Making the Lakota Arts and Crafts Industry a More Viable Form of Economic Development for the Rosebud Sioux Tribe

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Rosebud Economic Development Corporation

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EXECUTIVE SUMMARY

The Rosebud Sioux Tribe or Sicangu Lakota Oyate, is one of nine federally recognized Native American tribes in South Dakota. The reservation currently has an 83% unemployment rate. The central question this project aims to answer is how can the Rosebud Economic Development Corporation (REDCO), the organization charged with creating economic opportunities for the Sicangu Oyate people, open up market access to Lakota artists and artisans to create a broader customer base to make the Lakota arts and crafts industry a more viable form of economic development?

The methodology used to answer this question was a mix of qualitative and quantitative research. The reason for high unemployment on South Dakota reservations was first researched to gain a better understanding of problem before looking for the solution. Two major recommendations emerged from this research as a result of recent Native American policy developments that REDCO should consider in the future. In addition, first person interviews were conducted with Native American artists and facilitators to figure out overhead costs, develop pricing schemes and quality metrics, and to learn more about the Native American arts and crafts industry. A number of international case studies were consulted to survey best practices of other indigenous groups focusing on REDCO’s role as a facilitator, the potential utilization of existing capacity like the Turtle Express store located on the Rosebud Reservation, logo and packaging, and website design. Additional economic projects and training workshops that might add value to this project were also explored. The Google Trends tool was used to conduct market and industry research. The South Dakota Tourism Office was interviewed and was helpful in determining the existing competition REDCO may encounter in South Dakota and promotional events that REDCO might consider being a part of. This promotional information as well as marketing lessons learned from artist and facilitator interviews and international case study research was used to create a marketing plan. The following will describe the major findings that resulted from this research.

The first recommendation this paper makes to increase economic activity on the Rosebud Sioux Reservation is to take advantage of the HEARTH Act and formulating leasing regulations and submitting them to the Department of the Interior for approval so the tribe will be able to lease land on their own without going through the lengthy process of seeking prior approval from DOI. In addition, the tribe should adopt MTSTA to develop uniform commercial codes. Both of these recommendations will help increase private enterprise in Rosebud.

A total of seven high and low-end artists and artisans, were interviewed from South Dakota, North Dakota, and Montana from the Rosebud Sioux Tribe, Lower Brule Sioux Tribe, Pine Ridge Sioux Tribe, Standing Rock Sioux Tribe, and Blackfeet Tribe. Artists mentioned the difficulty of living on a crafter’s salary, and many had a second job in addition to pursing their craft. For female artists a common constraint mentioned was child-care. Low-end artists sold most of their work through word of mouth and social media. High-end artists sold their work through art shows and galleries. Eight interviews with facilitators, stores that sell Native American arts and crafts, were conducted across South Dakota, North Dakota, Montana, and Minnesota specifically from Rapid City, SD; Lower Brule, SD; Shakopee, MN; Browning, MT; Turtle Mountain, ND; and Crow Agency, MT. Two options exist for facilitators, buying the product outright from the artist and then selling it in their store or online, or holding the item on consignment until it sells, giving a percentage of the sale to the artist. The best time for sales are the tourism months, income tax return season, and hunting season. Promoting in-store or online holiday sales was found to be effective. Every facilitator aside from the one, online-only facilitator, said they sold more products in their store than online.
A survey of similar groups throughout the world in Australia, Eastern Caribbean, Kenya, South Africa, and Italy was conducted. The Australian and South African examples show that by acting as a facilitator, REDCO can greatly increase market access for Lakota artists. Case studies from Australia, the Eastern Caribbean, and Kenya noted that providing customers with an authentic experience that does not feel too staged is helpful in boosting sales. This is something REDCO could do at its Turtle Express store since the store is located on the Rosebud Sioux Reservation. REDCO could hold a dream catcher-making workshop or near the store or a tour of traditional plants in the area. Another Australian case study suggests a partnership with organizations off the reservation as potentially being beneficial. Case studies in Australia, Kenya, and Southern Italy, in addition to interviews with facilitators, show that including a story with an item along with the positive social impact purchasing that item will have for that indigenous group, either on the packaging or within the online website description, can have a positive effect on sales. A logo representing that particular indigenous group should also be attached to the product. An Australian example showed that low quality photos of the artwork should be used on a website to prevent unauthorized reproduction. On the website, products should also be organized into product type and include biographies of the artists and organization’s social mission.

REDCO would offer customers products such as moccasins, beaded and quilled earrings, necklaces, pouches, purses barrettes etc., star quilts, powwow regalia, small crafts like mini tipis, painted dolls, dream catchers etc., and paintings drawings, and prints. These items would be available through the online store and through the Turtle Express store on the Rosebud Sioux Reservation. To help sales, REDCO could create tourist attractions like a tipi bed and breakfast, create a leather tanning facility, and for those who are not able to commit to the Sinte Gleska University Associate of Arts/Traditional Arts Degree program, REDCO could hold a training workshop for aspiring artists along with training on how to price items.

The Google Trends Tool was used to conduct market and industry analysis. This analysis showed people are more familiar with the word “Sioux” versus “Lakota” and there is likely a viable market for “Sioux” specific art when compared to other highly populated U.S. tribes. The best market for Native American art is within the U.S., however internationally Canada, the United Kingdom, and Australia, respectively, would likely be the next best markets. Within the U.S., the best markets for Native American art are located in South Dakota, New Mexico, Montana, Oklahoma, and Washington State. A list of competitors in South Dakota are located in Appendix D and a map illustrating the location of these competitors in relation to Rosebud is located under Section 9, Competition.

REDCO’s marking plan should include featuring a video of how to do a particular beading stich for example to attract people interested in Lakota culture to the website. REDCO’s theory of change or social mission should also be included on the website along with artist biographies, a story of the item’s cultural significance or what the artist was thinking when they made the item. REDCO should also consider holding “meet the artist” events to draw more people to the Turtle Express store. REDCO should sponsor several artists to attend events in South Dakota such as the Governor’s Pheasant Hunt, the Annual Governor’s Conference on Tourism, the Northern Plains Indian Art Market, the Red Cloud Indian Art Show, and the Black Hills Powwow to raise recognition of the REDCO online store and its artists.

In regards to pricing schemes, a variety of pricing points for items online and in the store emerged as a good practice from the facilitator interviews. An interview with an accomplished crafter, beader, and artist, Linda Sewell, a Lower Brule Sioux Tribal member, provided quality metrics based on the product type, bead size, stitching used, and quality of material used to give REDCO an idea of what these quality metrics would look like when developing them for this project’s purposes.
1. INTRODUCTION

The client for this project is the Rosebud Economic Development Corporation (REDCO). There is a high level of unemployment on the Rosebud Sioux Tribe Reservation in South Dakota. The goal of this project is to explore the feasibility of increasing market access to Lakota artists and artisans in an effort to allow the art of making Lakota arts and crafts a more viable form of economic development for the Sicangu Lakota Oyate. The Plains Indians: Artists of Earth and Sky collection at the Metropolitan Museum of Art in New York City, the largest art museum in the United States, and one of the ten largest museums in the world, was recently featured in a New York Times article (Cotter 2015). This exhibition included items on loan from museums around the world, exemplifying the world’s fascination with Plains Indian pieces. The museum also featured recent works of art from acclaimed northern plains artists, including Lakota artists, illustrating the ever evolving, but highly valued work produced by Northern Plains tribes. Given this continued interest in Lakota works of art, the launch of this project could have great economic benefits for people of the Sicangu Lakota Oyate.

