textiles from other communities <ul style="list-style-type: none"> <i>To establish rapport with interviewees and to offer a window of opportunity to initiate conversation by looking at hand-woven textiles from other weaving communities</i>

Step	Theme	Action	Questions/Requests	Justifications/ Remarks
2.	General	<ul style="list-style-type: none"> Open discussion about authenticity 	<p>This is just an open discussion about the textiles from your community.</p> <ul style="list-style-type: none"> Can you please tell me what makes the (name) textiles from your community so special and unique that is different from textiles from other communities? Please tell me what makes your textiles from your community so different from others? What makes (name) textile a typical (name) textile? What are you most proud of in your textiles? Why Please tell me the history/story of your community's (name) textile? 	<p><i><u>Without any direction or prompting, this open discussion seeks to prompt the interviewee's idea of what makes his/her work authentic?</u></i></p>

Step	Theme	Action	Questions/Requests	Justifications/ Remarks
3.	Materials	<ul style="list-style-type: none"> Ask for a guided tour around workroom/ studio/yarn storage facilities 	<p>Now, we are going to talk about the yarns you use of weaving (name) textiles, could you show me some of the yarns you use for weaving or could we visit the yarns storage area/facility, please?</p> <p><u>Introduction</u></p> <ul style="list-style-type: none"> Could you please tell me something about the yarns that you use for weaving the (name) textiles? Are these yarns special in anyway? If yes, in what ways are these yarns special for weaving (name) textile ? <p><u>Past</u></p> <ul style="list-style-type: none"> When you started weaving (name) textiles, what type of yarns did you use? What type of yarns do you think your parents, grand parents or the older generation of weavers used to weave (name)textiles? Why? <p><u>Present</u></p> <ul style="list-style-type: none"> What types of yarns (fibers) are most typical/commonly used today to weave (name) textiles? Are the yarns of today the same as those in the past? Why? 	<ul style="list-style-type: none"> <i>To introduce the topic of yarns;</i> <i>To determine the types of yarns from the past as a possible marker of authenticity;</i> <i>To establish the types of yarns fibers used that are most typical to set a base-line/standard for authenticity today;</i> <i>To understand if there has been a changed of the type of yarns used;</i> <i>To establish if new yarns are introduce;</i> <i>To solicit interviewees' opinion on usage of new yarn fibers or combination of new and old yarns for their weaving.</i>

Step	Theme	Action	Questions/Requests	Justifications/ Remarks
3.	Materials	Ask for a guided tour around workroom/ studio/yarn storage facilities	<u>Future</u> <ul style="list-style-type: none"> • In your experience, have you seen or been aware of any introduction of new types of yarns to weave (name) textiles? • What are these yarns? • How do you feel about using these new yarns to weave (name) textiles? • Tell me any story or unusual occurrence to do with trying out these yarns. • What prompted you to try using them to weave (name) textiles? • Will you use a combination of new and old yarns to weave (name) textiles? • Why? 	<u>By comparing and contrasting old, typical/commonly used yarns today and new yarn, one will be able to establish if raw materials could be used as a marker of authenticity for the textiles woven by the community.</u>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
4.	Colour	Ask to see the colours	<p>Now, I would like to ask you about the colours of (name) textiles. Could you show me some of the colours of yarns you use to weave (name) textiles?</p> <p><u>Introduction</u></p> <ul style="list-style-type: none"> • In general, could you please tell me something about the colours of your community's (name) textiles? Note: for example, male and female colours, colours for special groups of people, colours for special occasions, seasonal colours, etc. • Are these colours special in anyway? • If yes, in what ways are these colours special? • Do these colours mean or signify anything, in your culture and traditions? • Are there any stories about the colours used in (name) textiles? If yes, please tell me a story about those colours. <p><u>Past</u></p> <ul style="list-style-type: none"> • When you started weaving (name) textiles, were the colours the same as today? Note: Ask to see if it is possible to keep a sample of the colours • What were the colours? (Please show me the colours) • What type of colours do you think your parents, grand parents or the older generation of weavers used to weave (name) textiles? • Are you or other weavers still using these colours to weave (name) textiles? 	<p>Possible to get samples of coloured yarns</p> <ul style="list-style-type: none"> • <i>To introduce colour as the next topic of discussion'</i> • <i>To determine what are the colours used in the past;</i> • <i>To establish the typical/common colours used today;</i> • <i>To explore a possibility of creating a base-line/ standard;</i> • <i>To understand if the colour palette has changed and if so, why?</i> • <i>To understand if there are any symbolism in colours?</i> <ul style="list-style-type: none"> ○ <i>To individual weavers</i> ○ <i>To the community/culture</i> <p><i><u>By comparing and contrasting colours from the past and present and the opinion of the interviewees, one will be able to determine if colours could be used as a marker of authenticity.</u></i></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
4.	Colour		<p><u>Present</u></p> <ul style="list-style-type: none"> • What are the typical/common colours that you use today in your weaving of (name) textiles ? • Who chooses/composes the colours? • Have the colours changed over the years for (name) textiles ? • Why? 	
