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## **An Economic and Sociologic Analysis of the Marketing Sector of the Tennessee Craft Industry**

University of Tennessee Agricultural Experiment Station

John R. Brooker

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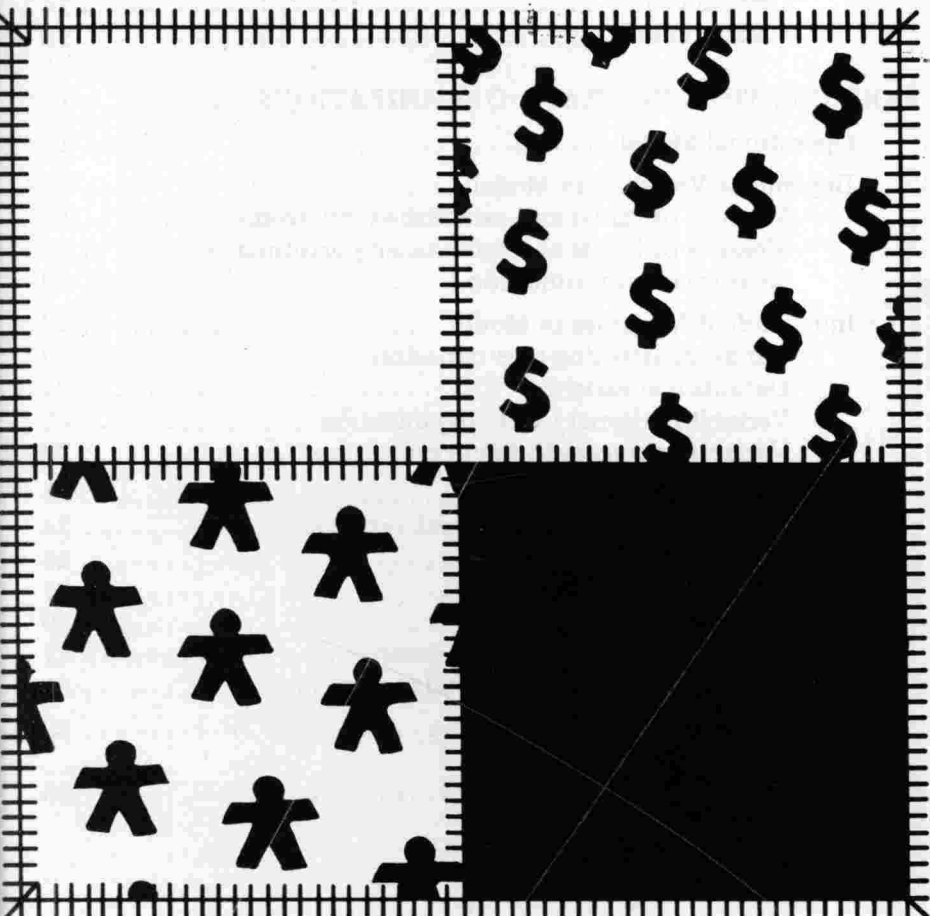
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# An Economic & Sociologic Analysis of the Marketing Sector of the Tennessee Craft Industry

John R. Brooker • Merv J. Yetley

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The University of Tennessee  
Agricultural Experiment Station  
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Knoxville

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# An Economic & Sociologic Analysis of the Marketing Sector of the Tennessee Craft Industry

by John R. Brooker and Merv J. Yetley\*

## INTRODUCTION

In recent years several federal agencies<sup>1</sup> have promoted the production and sale of craft products.<sup>2</sup> The underlying hypothesis for this interest was that craft production could be a viable enterprise to effectively increase the incomes of people in selected areas of the United States.

Appalachia is one of these specified areas which is characterized by thousands of people in rural areas with a strong cultural heritage in crafts [5]. However, in some instances, Appalachian crafts have been viewed only as an artistic expression of a unique culture, while in other instances, craft production has been promoted as an enterprise with potential for economic development of rural communities [1].

Reliable statistics on a state or national basis regarding information on numbers of craft producers, craft products produced, product outlets, noneconomic factors affecting production and/or marketing, noneconomic factors affecting participation in craft organizations, and on dollar income or volume are unavailable. This is partly due to the individuality and diversity of craft products and the absence of an organized, well-defined industry structure. The lack of information regarding this heterogeneous and segmented production-marketing sector could constrain the efforts of concerned individuals and organizations from effectively stimulating the overall growth of the craft industry.

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<sup>1</sup>The Office of Economic Opportunity; Farmers Home Administration; The U. S. Departments of Agriculture; Commerce; Interior; Labor; and Health, Education, and Welfare [1].