Making the art of creating Lakota arts and crafts a more viable form of economic development for the Rosebud Sioux Tribe can be achieved through a multi-pronged approach, starting with in person sales at the REDCO Turtle Express Store on the Rosebud Sioux Reservation, and primarily through the creation of a website that links customers to Lakota artists and artisans along with additional strategies explained more in-depth in the following document. The fundamental problem is that many Lakota artists and artisans are not able to earn the profits they should be earning for the extensive amount of time they put into their craft because they do not have access to the customers who will pay the appropriate amount an item deserves. There is currently a great deal of capacity in Rosebud, because many Lakota people are already familiar with the process of creating traditional Lakota works of art whether it be in the form of a pair of beaded moccasins, earrings, bracelets, or skills in painting and drawing, for example.

This document first describes who REDCO is, the context of reservation unemployment, and the existing workforce and capacity Rosebud currently possesses. The next section outlines the problem trust land presents for tribes and ways Rosebud can overcome this problem. The next section describes the results from a series of interviews from Native American artists and facilitators, those who sell Native American artwork. International case studies on similar indigenous groups located in rural geographic locations provided valuable insights that are described in the next section. The following section describes the products REDCO would offer its customers, how those customers would be reached, and supplemental economic endeavors REDCO could pursue to add value to this project. The market and industry analysis section shows the viability of this project and gives an idea as to where customers who would shop on this website would likely be located. This can inform future marketing decisions. A list of competitors in South Dakota is plotted on a South Dakota map and available in the next section. The subsequent section provides a marketing plan along with promotional strategies. In addition, this document outlines overhead costs REDCO is likely to incur along with sales models, a pricing scheme, and a framework for developing quality metrics.
2. WHO IS REDCO?

The Rosebud Economic Development Corporation (REDCO) is charged with creating economic opportunities for the tribe and its citizens, the Sicangu Lakota Oyate of South Dakota. While REDCO is an entity of the Rosebud Sioux Tribe, REDCO is governed by a separate board of directors (Lakota Country Times 2013). REDCO is similar to the Ho Chunk Nation model of attempting to separate tribal government from economic development with the reasoning that this model is better for creating economic development for tribes.

Examples of public/tribal sector projects that REDCO has been involved in include the Rosebud Casino, construction of the Rosebud Sioux Tribal Office building, a tribal wind farm, Turtle Creek Crossing Supermarket and Cafe, and the Keya Wakpala community development project. Private sector economic development projects that REDCO has played a part in starting include an automobile repair and parts shop, a propane company, a water distribution and bottling company, and a landscaping company, as well as being a technical assistance resource for emerging businesses on the reservation (REDCO 2015).

For this project, REDCO is interested in facilitating increased access to regional, domestic, and international markets for Sicangu Lakota artists and artisans, within a system that establishes quality metrics and pricing guidelines. REDCO’s Theory of Change for this project is that increased market access for Sicangu Lakota artisans and artists means more customers and a higher demand for Lakota made products. As a result increased market access will lead to more employment opportunities for Rosebud Sioux tribal members.

3. CONTEXT, PROFILE OF POTENTIAL WORKFORCE AND EXISTING CAPACITY

South Dakota’s total population is 814,180 persons, of whom about 10% (82,073) are American Indians. South Dakota is home to nine federally recognized Native American reservations. (Please see Appendix A for a map of South Dakota reservations and specifically the Rosebud Sioux Reservation land base). The Rosebud Sioux Tribe has an approximate tribal enrollment of 24,217 members. The Rosebud Sioux Reservation’s trust land base is 888,874 acres and covers Tripp, Gregory, Mellette and Todd counties, and a portion of Lyman County. Overall reservation unemployment throughout the United States is 50% (US Senate Committee on Indian Affairs 2010). Unemployment on the Rosebud reservation is 83% (BIA 2014). This high unemployment on the reservation exists despite the fact that South Dakota is ranked #2 in lowest unemployment in the nation, with 3.3% overall unemployment (Bureau of Labor Statistics 2014). For the United States as a whole, American Indians have the highest unemployment rate (17.7%) followed by Blacks (16%), Hispanics (12.5%), Whites (8.7%), and Asians (7.5%) (U.S. Census Bureau 2012). The overall U.S. unemployment rate in 2010 was (9.6%) (U.S. Census Bureau 2012).
The Rosebud Sioux Tribe has an estimated potential labor force of 16,177 persons (BIA 2014). Rosebud has an abundance of existing capacity within the reservation’s Sinte Gleska University. Sinte Gleska University has an Associate of Arts/Traditional Arts Degree program that includes a variety of classes focused on teaching students how to make Lakota arts and crafts. Students gain background knowledge in Lakota arts through classes such as Lakota History & Culture, Indian Art History, Northern Plains Design, and Plains Indian Design Composition. These classes give students a better understanding of the significance of traditional Lakota designs and crafts. Students receive training in fine art making through Design-Basic (2-D), Drawing I, Painting I, Native American Painting, Lakota Carving & Sculpture, Sculpture I, Ceramics I, Printmaking, and Hide Tanning & Painting classes (Sinte Gleska 2015). Students also receive instruction in Lakota craft making through quilt making, feather work, and quillwork classes. Students graduating from this program or who have taken any one of the fine art or crafting classes could potentially be a part of the workforce for this emerging industry.

4. RECENT INNOVATIONS IN POLICY TO INCREASE ECONOMIC ACTIVITY ON RESERVATIONS

There are a myriad of examples over time that explain why reservations and Native Americans experience lower rates of economic prosperity than the rest of South Dakota and the rest of the United States. However, the most notable explanation is the collateral problem associated with trust land. Indian land was put into trust by the Indian Reorganization Act of 1934 (University of Alaska Fairbanks 2015), which on one hand was beneficial to tribes because it prevented further loss of Indian land that was being sold to European settlers for unjustly low prices. However, on the other hand, trust land proved to be a barrier to economic development for future generations. Trust land is land that is technically owned by an individual tribe, but is overseen by the federal government and usually cannot be bought or sold without approval from the U.S. Department of the Interior. It is difficult for tribes or tribal citizens wishing to start a business to use their trust land as collateral. With no collateral, it is difficult to secure a loan, as well as lease equipment needed for a business venture because companies may either mark up their fees or refuse to lease altogether. Fortunately the recent passage of the tribal leasing act, HEARTH (Helping Expedite and Advance Responsible Tribal Home Ownership) Act of 2012 and MTSTA (Model Tribal Secured Transactions Act), which allows for the creation of uniform commercial codes for tribes, may provide tribes with solutions to the problems that have been associated with trust land in the past.

Prior to 2012 the Indian Long-Term Leasing Act of 1955, 25 U.S.C. Sec. 415 mandated tribes to request approval for each individual lease of land they wanted to grant. The lengthy approval process discouraged private businesses from coming to reservations. HEARTH allows tribes to formulate their own leasing regulations. If the regulations meet environmental standards and DOI’s 25 CFR Part 162 leasing qualifications, and the Secretary of the Interior approves the proposal, tribes will be able to: 1. Grant business and agricultural leases of tribal trust land initially for 25 years and up to two renewal terms of 25 years each, and 2. Lease tribal trust land for the use of educational, religious, residential, and recreational functions for 75 years, all without approval from the Secretary of the Interior (DOI 2015). This act was recently passed, and consequently none of the nine tribes in South Dakota, including the Rosebud Sioux Tribe, have undergone the process of creating leasing regulations. This could explain why in addition to being located in a very rural
location, unemployment rates on reservations in South Dakota are so high, while the rest of
the state is experiencing relatively low rates of unemployment.