			<p><u>Future</u></p> <ul style="list-style-type: none"> • If there are other new colours, would you use them for (name) textiles? • Why? • Any particular ones you'd like to try, or you are attracted to? • Why? • Would these new colours have any meaning to you or your community for (name) textiles? • Would there be any colours that you wouldn't use to weave (name) textiles? • Why? 	

Step	Theme	Action	Questions/Remarks	Justification
5.	Tools and Technology	<ul style="list-style-type: none"> Ask to see looms and other equipment 	<p>Could I please see the loom and other equipment that you use to weave (name) textiles?</p> <p><u>Introduction</u></p> <ul style="list-style-type: none"> Could you please show me the loom that you use to weave the (name) textiles, please? Besides the loom, what other equipment do you use that that enables you to weave and produce (name) textile? <p><u>Past</u></p> <ul style="list-style-type: none"> Could you please tell me the history/story of the loom and the equipment? ? Note: Where is the equipment from? How old? How did you acquire it?) When you started weaving, was this the same loom and equipment to weave (name) textiles? Do you think your parents, grand parents or the older generation of weavers used such a loom to weave (name) textiles? Can you remember specific things about their looms? Note: For example, was it just a household treasure or just a tool to make things? Was it an heirloom? 	<ul style="list-style-type: none"> To introduce tools and technology as the next topic; To state what are the current tools and technology used; To established if tools and technology have changed; To establish if there has been any changes or introduction of new equipment; To elicit interviewee's opinion on new tools and technology; To comprehend if interviewee's ascribe meaning to their tools and equipment.

Step	Theme	Action	Questions/Remarks	Justification
5.	Tools and Technology		<p><u>Present</u></p> <ul style="list-style-type: none"> • Have there been any changes or introduction of new equipment since you started weaving (name) textiles? • What are these changes or new tools and equipment? • How do you feel about these changes or new tools and equipment to weave (name) textiles ? • Do these tools have any meaning to you? • What do they mean? <p><u>Future</u></p> <ul style="list-style-type: none"> • If in the future, there are more efficient – quicker, better quality, etc.. . looms and equipment to weave (name) textiles, are you willing to use them? • Why? <p>Would the (name) textile produced still be the same if these new looms and equipment are used?</p>	<ul style="list-style-type: none"> • <u>By comparing and contrasting old/new tools and technology used and the opinion of the interviewees, one will be able to determine if tools and technology could be used as a marker of authenticity.</u>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
6.	Construction	<ul style="list-style-type: none"> Ask to explain the process of weaving by examining the loom 	<p>Now, we will talk about the construction or the weaving technique use to weave (name) textiles</p> <p><u>Introduction</u></p> <p>Can you please tell me about the typical weave/weaves for (name) textiles?</p> <p><u>Past</u></p> <ul style="list-style-type: none"> When you started to learn how to weave, was the weaving method (type of weave) the same as it is today for (name) textiles? Do you think your parents, grand parents or the older generation of weavers used similar weaving method for (name) textiles? Do you know if this method is still being used to weave (name) textiles? Why it is still being used to weave (name) textiles? <p><u>Present</u></p> <ul style="list-style-type: none"> How many types of weaving methods are there currently used to construct (name) textiles? Which of these are most commonly used in your community to weave (name) textiles? Has the construction methods of these textiles changed over the years since you started weaving? How has it changed? What do you feel about these changes? 	<ul style="list-style-type: none"> <i>To introduce constructions as the next topic;</i> <i>To ascertain the type of weave what was used before;</i> <i>To establish the typical/most common form of weave construction used now;</i> <i>To establish if new construction methods has been introduced;</i> <i>To understand interviewees' opinion on new construction methods.</i> <i>To find out if new types of weaving methods will effect the meaning of the textile.</i>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
6.	Construction	•	<p><u>Future</u></p> <ul style="list-style-type: none"> • Would you be interested to learn new types of weaving methods to weave (name) textiles? • Will these new weaving methods affect the special quality of (name) textiles and uniqueness of the textiles? • In what way will new weaving techniques affect the uniqueness of the textiles? <p>Tell me about anyone you've heard or seen trying this out.</p>	<ul style="list-style-type: none"> • <u><i>By comparing and contrasting old/new construction method and the opinion of the interviewees, one will be able to determine if the way which the textile is constructed/woven could be used as a marker of authenticity.</i></u>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