<sup>2</sup>"Craft product," as used in this study, refers to any item that is produced principally by hand and not by assembly-line techniques. This does not exclude items produced from materials made by machine or other manufacturing processes.

## Objectives

The overall purpose of this study was to provide basic information for understanding the present status and structure of craft product marketing in Tennessee, focusing on cooperative type organizations engaged in the sale of craft products. The specific objectives were:

1. to identify and evaluate the various marketing channels used by craft producers in Tennessee who are members of craft production-marketing organizations.
2. to identify and analyze the sociopsychological factors derived by individuals from membership in craft production-marketing organizations.

## Source of Data

To obtain the data needed for this study, two questionnaires were developed. The first questionnaire was designed to record information from the managers of craft organizations. The second questionnaire was designed for interviews with individual craft producers.

Initially, the number of craft organizations in Tennessee was estimated at 25.<sup>3</sup> However, once the survey was begun it was discovered that many of these organizations were not concerned with the production and/or marketing of craft products but were essentially social organizations structured around fellowship activities. Consequently, after eliminating the "social" organizations, the survey sample consisted of 10 organizations<sup>4</sup> which were contacted during the spring of 1975 for personal interviews with the managers. Information was obtained for 8 of these organizations.

A membership list was obtained from each of the organizations surveyed and combined to form a population from which to draw a random sample of craft producers. The craft producer sample was stratified to obtain representation proportionate to the size of each organization's membership. During the summer of 1975, 183 craft producers from 25 counties in Tennessee were personally interviewed. While this sample did not represent all craft producers in Tennessee,

<sup>3</sup> Organizations included were: craft cooperatives, nonprofit associations, and guilds.

<sup>4</sup> One organization was comprised of eight federated associations, each headquartered in a metropolitan area. Only one of these associations was selected for inclusion in the survey sample.

it did represent those concerned with producing and marketing craft products.<sup>5</sup>

The first section of this report presents information obtained from the surveyed craft producers regarding total sales through various market outlets. This was done to reveal the relative importance of the various outlets and to identify the role played by the craft organizations. The second section of this report presents an analysis of the relationship between various factors of craft producers and their participation in a craft organization. The insight obtained from this type of analysis should be useful to individuals and organizations concerned with the effectiveness of craft organizations.

## MARKETING TENNESSEE CRAFT PRODUCTS

### Total Revenue from Craft Products Sold

An attempt was made in the survey of the 183 Tennessee craft producers to ascertain the income generated from craft products during 1974. The questionnaire was designed to obtain information regarding sales through retail and wholesale outlets and sales per craft category as delineated in Table 1. Unfortunately, sufficient information was not obtained from the producers to accomplish all of these objectives; however, 116 craft producers did provide enough information to permit calculation of their total craft sales. Slightly more than 55 percent of these craft producers had total sales ranging from \$1.00 to \$999.00 in 1974 (Table 1). The average sales value for this group was \$380. Thus, if the 116 responding craft producers were representative of the entire population, more than half of the craft producers in Tennessee received total craft sales income of less than \$1,000 in 1974.

Approximately 17 percent of the craft producers had total sales in the range of \$1,000 to \$1,999. And most of these craft producers were in the bottom half of this sales category since the mean was \$1,332 and the standard deviation was \$273.

The three remaining sales groups presented in Table 1 each covered a wider range than the first two groups. Continuing to increase the total craft sales categories by \$1,000 increments would not provide much additional insight and would needlessly lengthen the distribution. So, the third group of craft producers was composed of those with total craft sales of \$2,000 through \$4,999, which contained 14 percent of the craft producers. The fourth group, with sales of \$5,000 to \$9,999, contained 7 percent of the craft producers.

<sup>5</sup>Based on the premise that a craft producer who was concerned with the production and marketing of crafts would be a member of an association.

**Table 1. Total craft sales revenue obtained in 1974 by 183 Tennessee craft producers surveyed during the summer of 1975**

Total craft sales	Number of craft producers		Mean	Standard deviation
	no.	pct. <sup>a</sup>		
				dollars
\$1 through \$999	64	55.2	380	275
\$1,000 through 1,999	20	17.2	1,332	273
\$2,000 through 4,999	16	13.8	3,132	768
\$5,000 through 9,999	8	6.9	7,009	669
\$10,000 or more	8	6.9	27,250 <sup>b</sup>	14,557 <sup>b</sup>
Not ascertained	67	—	—	—
Total	183	100.0	3,025 <sup>b</sup>	7,273 <sup>b</sup>

<sup>a</sup>Percentages based on 116 craft producers who supplied information on total craft sales.