In addition, with consultation from numerous tribes the National Conference of
Commissioners on Uniform State Laws (NCCUSL) created MTSTA in 2004 in accordance
with Article 9 of the U.S. Uniform Commercial Code (UCC), which is used to ensure that
business transactions and agreements between borrowers and lenders are valid across all
U.S. states (DOI 2015). Shawn Real Bird of the Crow Nation, the first tribe to adopt MTSTA
said, “Being able to say that our commercial codes have been developed by the National
Conference of Commissioners on Uniform State Laws the same entity that develops the
commercial codes for the State of Montana, gives us legitimacy and allows off reservation
businesses to have confidence that if anything were to go wrong with a contract or
transaction that their interests would be insured. For this reason, we have seen an increase
in economic development as a result of establishing these commercial codes” (Phone
Interview 2015). Two South Dakota tribes, the Pine Ridge Sioux Tribe and the Standing
Rock Sioux Tribe, have recently adopted secured transaction codes, and two other tribes;
the Lower Brule Sioux Tribe and the Crow Creek Sioux Tribe are considering adopting
secured transaction codes (Shippy 2015). Taking advantage of the HEARTH Act and MTSTA
could be helpful in the future if REDCO were to work with an off reservation entity that
wanted to collaborate with Rosebud in creating a Lakota arts and craft store or establish an
Indian art market on the Rosebud Sioux Reservation similar to the Santa Fe Indian Market
in New Mexico. These acts would attract off reservation private enterprise and allow
business deals with outside contractors and investors to move more rapidly and efficiently,
seeing as off reservation entities would have a higher sense of confidence that business
agreements with the tribe are valid across tribal lines.

5. INTERVIEWS
5.1 ARTIST AND ARTISAN INTERVIEWS

In order to gain a better understanding of the artist and artisan perspective, a total
of seven artists and artisans were interviewed from South Dakota, North Dakota, and
Montana including people from the Rosebud Sioux Tribe, Lower Brule Sioux Tribe, Pine
Ridge Sioux Tribe, Standing Rock Sioux Tribe, and Blackfeet Tribe. Interviewees included
people who sold in the high-end market selling their paintings for as much as $4,000 to
crafters selling by word of mouth within the local reservation market. For a list of artist and
artisan demographics, please see Appendix C. These artists and artisans were chosen
because they had worked within the Native American arts and crafts industry for a
considerable period of time and were chosen from a variety of tribes in South Dakota as
well as Montana in order to create a representative, but diverse sample of interviewees.
These artists were asked background questions such as where they are from, where they
are enrolled, their parent’s highest level of education, their highest level of education and
whether this was their primary or secondary form of employment. They were asked
questions about their craft such as where they derive their motivation for this craft, how
they built their customer base, which venues they sell their items through, where they buy
their supplies, how they price their items, their profits, what constraints exist to making
their business more profitable, and whether they wished demand for their product was
higher, and if it was higher, whether they could meet that demand.

Most noted that they undersold their products or even simply gave them away
either because they understood how it is to struggle and simply want a nice pair of beaded
earrings or because it feels good to give things away, even though they knew that was not
the best for business. Almost every artist aside from one, wished demand for their product
was higher and if demand increased they felt they could meet the demand to an extent. A constraint they mentioned was that their work comes from the heart and cannot be mass-produced. Some said a piece of their spirit goes with each piece of art or that they pray for the person who will buy the item while making it.

Every artist’s response to the question about what motivates them to pursue this craft was centered around wanting to keep their culture alive, whether that be through sharing it with other Native or non-Native people or passing on this craft to younger generations. The artists that sell in the high-end painting and artwork market all attended an art college where they majored in either design, art, or advertising.

When asked how they built their customer base, the high-end artists noted attendance at art shows as beneficial because it was easy to meet customers who would later commission work. In addition, each high-end artist was affiliated with an art gallery or a store that sold their work for them either through a website or in-store sales, giving them a portion of the sale. The low-end artists and crafters all mentioned social media such as Facebook and word of mouth as the primary method of generating customers. To ensure quality, most artists give a guarantee to their customers that if a bead comes loose or anything happens to the item, they will repair it. Building a good reputation for quality work helped both the high and low-end artist increase their number of customers.

Each artist was asked about his or her constraints. Low-end artists and crafters mentioned advertisement and establishing their name and work, as well as being able to keep up with their bills and splitting their time between beading and child care as the largest barrier to moving their business forward. Many artists mentioned the difficulty in being able to pay for childcare, electricity, and rent on a beader’s salary. All of the women respondents noted childcare as a constraint to production, while none of the male respondents raised this concern. Both men and women mentioned it might be easier to have a full time job that gives a steady paycheck and just pursue beading and artwork as a secondary occupation, rather than it being their primary form of employment.

In regards to pricing, both low end and high end artists noted that beadwork takes a great deal of time that a person will not receive pay for. “You never get out of it what you put in”, said one artist. When deciding how to price their items they know they cannot charge for the entire time it took to make the item because it would amount to an outrageously high figure, rather they look at the cost of the materials and mark up their item by about 30% for example. Others felt they made a decent profit from their sales. For example, the cost of materials to make a pair of beaded earrings is $2, but a person can sell those earrings for $20-$30, making up to a $28 profit per earring. Low-end artists who bought their materials online either through a catalog or through Facebook beading supply auctions were able to buy their supplies for a lesser price than those who bought from a local supply store. High-end artists were usually provided supplies by the store or gallery that sold their work. Beaded earrings and beaded bracelets were identified as being the highest selling items by both artisans as well as facilitators.

5.2 FACILITATOR INTERVIEWS

In order to gain a facilitator’s perspective and an idea of best practices, eight interviews with storeowners and galleries were conducted across South Dakota, North Dakota, Montana, and Minnesota. Facilitators were located in Rapid City, SD; Lower Brule, SD; Shakopee, MN; Browning, MT; Turtle Mountain, ND; and Crow Agency, MT. These facilitators were chosen because they sold almost exclusively Native American arts and crafts and were well established within this industry. The facilitators either bought items from the artist outright and then sold the items in their store or had the item on
consignment, giving a percentage of the sale to the artist. For high-end art, it was found that galleries give 60% of the sale to the artist and keep 40% for themselves. For crafts on consignment it was found that the artist will receive anywhere from 50%-70% of the sale. A large majority of facilitators said beaded earrings and beaded bracelets were the highest selling products.

Most facilitators said they did not encounter any problems when working with artists. Some noted obstacles that arose when working with artists were that sometimes a person might have a pre-paid phone and after the minutes on that phone run out, there is no way to contact that person again. Other obstacles were artists not understanding why they had to give such a high percentage of the sale to the gallery or store. This obstacle was overcome by explaining that the gallery has to pay for advertisement and store operations including electricity, payment of staff, taxes, etc. In addition, it was mentioned that many artists do not have credit cards and prefer to receive payment in cash or barter for another item in exchange for their work.

The times facilitators noted as the best for sales were the summer tourism months, hunting season, and income tax return season. Every facilitator said they sold more products in the store than through their online website (aside from the facilitator that only sold online). In-store sales during Valentine’s Day and Christmas were seen as a successful way to generate sales and increase revenue. In addition, asking the artist to include a story of what they were thinking when making the item or a description of the item’s cultural significance was noted as being extremely helpful in increasing sales. Other ideas that seemed to increase sales were having “meet the artist” events where customers can come into the store and look at art and meet the artist who created it. Posting videos online on the store’s Facebook page about how to harvest sage correctly or how to do a particular stitch were done in hopes of increasing online sales and attracting customers to the website. Another interesting idea came from a store located in Montana that also ran a tipi bed and breakfast during the summer months with tourists coming from Sweden and Germany. This storeowner mentioned the importance of linking up with the state tourism office and their initiatives to attract tourists to his store and tipi bed and breakfast.