7.	Process of Making		<p>Now, we will focus on the process or stages of weaving (name) textiles from the very beginning to finish?</p> <p><u>Introduction</u></p> <ul style="list-style-type: none"> • Could you please show me and walk me through a typical/common production process when you weave (name) textiles? <p><u>Past</u></p> <ul style="list-style-type: none"> • Is this current weaving process the same as when you started weaving (name) textiles? • Do you know if this process is the same as your parents, grandparents or older generation of weavers when they weave (name) textiles? 	<ul style="list-style-type: none"> • <i>To introduce process of making as the next topic;</i> • <i>To establish what were the process of weaving in the past;</i> • <i>To understand what are the typical/common production processes in the now;</i> • <i>To understand if the production process has changed during the course of the interviewee's life time;</i> • <i>To elicit the interviewee's opinion on the change of the production process;</i> • <i>To identify which part of the production process that has not changed and to understand the reasons why.</i> • <i>To understand if sub-contracting part of the process is acceptable;</i> • <i>And if so, which parts are accepted and which are not.</i>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
7.	Process of Making		<p><u>Present</u></p> <ul style="list-style-type: none"> • Has the production process or part of the process changed over the years? • When did it change? • In what ways has it changed? • Why has it changed? • What do you think about these changes? • Have you tried these changes? • Why? • What would stop you from having a go yourself? • How do you think other people in the village would think of you if you'd change the weaving process? • In spite of these changes, which part of the production process has remained unchanged? • Why? • Has any of the process been sub-contracted out? • Where to? • Why? <p><u>Future</u></p> <ul style="list-style-type: none"> • How would you feel if part of the process is sub-contracted out to weave (name) textiles? Note: might need to give examples – specialist in warping, dyeing, etc. ? • Would sub-contracting affect the special and uniqueness of (name) textiles? 	<p><i><u>By comparing and contrasting old/new production processes and the opinion of the interviewees, one will be able to determine if the production could be used as a marker of authenticity.</u></i></p>

Step	Theme	Action	Questions/Remarks	• Justifications/Remarks
7.	Process of Making		<u>Symbolic Acts</u> <ul style="list-style-type: none"> • What would you consider a special practice to you or your weaving community that makes it different from other hand-woven textiles? • When you face a particularly difficult task when weaving, what can you do to prevent these difficulties from happening when you are weaving (name) textiles? Note: Might have to give examples such as dyeing indigo, etc... 	<ul style="list-style-type: none"> • <i>To comprehend if there are any symbolic acts/gestures during the production process;</i> • <i>To understand if these symbolic gestures are still in practice now;</i> • <i>To elicit the interviewee's opinion on the symbolic acts during the production process;</i> • <i><u>To understand if are symbolic acts and gestures during the production process could be considered as a marker of authenticity.</u></i>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
8.	Labour	<ul style="list-style-type: none"> Ask to explain the process of weaving 	<p>Now, we will talk a little about the people weaving the (name) textiles.</p> <p><u>Introduction/Present</u></p> <ul style="list-style-type: none"> Do you work alone or do you have anyone to assist you when you weave (name) textiles? Do you employ anyone to assist you in your work on (name) textiles? If so, are they members of your community? <p><u>Past</u></p> <ul style="list-style-type: none"> When you started weaving (name) textiles, did you always worked alone or with someone? During your parents, grand parents or with older generation of weavers, do you know if they worked alone or with others when they weave (name) textiles? And if they worked with others, were these other members of the local community or non-locals (from other country)? <p><u>Future</u></p> <ul style="list-style-type: none"> Would you hire a non-member of the local community to assist you when weaving (name) textiles? How would you feel if (name) textile was woven entirely by a non-member of the local community here? 	<ul style="list-style-type: none"> <i>To introduce labour as the next topic;</i> <i>To establish if extra labour is/was used for production in the past, present and future;</i> <i>And if extra labour is/was used, are/were they from the community or migrant labourers?</i> <i>To understand the meaning of the non-locals/migrant labourers producing the textile.</i> <p><i><u>To comprehend if non-locals work force would affect the authenticity of the textile</u></i></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