<sup>b</sup>Excluding one craft producer who reported total sales of \$125,000. The total sales values for the remaining seven craft producers ranged from \$10,000 to \$45,070.

Seven percent of the 116 craft producers obtained \$10,000 or more in craft product sales in 1974. The average value for this group was \$27,250, excluding one craft producer who reported total sales of \$125,000. The remaining craft producers in this group had total sales ranging from \$10,000 to \$45,070.

Total craft sales reported by the 116 craft producers was \$472,894, of which 26 percent was generated by the one craft producer noted above. While the proportion of sales revenue obtained through retail and wholesale outlets varied considerably from one craft producer to another, when combined together the craft producers obtained 79 percent of the \$472,894 from sales they classified as retail. To determine the relative importance of various marketing channels, both retail and wholesale sales of the craft producers through personal retail outlets, commercial retail outlets, craft fairs and shows, catalogs or brochures, and contractual agreements are discussed next.

## Marketing Channels

### Commercial Retail Shops

Four categories of commercial retail shops were utilized by craft producers to sell their products—craft shops, gift shops, galleries, and shops associated with a craft organization. Craft shops differ from gift shops in that the craft shop specializes in selling products of domestic craft producers. The retail gift shops merely handle domestic craft products as one of many product groups, including imported craft products from sources such as Hong Kong or Japan. A category titled “craft organizations” refers to the retail shops that were



sponsored and managed by a craft organization, which may be a co-operative, guild, or association.

Slightly more than three-fourths of the craft producers reported that they sold some portion of their craft products through retail outlets in one or more of the four categories (Table 2). Among the craft producers who sold products through commercial retail outlets, 60 percent sold through one retail store. Another 29 percent of the craft producers utilized 2, 3, or 4 retail stores as sales outlets. The remaining 11 percent sold crafts through five or more different retail stores. Overall, the average number of retail stores per craftsman was 1.9.

The craft producers in the lower total sales group (\$1 through \$999) depended quite heavily on retail shops. Two-thirds of the craft producers in this total sales group obtained 68-100 percent of their total sales income through retail shops. All together, more than half of the craft producers depended on retail shops to obtain 68-100 percent of their total craft sales.

Segregating the commercial retail shops into the four specified categories revealed that 81 percent of the craft producers who sold crafts through a commercial retail shop used a specialized craft shop (Table 3). Second in usage were retail shops sponsored by various craft organizations, which were listed by 72 percent of the responding craft producers. Gift shops and galleries were listed by 24 and 13 percent of the craft producers, respectively. The average sales per craft producer through each of these four categories ranged from \$411 through galleries to \$496 through gift shops.

Among the retail shops listed by the craft producers, 86 percent were located within Tennessee. The remaining shops were located in 15 other states from California to New York and Minnesota to Georgia; however, most of these shops were located in North Carolina, Virginia, Kentucky, and Georgia.

### **Craft Fairs**

Craft fairs (including group exhibits and shows) were an important sales outlet for craft producers in Tennessee. Fifty-nine percent of the craft producers reported craft fairs as a sales outlet (Table 4). Slightly more than two-thirds of these craft producers utilized more than one fair. In fact, 18 percent of these craft producers sold their products at five or more fairs in 1974.

The relationship between the total craft sales of each craft producer and his dependency on craft fairs revealed an interesting point. Only eight craft producers reported total sales of \$10,000 or more in 1974, and all eight of these craft producers utilized fairs as a sales outlet. On the other hand, 80 percent of the craft producers who did not sell crafts at fairs had total sales of \$1-\$999.

**Table 2. Craft sales through commercial retail shops<sup>a</sup> in 1974 by 183 Tennessee craft producers surveyed during the summer of 1975**

Item	Number of craft producers		Percentage of responding craft producers	
	number		percent	
Sold crafts through commercial retail shops:				
Yes	137		77.0	
No	41		23.0	
(Not ascertained)	(5)		—	
Totals	178		100.0	
Number of commercial retail stores through which crafts were sold:				
1 retail store	82		59.8	
2 retail stores	22		16.1	
3 retail stores	13		9.5	
4 retail stores	5		3.6	
5 or more retail stores	15		11.0	
Totals	137		100.0	
<b>Sold through commercial retail shops</b>				
<b>Yes</b>				
<b>No</b>				
	<b>number</b>	<b>percent</b>	<b>number</b>	<b>percent</b>
Total craft sales:				
\$1 through \$999	53	58.2	9	42.9
\$1,000 through \$1,999	17	18.7	3	14.3
\$2,000 through \$4,999	11	12.1	4	19.0
\$5,000 through \$9,999	7	7.7	1	4.8
\$10,000 or more	3	3.3	4	19.0
Totals	91 <sup>b</sup>	100.0	21 <sup>c</sup>	100.0
<b>Percent of total sales obtained through commercial retail shops</b>				
<b>1-33%      34-67%      68-100%</b>				
----- number -----				
Total craft sales:				
\$1 through \$999	9	7	33	
\$1,000 through \$1,999	4	4	7	
\$2,000 through \$4,999	5	3	3	
\$5,000 through \$9,999	2	1	1	
\$10,000 or more	1	1	1	
Totals <sup>d</sup>	21	16	48	