In addition, one facilitator said she often travels to various locations to give speeches about running a business and about the importance of buying authentic Native American art and products to avoid cultural appropriation and support Native American artists. After giving a talk in a particular area of the US, she noticed a direct correlation of increased sales from that region. She also includes a blog on her online store surrounding the same issues of the latest happenings in the Native American fashion arena, issues of cultural appropriation, and artist interviews. The blog attracts people to the online store and helps sales.

There were mixed reviews among facilitators surrounding the effectiveness of advertisements on billboards, in magazines, or through flyers, for example. Interviews with magazines featuring artists and the organization’s mission of promoting indigenous artists and authentically made Indian art emerged as an effective marketing method. Some felt magazine interviews were more effective than traditional billboard or magazine advertisements because it was easier to convey the social mission of the business through an interview than through a single ad, where a business is only allowed a limited amount of words. Other facilitators felt billboard ads and other paper and television/radio media were helpful in increasing exposure of their store and the artists they promote and work with.
6. CASE STUDIES OF OTHER SUCCESSFUL VENTURES

In an effort to see what can be learned from similar cases throughout the world the following case studies were chosen because of their similarity to rural South Dakota reservations. The cases chosen are taken from Aboriginals of Australia, the Eastern Caribbean, Kenya, and South Africa where there is a high concentration of locally produced indigenous arts and crafts in rural areas. This literature review also looked at the case of the Calabria region in Southern Italy that utilizes its rich Magna Graecia history when marketing its products. Some are statistical studies and others are more analytical and qualitative. These case studies were initially difficult to find, however, while searching, footnotes of other studies were consulted to find related case studies. Key words that were used in search engines were “indigenous arts and crafts, indigenous businesses, indigenous arts and craft marketing models, selling indigenous made products/paintings, aboriginal businesses, economic development indigenous communities, and indigenous products strategies”

6.1 EVIDENCE SUPPORTING REDCO’s ROLE AS A FACILITATOR

Two studies discussed artists and craft makers using third party organizations to help them sell their products as a successful method. *Brokering Aboriginal Art A Critical Perspective on Marketing, Institutions, and the State* (2005) mentioned the usefulness of the Art Centre Model. Under the Art Centre Model artists are given access to art advisors who are very knowledgeable in the fine art market and assist artists in marketing and selling their works of art as well as acting as advocates for artists. “They buy, sell, document, conserve and transport art; they accompany artists to exhibitions, host visitors, deal with intellectual property issues, administer grants, run projects, look after a small business, manage other staff, supply artists with materials, and support governing boards who employ them” (Altman 2005). Altman finds these third party entities to be very successful in increasing an artist’s sales and success.

Another study in South Africa shows positive results for male woodcarvers who utilize a third party that function in a similar way as the Art Centre Model used in Australia. The crafters are located in rural South Africa. The men typically make woodcarvings of various animals and the women typically make grass weaved products. The article says the Skukuza Alliance has increased cooperation between artisans, contributed to a steady income for artisans, taught them book keeping and accounting skills, and allowed local artisans to sell outside the country. The effect of the Skukuza Alliance for male woodcarvers was “ 77 percent indicated increased volume of output and 44 percent an expansion of sales” (Rogerson and Sithole 2001). For the female grass weavers “67 percent increase in production output but only 5 percent an expansion of sales” (Rogerson and Sithole 2001). Both groups were also asked about their salaries over the past 5 years that they have been working with the Skukuza Alliance. For male woodcarvers “46 percent indicated an increase in earnings, 38 percent stagnant or no change, and only 15 percent a decrease in incomes” (Rogerson and Sithole 2001). For female weavers “only 10 percent indicated an increase in earnings, 48 percent had stagnant or no change in earnings and 42 percent indicated that earnings were in decline” (Rogerson and Sithole 2001). The discrepancy between the success of the male woodcarvers and the female grass weavers is largely due to gender discrimination. Men who were members of the Skukuza Alliance were allowed to borrow equipment and use the association’s vehicle, whereas women could not. Many women ended up having to purchase grass from other people because they could not find transportation to go pick their own. Women also felt that their products were hidden in the Skukuza Alliance shop and not well displayed, negatively affecting their sales. Gender
discrimination is not likely to be a problem with Lakota artists as it was in this case. Thus, the Skukuza Alliance example should be deemed successful as it relates to REDCO.

REDCO would act as the Skukuza Alliance in South Africa, being the third party entity in the Lakota artist case connecting them to outside markets. The South African example and the Lakota example are very similar in that both groups are very rurally located. The Skukuza Alliance example shows that REDCO’s goal and role in connecting artists with outside markets has the potential to be very successful. It might be beneficial for REDCO to hire a high-end art consultant to help Lakota artists break into the high-end art market like in the Australian Aboriginal case. REDCO may also consider hiring a consultant to train Lakota people in how to be high-end art consultants in an attempt to employ and involve more Lakota people in the entire operation.

6.2 UTILIZATION OF TURTLE EXPRESS STORE LOCATION

A common theme throughout the literature is that the environment or setting of where the product is sold can have a positive effect on buyer’s perception of quality and willingness to buy. The case study looking at Aboriginal Australian artists found that “galleries create excitement and attempt to evoke an ‘Aboriginal feeling’ through show openings featuring Aboriginal artists, décor that resembles the outback with its red sand, crude sheds, and foliage, by playing tapes of Aboriginal music, by offering didgeridoo lessons, and by hiring Aboriginal employees” (Belk and Groves 1999). This sentiment was shared by a study conducted in the Eastern Caribbean regarding small business arts and crafts. The study found the model used by Caribelle Batik, St. Kitts to be more successful than any other model surveyed by the study in the other eight member states of the Organization of Eastern Caribbean States (OECS). One of the components to their model was adding a cultural immersion experience for their consumers when trying to sell their product. Potential customers go on a tour of the factory, which is located in a historic plantation house, where they can see local artists doing batik and are given an introduction on how the process works.

This study also noted the importance of connecting trademark items with the area they are produced. This way when a person visits the area, they will want to purchase a memento. For example, Kalinago baskets were sold in Dominica and banana art in St Vincent because each item was a trademark item of that area. The study pushes the importance of going beyond simply focusing on trademark items and going a step further by creating a cultural experience for tourists like one day craft workshops, for example (Noel and Charles 2011). The literature finds that even if the experience is not ‘authentic’ per se, customers will still purchase items. The important part is that the consumer is given a positive experience and glimpse into the culture at hand to remember their product by. For example the Kenyan study found that “tourists [in Kenya] realize that the native performances on their tour itinerary are constructions for a foreign audience, and are willing to accept a reproduction, as long as it is a good one” (Mahony 2012).

Other studies found that the experience component is not necessary. For example the Calabria Italy study found that “producers agreed on the fact that the experience does not influence the consumers nor their predisposition to buy, as the products are bought mainly during a holiday regardless of their positive or negative emotions experienced therein” (Pantano 2014). The case study of Aboriginal Artists also found that non-Aboriginal people were ‘somewhat uncomfortable meeting Aboriginal people for the first time. Their discomfort stemmed from a justified feeling that the meeting was staged and stilted. Some were unable to accept the ‘staged authenticity’ of the bush camp, where they had tea and bought seashells being painted by Aboriginal women, as either natural or non-exploitative.
They felt more comfortable buying Aboriginal art and craft works from the non-Aboriginal clerks at the Tiwi Designs gallery” (Belk and Groves 1999). Perhaps the difference in sentiments between this Aboriginal Artists case study and those of tourists at St. Kitts and Kenya is how well the environment was staged. The literature from the Kenyan study suggests that tourists are willing to accept that their experience is not one hundred percent authentic, but if it is too corny or feels extremely staged, they will not accept it.