9.	Identification of Past	<ul style="list-style-type: none"> • Request to see a piece of oldest hand-woven textiles • To set up camera for recording 	<p>Not, let's us talk a little about old(name) textiles. Could you please show me a piece of textile which you woven a long time ago?</p> <ul style="list-style-type: none"> • Could you please tell me the history/story of this piece of (name) textile? <ul style="list-style-type: none"> ○ When was it made? ○ Why was it made? ○ Who was it made for? ○ What does this piece of textile mean to you? ○ Why have you kept it? ○ Is there anything special about this piece of textile? ○ If you were to talk with your parents, grand parents or older generation of weavers about it, what do you think they'd say? ○ What is typical/special/of this piece of textile? ○ Is this piece of textile a good representation of a textile from your community? ○ In what ways does this piece of textile represent those from your community? 	<ul style="list-style-type: none"> • <i>The 'past' means the weavers' parents, grand parents or the previous generation of weavers, within living memory.</i> • <i>To identify markers of authenticity from a piece of old textiles;</i> • <i>To establish the context of a piece of textile woven in the past;</i> • <i>To identify the meaning of the textile to the weaver;</i> • <i>To identify typical characteristics of a piece of textile woven in the past.</i> <p><i><u>To establish markers of authenticity using an old woven textile</u></i></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
10.	Function	Cont'd old textiles	<p>Still focusing on the old textiles, we will talk about the functions of the way which these textiles would have been used.</p> <ul style="list-style-type: none"> • When this textile was woven/created, what was it used for? • Was such a usage/function typical of textiles then? 	<ul style="list-style-type: none"> • <i>To identify the usage and function of textiles in the past</i> <p><u><i>To comprehend if the function of a textile could be used as a marker of authenticity (when contrasted with Step 15).</i></u></p>
11.	Forms of Exchange	Cont'd old textiles	<p>Now, we will change the topic from the way (name) textile is used to the forms of exchange but still focusing on old textiles.</p> <ul style="list-style-type: none"> • In the past, was (name) textile ever made for sale? Note: The past here would mean the previous generation of weaver, of your parents' or grand parents' generation (within living memory) • Did the sale of textiles happen often? • Can you recall a story about a piece you or a member of your community who made a piece of textile that was particularly desirable – many people wanted to purchase/buy? • If so, how was the textile sold? • If the textile was not made for sale, what was it made for? • Were textiles from your community ever made for any form of exchanges? • What were these other forms of exchange? (For example, gifts, taxes, donations, etc...) 	<ul style="list-style-type: none"> • <i>To establish if in the past, the textile was made for sale;</i> • <i>If it was made for sale, how was it sold?</i> • <i>If the textile was not made for sale, what was it made for?</i> • <i>What were the other forms of exchanges in the past?</i> <p><u><i>To establish if forms of exchange could be used as marker of authenticity (when contrasted with Step 16).</i></u></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
12.	Skills	Con't old textiles	<p>Still focusing on old textiles, let's talk a little about the skills of weaving.</p> <ul style="list-style-type: none"> • Since you have started weaving, have you learned or upgraded your skills since? • What new skills did you learn? • Why did you learn these new skills? • How has these new skills helped you in weaving (name) textiles? • How different are these new skills compared with the old skills when you first started to weave? • Would you mind teaching a non-local, such as a foreigner how to weave (name) textiles? • Why? • What does weaving (name) textiles mean to you? • Is weaving just a way of making money or... ? 	<ul style="list-style-type: none"> • <i>To establish if interviewee's skills have changed through the course of his/her life-time;</i> • <i>To elicit interviewee's feeling and opinion on new skills;</i> • <i>To find out if skill knowledge are proprietary to the community?</i> • <i>To comprehend the meaning of weaving to the interviewee.</i> <p><u><i>To establish if skills could be established as a marker of authenticity.</i></u></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