What this suggests for REDCO is that different customers want different experiences. Some are more comfortable purchasing products from non-indigenous people in a Western setting, whereas others are looking for a cultural experience, with the caveat that the experience does not feel too staged or inauthentic. The take away is finding out which setting REDCO customers want. There is potential for both options. REDCO could partner with non-Lakota businesses in the Black Hills to sell their products or create a cultural experience on the Rosebud Reservation for tourists. The South Dakota Tourism Office has a Native American Scenic Byway itinerary that visitors may follow if they wish to visit Native American reservations and see the vast landscape of South Dakota. There is a stop in Mission, SD on the Rosebud Sioux Tribe Reservation on Day 2 of this itinerary suggesting a stop at Sinte Gleska University and the Buechel Memorial Lakota Museum to see Native American art. REDCO could suggest a stop at its Turtle Express Store where REDCO arts and crafts could be sold. They could set up a craft-making workshop where tourists could learn to make a Lakota art and craft like a dream catcher for example and then have Lakota artisan made products available for purchase after their visit. The location is within an actual Native American reservation so as not to be an inauthentic experience; and after being given a cultural experience like learning to make a craft like Noel and Charles suggest, tourists will be more likely to buy Lakota products. Seeing as the Native American Scenic Byway is not a highly traveled route, REDCO should not just rely on this mode of advertisement. REDCO should also employ other marketing strategies to reach tourists wishing to visit a Native American reservation and have an authentic Native American experience.

6.3 LOGO AND PACKAGING

The literature surveyed from Australia, Kenya, and the Calabria region of Southern Italy provides a variety of options for indigenous artists listed below with regards to logos and packaging. The following examples explore the advantages of adding a label that reveals the cultural aspect and history of the people and location of where the item was produced. One case study in Australia finds that “aboriginal paintings are much more readily sold and command a higher price if they have a story behind them” (Belk and Groves 1999). The case study finds that “community names can also act as a ‘brand’ that enhances the value of artwork when it is from well-known communities” (Belk and Groves 1999). The paper goes on to argue that an art piece’s value may rise when associated with a well-known community known for a particular style that is highly revered. Another study examining the importance marketing the Magna Graecia Greek cultural roots of Calabria, Italy when selling arts and crafts, recognized that many artists include a Greek symbol on their packaging to remind the customer of the item’s tie to the Magna Graecia Greek area and the rich history behind the item. “97% of consumers require the presence of detailed information on the manufacturing place, 95% require information on the utilized materials, and 85% require information on the link with the territory” (Pantano 2014). This means that a symbol to tie the product to the area where it is produced is very important.

The second item that was discussed with regards to labeling and packaging was quality. One case study in Kenya explained an artist’s frustration with buyer’s obsession
with fair trade and handmade labels. He was quoted saying, “You know, these tribal carvings that Kambas make. Those are not the hot commodity right now. What all my customers want right now is fair trade, handmade things, made of garbage or recycled goods. But not the tribal carvings” (Mahoney 2012). The author acknowledges the changing demands of consumers who have shifted from wanting products with a tribal or community name attached to them to instead desiring a handmade or fair trade label, which can add value to Kenyan made arts and crafts. However, the author asserts that labels explaining the positive impact purchasing a particular item will make can be just as effective. He cites the example of a shop in the United States that sells Kenyan-made products. Items in the shop with labels as simple as “Muhugu Wood from Kenya” or “Your purchase makes a difference” can go a long way in adding value to the product. The Calabria Italy example concurs that certification labels add value to products. “Over 60% of respondents know [certification marks] and consider them certifications of guarantee of the quality of these local products...about 50% agree in affirming that products with such marks are effectively of superior quality compared to similar ones without the certifying mark” (Pantano 2014).

The take away points for REDCO is that a Rosebud Sioux Tribe stamp with an explanation about prominent Lakota leaders and the tribe could add great value to the product. A Fair Trade label is not necessary if a statement explaining that purchase of this product contributes to job creation for Lakota artists and artisans is also included. According to Mahoney, a Fair Trade or certification label is not necessary if the positive impact that purchasing that item is explained on the label.

6.4 WEBSITE DESIGN

Studies taking place in rural areas tended to also have an online component to their selling scheme. For example, Indigenous Innovators-The Role of Web Marketing for Cultural Microenterprises by Cardamone and Rentschler found that the most successful Australian artisans had a website containing a “written description and a digital image, which is low-resolution and thumbnail-sized thus deterring its unauthorized reproduction. Hundreds of art works available, organized into type categories sculpture, bark, weaving, and prints can be searched by artist name or price range” (Cardamone and Rentschler 2006). The website also included an in depth write-up of the organization’s mission, goals, and biographies. Furthermore, an E-commerce campaign was employed in rural South Africa (Kizza, Muhirwe, Aisbett, Getao, Mbarika, Patel, and Rodrigues 2007) in an attempt to open markets for indigenous artists and artisans. The model includes three tiers. At the top, the administrator is in charge of website maintenance and online stores. Storeowners are in charge of their stores on the ground. Buyers are given access to the website to purchase items that they normally would not have access to. This campaign is fairly new, and will require a follow-up study to see whether it was successful in opening up trade markets for rural artists and artisans.

This means that REDCO should include a website in their marketing scheme that includes biographies of the artists and artisans and REDCO’s mission. In addition, products should be searchable by category (painting, drawing, print, jewelry, earrings, bracelets, necklaces, medallions, key chains, crafts) and price. The photos for these products should be low resolution and thumb sized to protect against unauthorized reproduction.
7. POTENTIAL COMPONENTS OF A REDCO PROJECT TO HARNESS CRAFTS AND CULTURE FOR ECONOMIC DEVELOPMENT

This project will offer customers products such as moccasins, beaded/quill work items (earrings, necklaces, purses, pouches, barrettes, etc.), powwow regalia, star quilts, small crafts (mini tipis, painted dolls, dream catchers etc.) and paintings, drawings, and prints. The following outlines the two avenues that products will be made available to customers in addition to other economic development endeavors and trainings REDCO might consider to add value to this project.

The main avenues through which these Lakota made products will be made available to customers is first, via a website that will connect customers not located on the reservation to these products and increase the customer base for this industry. The second avenue will be in person at the Turtle Express Store on the Rosebud Sioux Reservation. With its location in the heart of the Rosebud Sioux Reservation, this could be the location of any in person sales and tourist attractions. A tourist attraction idea that emerged from the interviews conducted for this project is a Tipi Bed and Breakfast. REDCO might think about incorporating a Tipi Bed and Breakfast or a similar tourist attraction near the Turtle Express Store or another location on the reservation to further increase economic development activity on the reservation and attract tourists to the Turtle Express Store to buy Lakota made products.

Other ideas that could add to the sustainability of this project include, creating a leather tanning facility on the Rosebud Sioux Reservation, employing Sicangu Lakota people. It would increase employment options on the reservation and Lakota artists and artisans would be able to purchase leather from a Sicangu Lakota supplier instead of contributing to an external economy outside of the reservation. Both facilitators and artists raised this idea. For tribal members not able to commit to the Associate of Arts/Traditional Arts Degree program at Sinte Gleska University, REDCO might consider sponsoring a training workshop for fine-tuning skills and to teach aspiring artists the art of quillwork and beadwork, as well as training on how to price items. Such a workshop could be beneficial in increasing the available work force for this project. It might also be helpful to provide aspiring and current artists with a list of affordable suppliers where artists can buy their supplies.

8. MARKET/INDUSTRY ANALYSIS

Very little literature exists with regard to a market analysis of the Native American arts and crafts industry. Thus, this project utilized the Google Trends Tool to gauge the level of interest in the Lakota arts and crafts industry. This tool allows a person to enter a search term and see how popular a search query has been and where the bulk of those searches came from i.e. which country or region were people searching this search term the most. Google Trends provides the location with the highest search volume for this query and assigns that location a value of 100. Subsequent locations are listed with varying values from 0-99. These numbers represent the search volume relative to the location with the highest search volume, which is always assigned a value of 100. This is useful because it can be assumed that those who are interested in purchasing Native American arts and crafts online, might type “Native American art” in Google when looking for online websites to purchase these items. This is especially relevant since, given the rural location of the Rosebud Sioux Reservation, the bulk of expected sales is likely to come from the website.
The search term “Lakota arts and crafts” was not searched enough for Google Trends to have any statistics on this query. However, there were statistics on “Sioux Indian Art”.

“Sioux Indian Art” was only searched in the United States. “Lakota Sioux Art” was the next most relevant search term and the amount of people who searched “Lakota Sioux Art” was 40 percent of those that searched “Sioux Indian Art”. This means people are more familiar with the term “Sioux” than “Lakota” when searching for art related to this tribe. Thus, REDCO might consider incorporating the word “Sioux” in the title of their website in addition to “Lakota”.

According to the 2010 US Census, excluding “Mexican American Indian” the tribes with the highest population are as follows. A person was included as part of each respective tribe’s population if they identified as either that tribe alone or as a member of that tribe in addition to other tribes or other ethnic identities.

<table>
<thead>
<tr>
<th>Tribe</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cherokee</td>
<td>819,105</td>
</tr>
<tr>
<td>Navajo</td>
<td>332,129</td>
</tr>
<tr>
<td>Choctaw</td>
<td>195,764</td>
</tr>
<tr>
<td>Chippewa</td>
<td>170,742</td>
</tr>
<tr>
<td>Sioux</td>
<td>170,110</td>
</tr>
</tbody>
</table>

U.S. Census 2010

Because these tribes are the highest populated tribes in United States, they were chosen for Google Trends analysis to gauge people’s interest in the Sioux tribe relative to other highly populated tribes in the U.S. The most populated tribes in the US are likely the most well-known and most sought after when a person is searching for tribe specific arts and crafts. The numbers below represent the average of the number of searches that have been done for each tribe, relative to the total number of searches done on Google from January 2004 to April 2015. The data is normalized to a scale from 0-100 to make interpretation more uniform and easier to understand. Cherokee is the most searched query, followed closely by Sioux, and then Navajo, Chippewa, and Choctaw. This means there is potentially a very viable market for “Sioux” specific artwork and crafts.
“Native American Art” was most searched in the United States, followed by Canada, the United Kingdom, and Australia. If REDCO were to do any outreach to gain customers abroad, this research suggests Canada, the United Kingdom, and Australia might be the most viable international options that REDCO should consider. These numbers correlated with an interview with a facilitator that operates an online store featuring Native American made jewelry, artworks, crafts, and t-shirts. The store owner said 3/5 of sales come from the United States. 1/5 of sales come from Canada and 1/5 of sales come from the rest of the world, noting that Australia and UK are huge supporters of the business and sales have come from other areas of the world in places like Switzerland and Sweden, for example. This online store owner mentioned that international customers are the customers with the highest willingness to pay and have the ability to buy the more expensive items on the website.
Within the United States, “Native American Art” was most searched by people from South Dakota, followed by New Mexico, Montana, and Oklahoma, all states with high concentrations of Native Americans. This is good news for REDCO. It means there is a lot of interest in Native American art in South Dakota, which means REDCO might actually have a large potential customer base right in its home state. On the other hand, the same facilitator mentioned in the previous section noticed that most sales from the online store in the US came from the east and west coast. Places with large Native American populations did not generate as much traffic, plausibly because they have everyday access to Native American made products, while places on the east and west coast of the United States do not. What this means for REDCO is that there is an opportunity for in person sales in Rosebud if REDCO can attract tourists to the reservation, whereas the majority of online sales may come from orders placed on the east and west coast of the United States.

Within Canada “Native American Art” was most searched by people in Winnipeg, followed by Vancouver, Calgary, and Toronto. Searches in the U.K. all came from London, England and searches from Australia all came from New South Wales. Thus, within the international market, the most popular cities for “Native American Art” search queries are Winnipeg (Canada) and London (England), and within the state of New South Wales (Australia). There were not enough search queries in New South Wales to determine which city had the highest search volume.
9. COMPETITION

There are a number of competitors within South Dakota that also sell Native American arts and crafts across the state. Each point on this map represents the location of a competitor. For a full list including name and location, please see Appendix D. The Rosebud Sioux Reservation is also sparsely located in Tripp, Gregory, and Mellette counties as shown in the map in Appendix A.

![Competitors in South Dakota](image)

10. MARKETING PLAN

There are three types of markets identified by the client that Lakota artists/artisans are currently utilizing. The first is the local market located within Rosebud or nearby areas. Examples are local peddling where people will go to offices and sell items or approach people in stores. Other examples are Turtle Express, a new store recently established by REDCO located on the Rosebud Sioux Tribe reservation, museums like the St. Francis Buechel Memorial Lakota Museum or gift shops at the Sinte Gleska University or the Rosebud Sioux Tribe Casino. The second market is the South Dakota tourism market. “Tourism is the second largest industry in South Dakota. In 2006, travelers spent nearly $865 million across the state” (About South Dakota 2014). The client sees tourism as a very viable avenue, however recognizes that the rural location of the reservation may be an obstacle. The third market is the high end market, which includes places like the Santa Fe Indian Market in New Mexico where artworks can sell for as much as $50,000 for example. In South Dakota, high-end works of art are sold at places like the Northern Plains Indian Market in Sioux Falls, SD, Prairie Edge in Rapid City, South Dakota, and in the Heritage Center at the Red Cloud Indian School in Pine Ridge, SD.
The following marketing strategies should be employed to improve the success of this endeavor. The REDCO online sales website should include a video on how to do a certain beading stitch or how to harvest sage correctly. This will draw customers who are interested in Lakota culture to the website where they will also encounter Lakota made products available for purchase. REDCO should ask the artist to include a story about what they were thinking when making the item and to include information about the item’s cultural significance. In order to reach a broader customer base REDCO should create a Facebook and Twitter Page with a link to the main website. REDCO should work on spreading this endeavor’s Theory of Change and social mission i.e. creating a broader customer base for Lakota artists and artisans to make Lakota arts and craft making a more viable form of economic development in an area of high unemployment and low economic opportunities. This project’s social mission can be promoted through the REDCO website, magazine interviews, newspaper interviews, and on social media. By providing this project’s social mission, people will be more likely to support this industry and the REDCO website.