13.	Form and Design		<p>Let's discuss about the form and design of the old textiles</p> <ul style="list-style-type: none"> • Please tell me about the design of this (name) old textile. • Did you design this old piece of textile? • Where did you get your inspiration to design this textile from? • Do you think that your parents, grand parents or the older generation of weavers wove this design in the past? • In the past, were there special designs for special occasions? For example, what is different when you make a cloth for a special occasion, colour, motif, size, evenness of fabric, nicely finished edges, any applied decorations? 	<p><i><u>To establish previous/past forms and design of the textile as a baseline for comparison if the form and design have changed over time.</u></i></p> <p><i><u>To understand if the source of inspiration could be identified as a marker of authenticity.</u></i></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
14.	Form and Design	Request to see a piece of new hand-woven textiles and compare it with the old textile Request to leave the told textiles within slight/easy reach for easy comparison.	Now, let's leave the old textiles here but could we look at a piece of textiles you wove recently? Let's talk a little about the form and design on new (name) textiles <ul style="list-style-type: none"> • Could you please tell me what are the major differences between this new piece of textile and the old one? • Could you please tell me what is similar with this piece of textile and the old one? • Did you design this textile yourself? • Where did you get the inspiration from? • Has the size and shaped changed over the years? • What other changes have occurred concerning the form and design of the (name) textiles? • How do you feel about these changes? 	<p><i>Note: Recent is defined as a period within the last 12 months.</i></p> <p><i>If there are different types of textiles, ask the weaver/interview to select one which he/she is more proud of.</i></p> <p><i>Finally, new textiles could also be discussed from the general point of view, not necessarily from the weaver/interviewee's own work.</i></p> <ul style="list-style-type: none"> • <i>To draw out from the interviewee's notion on the differences and similarities between the old and new textiles;</i> • <i>Importantly, it must be a textile that the weaver has composed;</i> • <i>To identify indicators from and design;</i> • <i>To understand interviewee's opinion and feelings about the changes in form and design.</i> • <i>To establish if designs from other cultures could be incorporated into the textile;</i> • <i>To comprehend interviewee's opinion about incorporating new designs from</i>

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14.	Form and Design		<ul style="list-style-type: none"> • Are you willing to incorporate new designs from other cultures into your textiles? • How do you feel about incorporating new designs from other cultures into your textiles? • What would your parents, grandparents or older generation of weavers say about such a new textiles as (name) textiles? • What do you think they'd say in comparing them? • What do you think the old people in the village might say when comparing the two? 	<p><u>The request to see a new hand-woven textiles (or a recently woven piece) will help to understand provide comparison and contrast between old and new textiles</u></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
15.	Function		<p>Now, let's us compare the function of the way which old and new (name) textiles are used</p> <ul style="list-style-type: none"> • Do you think that the function of the (name) textiles has changed over the years? • In what ways has it changed? • How do you feel about these new means of usage? • Would you mind if foreigners use this (name) textile for other purposes (other than its traditional usage) in their home? 	<ul style="list-style-type: none"> • <i>To establish if the function of the textiles has changed over the course of time;</i> • <i>To understand why has the function changed;</i> • <i>To understand interviewee's feelings and opinion on the change of function;</i> • <i>To comprehend how interviewee's feel about non-locals changing the function of the textile.</i> <p><u><i>To establish if function could be used as a marker of authenticity (Confirmation and validation of Step 10).</i></u></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
16.	Forms of Exchange	Request to see a piece of new hand-woven textiles and compare it with the old textile	<p>What about the ways which new (name) textiles are exchanged or sold?</p> <ul style="list-style-type: none"> • How will you sell this new (name) textile? • Has the form of selling change? • If yes, how has it changed? • What do you feel about this changed? 	<ul style="list-style-type: none"> • <i>To understand if the forms of exchange has changed over the years;</i> • <i>To comprehend interviewee's feeling about such a change;</i> <p><u>To confirm that forms of exchange could be used as marker of authenticity (when contrasted with Step 11).</u></p>