Promotional strategies would include sponsoring several artists from the website as well as a representative for the website to attend several events in South Dakota to spread awareness of the website, the website’s social mission, and promote featured artists. Events recommended by the South Dakota Tourism office include the following. The Governor’s Pheasant Hunt Event in Pierre, South Dakota, which features several SD artists every year and has around 700 attendees. The Annual Governor’s Conference on Tourism in January is another opportunity. There are just over 500 attendees at this event where local South Dakota businesses and South Dakota made products such as candy, coffee, and art are featured. The South Dakota Tourism Office is supportive of SD tribes that would like to have a booth at this event by giving them a significant discount. The closest counterpart event to the Southwest’s Santa Fe Indian Market in South Dakota would be the Northern Plains Indian Art Market (NPIAM) in mid-September in Sioux Falls, SD and the Black Hills Powwow in early October in Rapid City, SD. The Northern Plains Indian Art Market, sponsored by the Rosebud Sioux Tribe’s Sinte Gleska University, includes a juried art show, a powwow, and is the largest art show for Northern Plains Indians. (Sinte Gleska University 2015). Artists must be a member of one of 23 Northern Plains Tribes from the US and Canada. NPIAM began just over 25 years ago. From this time until now the art market has featured over 800 artists throughout the years and was recognized by Native Peoples Magazine as one of the Top Ten Indian Art Markets in the United States (NPIAM 2013). All of these events are prime marketing locations to promote the website. In addition, the South Dakota Tourism Office promotes a publication called Native South Dakota, A Guide To Tribal Lands (SD Dept. of Tourism). This publication includes a description of each of the nine tribes in South Dakota. It also provides tips to tourists for buying Native American art to ensure authenticity in accordance with the U.S. Indian Arts and Crafts Act, which deems any false advertising of in-authentically made Native American art, illegal. The guide also provides a list of vendors where tourists can purchase Native American art. REDCO should contact the South Dakota Tourism Office to ensure the Turtle Express Store, is included as a point of interest in the Rosebud Sioux Tribe section and ask the tourism office to include the website on its list of vendors where a person can buy Native American art in South Dakota.
11. EXPENSES/REVENUES/SHIPPING/PRICING SCHEME & QUALITY METRICS

11.1 OVERHEAD COSTS

REDCO will need to consider overhead costs such as the cost of constructing and maintaining the website, the cost of shipping within and outside of the United States as well as the cost of insuring packages. Seeing as some items may be very expensive or need special packaging to ensure they arrive safely, additional insurance and packaging costs should be considered. Advertising costs associated with placing an advertisement in a magazine or landing an interview with a magazine in addition to brochures, flyers, billboards, and television and radio advertisements are another component in assessing overhead costs.

11.2 SALES MODELS

REDCO has three options with regards to shipping and sales. The first option is buying the product from the artist and then selling the item and realizing 100% of the profit from the sale. The second option is consignment where REDCO would display the item in the Turtle Express Store or have the artist mail the item to REDCO, and REDCO would keep the item until it is sold, for example. Then after a sale REDCO would give a portion of the profits to the artist. Drop shipping is similar to consignment, but for a website situation. After the website receives an order, an email is forwarded to the artist and the artist ships the item to the customer. The website would then pay the artist on a weekly basis in accordance with their sales. One of the interviewees who has a website that sells Native American jewelry, t-shirts and other items uses the following percentage scheme that REDCO might be interested in adopting. For wholesale items, 50% of the sale goes to the artist and 50% of the sale goes to the website. For consignment and drop shipping, 25% goes to the website and 75% goes to the artist. This percentage scheme is flexible and is determined on an individual basis depending on the art form and the percentage an artist needs to cover the expenses of making the product. Products priced under $100 are usually bought from the artist or put on consignment with the online store. However, the online store owner prefers artists to keep products priced over $100 and ship them on their own when an order is placed.

11.3 PRICING SCHEME

From the facilitator interviews it is apparent that a variety of pricing points is important. Many noted the importance of featuring items for as little as $15 to items that sell for thousands of dollars. This helps bring more people to the website and touching on a variety of markets: low, medium, and high end. A variety of pricing points is also important to avoid an irregularity of supply. If items are priced to low, they sell too quickly.

11.4 QUALITY METRICS

Having a method to determine the level of quality a certain work possesses is important and can be done using something similar to the framework provided in Appendix B. For example, one facilitator mentioned for quill work earrings, she likes to have a variety of price points anywhere from $14-$90 depending on the intricacy of the design, size of the earring, and quality of work. The quality metrics presented in Appendix B can be used to determine an appropriate pricing scheme.
12. CONCLUSION

To further increase economic development opportunities for the Sicangu Oyate people, the Rosebud Sioux Tribe should take advantage of the HEARTH Act and MTSTA. For women crafters childcare is sure to be an issue that REDCO should take into consideration. The online store website should include videos on how to harvest sage correctly for example, to attract people to the website. Artist biographies, somewhat low quality images to prevent unauthorized reproduction, and a story attached to each item, and the website’s social mission of reducing unemployment on the Rosebud Sioux Reservation should also be included on the website. A REDCO or Rosebud Sioux Tribe logo should be attached to each item. Items should be cataloged according to product type and quality metric, using a variety of pricing points within and across product types. In order to gain notoriety REDCO should sponsor several artists and a REDCO staff member to travel to various art shows and tourism events in South Dakota to promote the online store and Turtle Express store.

There is a market for Sioux specific art and the word “Sioux” should be used more frequently than “Lakota” because it is more widely recognized among buyers. South Dakota is a very viable market for Native American Art. Creating other business ventures like a Tipi Bed and Breakfast can attract tourism to the Rosebud Sioux Reservation and subsequently to the Turtle Express store and the online store where Lakota arts and crafts will be sold. If REDCO would like to reach other markets outside of the United States, the most viable international markets are located in Canada, the United Kingdom, and Australia.

This project is a good fit for the Rosebud Sioux Tribe considering the capacity that already exists i.e. the fact that many tribal members already know how to bead, make moccasins, star quilts, and possess other arts and craft skills that are passed down from generation to generation. Not to mention that Sinte Gleska University located on the reservation has a degree program dedicated specifically to learning the craft of creating Lakota pieces of art. In store sales through the Turtle Express store coupled with an online store will greatly aid in connecting those who would like to buy Lakota arts and crafts with the Lakota artists themselves. Opening up market access and connecting these two groups in addition to those customers who have a high willingness to pay should greatly enhance the economic viability of the Lakota arts and crafts industry, and the economic future of the Sicangu Lakota Oyate!
Appendix A: Map of South Dakota reservations and Specifically Rosebud Sioux Tribe Reservation

(SD Department of Veterans Affairs 2013)

(Engineers Without Boarders 2015)
Appendix B: Quality Metrics Framework

Product Type
- Moccasins, Beadwork, Quilts, Clothing/Garments,

Moccasin
- Materials (type of leather)
  - Deer Skin
    - Grade
      - Grade 1 (Best, even texture and no holes)
      - Grade 2 (some holes, but not in areas that a person will work with and not too varied of texture)
      - Grade 3 (contains holes and varied texture, can be thin)
    - How was leather made
      - Hand Tanned (Best)
      - Premium Commercial Grade (Good)
      - Chrome Method
      - Commercial Grade
  - Buffalo
    - Grade
      - Grade 1 (Best, even texture and no holes)
      - Grade 2 (some holes, but not in areas that a person will work with and not too varied of texture)
      - Grade 3 (contains holes and varied texture, can be thin)
    - How was leather made
      - Hand Tanned (Best)
      - Premium Commercial Grade (Good)
      - Chrome Method
      - Commercial Grade
  - Cow Leather
    - Grade
      - Grade 1 (Best, even texture and no holes)
      - Grade 2 (some holes, but not in areas that a person will work with and not too varied of texture)
      - Grade 3 (contains holes and varied texture, can be thin)
    - How was leather made
      - Hand Tanned (Best)
      - Premium Commercial Grade (Good)
      - Chrome Method
      - Commercial Grade
- Quality of Stitching
  - Hand or Machine
    - (Leather responds best to hand stitching)
  - Sewn from inside or outside
    - Sewing from inside is better, has a cleaner look, hides the stitching, helps prevent wear & tear
- Beaded or Quill Work
Beadwork
- Tight or Baggy
  - Evenly spaced or crawling on top of each other
  - Tightly beaded or contains gaps
- On scale for item
  - i.e. 13 or 15 size for baby mocs and 10 or 11 for adult (11 is better than 10).