17.	Quality	○	<p>Let's us now focus on the next topic – quality. Let's compare the quality of old and new textiles</p> <ul style="list-style-type: none"> • How would you compare the quality of old textiles and new (name) textiles of today? • Why? • Is the quality of the (name) textile important to you and your weaving community? 	<ul style="list-style-type: none"> • <i>To understand if the quality of textiles has changed over the years</i> • <i>To comprehend interviewee's feeling and opinion of such a change;</i> <p><u>To confirm if quality could be used as a marker of authenticity for community-based hand-woven textiles.</u></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
18.	Time, Value and Cost		<p>Let's us now consider the total processing time, value and cost of the (name) textile. Note: processing time, value and cost here could include time of processing and cost of the raw materials, labour and any other related activity/cost needed to produce this (name) textiles.</p> <p><u>Introduction/Present</u></p> <ul style="list-style-type: none"> • Out off the total time, value/cost of the (name) textile that you produce, how much to you think is will be paid to local people/enterprises or non-locals and made geographically in your community? Let's us consider the following: <ul style="list-style-type: none"> ○ Raw Materials <ul style="list-style-type: none"> ▪ Yarns ▪ Processing of Yarns ▪ Dyes ○ Labour ○ Other Activity/Cost ○ Total Value • Has this time, value/cost changed over the years since you started weaving? <p><u>Past</u></p> <ul style="list-style-type: none"> • What you think the value was during your parents, grand parents or the older generation of weavers' time? Was it more or less <p><u>Future</u></p> <ul style="list-style-type: none"> • How do you feel if this value were to change: <ul style="list-style-type: none"> ○ To be more local ○ To be less local • Why? 	<ul style="list-style-type: none"> • <i>To comprehend is time, value and cost of production has changed over the years when producing the (name) textiles in the community;</i> • <i>To understand interviewee's opinion on the change of time, value and cost of production</i> <p><i><u>To confirm if time, value and cost of production could be used as a markers of authenticity for community-based hand-woven textiles.</u></i></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
19.	Site and Geographical Location		<p>Now, I would like to discuss with you about the actual place where this (name) textile is woven.</p> <ul style="list-style-type: none"> • How important it is to you for the textiles to be produced here? • Why? • What would happen if this textile is produced elsewhere? • How would you feel if members of your community leave this place and move elsewhere, for example to another country, to produce this textile and call it (name) textiles? • How would you feel if non-members of your community (for example, foreigners) produce this (name) textile here? 	<ul style="list-style-type: none"> • <i>“Here” is defined as the physical site where the name of the textile is given or the place where the weaving community is located.</i> • <i>To understand if site and geographical location could be used as a marker of authenticity</i> • <i>To understand why is site and geographical location an essential or non-essential marker of authenticity</i> • <i>To understand if members if site and geographical location is more important as markers of authenticity then members of the community.</i> <p><u><i>To establish if site and geographical location could be established as a marker of authenticity.</i></u></p>

Step	Theme	Action	Questions/Remarks	Justifications/Remarks
20.	Concept, Context and Meaning		<p>Finally, let's talk about the general ideas of (name) textiles</p> <p><u>Past</u></p> <ul style="list-style-type: none"> • Generally, when you think about when you started weaving and what you are doing now, has things changed? • How has it changed? • What do you think about such changes? • Do you think that such changes are good for the textiles which your community produces? • In what ways are these changes good/bad? • Through the years, from the time of your parents, grand parents and the older generation of weavers, what is the one constant element in the (name) textiles that has always remained the same, that has always been there. <p><u>Future</u></p> <ul style="list-style-type: none"> • If your children (or other weavers' children) came back from school or college in a big town, and wanted to take up weaving, what would the one important element in your weaving tradition/culture that you would advice them to retain in order for the textile to be considered as (name) textile? 	<ul style="list-style-type: none"> • <i>To establish if concept, context and meaning of the textile have changed through the course of time;</i> • <i>To understand the interviewee's opinion of the meaning of the textiles</i> • <i>To understand the impact of these changes on the textiles</i> <p><u><i>To establish if concept, context and meaning of the textile could be identified as markers of authenticity.</i></u></p>

20.	Conclusion	Thank you	Thank you very much for spending time with me. I have learned much from you sharing your knowledge and views on (name textiles).	
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