Quilts
- Materials
  - 100% Cotton (Best)
  - Satin
    - Looks beautiful, but should be quilted using a small stitch
  - Contains Polyester
    - Stay away from polyester
- Quality of Stitching
  - Hand or Machine
  - Edging stitching even from the edge w/o gaps?
  - Is it perfectly done

Clothing and Garments
- Materials
  - 100% cotton
  - Polyester
  - Leather (see moccasin section)
- Quality of Stitching
  - Are seems finished
    - Finished seam or hanging thread
  - Did the seamstress press the item as they sewed
    - Does the inside look as good as the outside
## Appendix C: Artist and Artisan Demographics

<table>
<thead>
<tr>
<th>Tribe</th>
<th>Age</th>
<th>Sex</th>
<th>Low or High End Market</th>
<th>Level of Education</th>
<th>Father’s Level of Education</th>
<th>Mother’s Level of Education</th>
<th>Craft</th>
<th>Primary or Secondary Form of Employment?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lower Brule Sioux Tribe, SD &amp; Standing Rock Sioux Tribe, SD/ND</td>
<td>26</td>
<td>F</td>
<td>Low End Crafter</td>
<td>Some college</td>
<td>High School</td>
<td>High School</td>
<td>Beadwork, earrings, bracelets, moccasins etc.</td>
<td>Primary form of employment in addition to being a stay at home mother.</td>
</tr>
<tr>
<td>Lower Brule Sioux Tribe, SD</td>
<td>30</td>
<td>F</td>
<td>Low End Crafter and Painter</td>
<td>Art Associates Degree</td>
<td>Associates Degree</td>
<td>Some college</td>
<td>Beadwork, quill work, drawing, painting, clay soldering, murals, and calligraphy</td>
<td>Also works as a store clerk and holds an office assistant job.</td>
</tr>
<tr>
<td>Rosebud Sioux Tribe, SD</td>
<td>26</td>
<td>F</td>
<td>Low End Crafter</td>
<td>High School</td>
<td>High School</td>
<td>Some college</td>
<td>Beaded earrings, lanyards, keychains, headbands, belts, turtles, lizards, baby moccasins, grass dance regalia and wants to start making star quills.</td>
<td>Also works as an assistant caretaker at a nursing home</td>
</tr>
<tr>
<td>Pine Ridge Sioux Tribe, SD</td>
<td>50</td>
<td>M</td>
<td>High End Beader</td>
<td>High School</td>
<td>Art School Degree</td>
<td>N/A</td>
<td>Serious beadwork. He does pre-reservation items and makes fully beaded ceremonial robes, vests, moccasins, dolls, woodworking, cradle boards etc. Has numerous works of art in art galleries.</td>
<td>Primary form of employment.</td>
</tr>
<tr>
<td>Pine Ridge Sioux Tribe, SD</td>
<td>70</td>
<td>M</td>
<td>High End Painter/Beader</td>
<td>Art School Degree</td>
<td>8th Grade</td>
<td>8th Grade</td>
<td>Pencil drawings, charcoal paintings, oil paintings, and beadwork of all kinds (beaded pouches, saddles, etc). Has numerous works of art in galleries.</td>
<td>Primary form of employment</td>
</tr>
<tr>
<td>Pine Ridge Sioux Tribe, SD</td>
<td>72</td>
<td>M</td>
<td>High End Painter</td>
<td>Some College</td>
<td>N/A</td>
<td>N/A</td>
<td>Beaded clothing, ceremonial buffalo robes, bags, purses, weapons, tribal dress, cradleboards, and shields.</td>
<td>Primary form of employment</td>
</tr>
<tr>
<td>Blackfeet Tribe, MT</td>
<td>52</td>
<td>F</td>
<td>High End Painter</td>
<td>Art School Degree, Bachelors Degree, Masters Degree</td>
<td>High School</td>
<td>High School</td>
<td>Used to do airbrush works and now does painted landscapes, logos, letterheads, and beads anything; jackets, moccasins, hat bands, bracelets, rawhide drums. Is also a serious painter. Does paintings using silk screen, oil, and water colors and also paints landscapes on flat rocks. Has art in several galleries.</td>
<td>Also works as a school teacher.</td>
</tr>
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</table>
## Appendix D: List of South Dakota competitors that also sell Native American arts and crafts

<table>
<thead>
<tr>
<th>Region of SD</th>
<th>City</th>
<th>Competitor</th>
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<tbody>
<tr>
<td>Eastern</td>
<td>Aberdeen</td>
<td>Dacotah Prairie Museum</td>
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<td>Eastern</td>
<td>Britton</td>
<td>Marshal County Prayer Rock Museum</td>
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<td>Brookings</td>
<td>South Dakota Art Museum</td>
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<td>Chamberlain</td>
<td>Akta Lakota Museum</td>
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<td>Al's Oasis</td>
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<tr>
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<td>Flandreau</td>
<td>Four Winds Cultural Center</td>
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<td>Eastern</td>
<td>Freeman</td>
<td>Heritage Hall Museum And Archives</td>
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<tr>
<td>Eastern</td>
<td>Huron</td>
<td>Dakotaland Museum</td>
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<tr>
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<td>Ipswich</td>
<td>J.W. Parmley Historical Home</td>
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<td>Eastern</td>
<td>Lake City</td>
<td>Fort Sisseton State Historical Park</td>
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<td>Mitchell</td>
<td>Carnegie Resource Center</td>
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<td>Eastern</td>
<td>Mitchell</td>
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<td>Eastern</td>
<td>Mitchell</td>
<td>Prehistoric Indian Village &amp; Archeodome</td>
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<tr>
<td>Eastern</td>
<td>Mitchell</td>
<td>World's Only Corn Palace</td>
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<td>Eastern</td>
<td>Mobridge</td>
<td>Klein Museum</td>
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<tr>
<td>Eastern</td>
<td>Pierre</td>
<td>Cultural Heritage Center &amp; South Dakota Heritage Store</td>
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<td>Eastern</td>
<td>Sioux Falls</td>
<td>Center for Western Studies</td>
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<td>Eastern</td>
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<td>Washington Pavillion of Arts and Sciences</td>
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<td>Sioux Falls</td>
<td>Prairie Star Gallery</td>
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<td>Vermillion</td>
<td>W.H. Over Museum</td>
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<td>Yankton</td>
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<td>Badlands</td>
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<td>Western</td>
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<td>Oglala Arts Center</td>
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<td>White River Visitor Center</td>
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<td>Western</td>
<td>Batesland</td>
<td>Wakpamni Gallery and Gifts and B&amp;B</td>
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<td>Western</td>
<td>Belle Fourche</td>
<td>Tri-State Museum</td>
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<td>Crazy Horse</td>
<td>Indian Museum of North America At Crazy Horse Memorial</td>
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<td>Custer</td>
<td>The Artcrafters</td>
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<tr>
<td>Western</td>
<td>Custer</td>
<td>Rainbow Hills Gift Shop At The Cattleman's Restaurant</td>
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<td>Western</td>
<td>Custer</td>
<td>National Museum of Woodcarving</td>
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<td>Coolidge General Store</td>
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<td>Dupree</td>
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<td>Eagle Butte</td>
<td>HVJ Lakota Cultural Center</td>
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<td>Eagle Butte</td>
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<td>Keystone</td>
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<td>Mount Rushmore Gift Shop Concession At Mount Rushmore Memorial</td>
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Source: South Dakota Tourism Travel Guide to Tribal Lands (SD Dept. of Tourism 2015)
Bibliography


"Rosebud Indian Reservation, South Dakota." Engineers Without Boarders USA City College of New York Chapter, n.d. Web. 23 Apr. 2015.


Shawn Real Bird, Crow Nation, Chairman of the Montana State Tribal Economic Development Commission. Phone Interview 2 April 2015