<sup>a</sup>Includes commercial gift shops, galleries, specialized craft shops, and retail shops sponsored and managed by craft organizations.

<sup>b</sup>Excluding 46 craft producers who did not report sufficient information for this comparison.

<sup>c</sup>Excluding 20 craft producers who did not report sufficient information for this comparison.

<sup>d</sup>Excluding an additional 6 craft producers who did not report sufficient information for this comparison.

**Table 3. Craft sales through four types of commercial retail shops in 1974 by 183 Tennessee craft producers surveyed during the summer of 1975**

Type of retail shop	Craft sales per outlet					
	Craft producers per outlet		Number of craft producers	Total sales	Average sales	Average discount
	no	pct.				
Craft shops	111	81.0 <sup>a</sup>	47 <sup>b</sup>	21,138	450	37.2
Craft organizations <sup>c</sup>	98	71.5 <sup>a</sup>	67 <sup>b</sup>	27,913	417	29.3
Gift shops	33	24.1 <sup>a</sup>	18 <sup>b</sup>	8,924	496	38.8
Galleries	18	13.1 <sup>a</sup>	9	3,699	411	29.4

<sup>a</sup>Percentages based on the 137 craft producers who reported selling crafts through retail shops.

<sup>b</sup>For all four retail shop categories, the number of craft producers reporting sales information was less than the number stating they utilized the outlet.

<sup>c</sup>Retail shop sponsored and managed by craft organization.

Craft producers sold crafts in 1974 through 83 different craft fairs or shows (Table 5). Some were listed by several craft producers and some were noted by only one. These fairs were primarily concentrated in Tennessee; however, distant locations such as Ocala, Florida, and Pittsburgh, Pennsylvania were reported by at least one Tennessee craft producer. In total, 17 out-of-state fairs were utilized by one or more craft producers.

Most craft producers who reported attending craft fairs also reported that they were required to furnish some equipment to facilitate the sale of their products. The most frequently noted items were: tables, chairs, showcases, and table coverings. Numerous other items were specified, but most of these were tools necessary for demonstration purposes or continuing craft production. Only 12 craft producers reported renting equipment they needed from the organization sponsoring the fair.

Frequently, demands were placed upon craft producers at fairs to exhibit how a product was made. Among the craft producers responding to this question (n=95), nearly two-thirds reported they were obliged to demonstrate the production of products offered for sale. In most cases (76 percent), these craft producers did not receive special compensation; however, one-fourth of the craft producers who did not receive compensation felt they should receive payment for this service.

Approximately one-third of the craft producers who utilized fairs reported several obligations or requirements that had to be met in order to sell at particular fairs. These requirements were separated into two categories: 1) those associated with product quality and/or originality, and 2) those associated with the physical operation of the fair. Fourteen out of the 41 craft producers in this group identi-

**Table 4. Craft sales through craft fairs<sup>a</sup> and relationship with total craft sales in 1974 by 183 Tennessee craft producers surveyed during the summer of 1975**

Item	Number of craft producers		Percentage of responding craft producers	
	number		percent	
Sold crafts through craft fairs:				
Yes	106		58.9	
No	74		41.1	
(Not ascertained)	(3)		—	
Totals	180		100.0	
Number of craft fairs through which crafts were sold:				
1 fair	52		32.0	
2 fairs	25		25.0	
3 fairs	14		14.0	
4 fairs	11		11.0	
5 or more fairs	18		18.0	
(Not ascertained)	(6)		—	
Totals	100		100.0	
<b>Sold through craft fairs<sup>a</sup></b>				
Yes <span style="margin-left: 150px;">No</span>				
number <span style="margin-left: 100px;">percent</span> <span style="margin-left: 100px;">number</span> <span style="margin-left: 100px;">percent</span>				
Total craft sales:				
\$1 through \$999	24	36.4	40	80.0
\$1,000 through \$1,999	14	21.2	6	12.0
\$2,000 through \$4,999	13	19.7	3	6.0
\$5,000 through \$9,999	7	10.6	1	2.0
\$10,000 or more	8	12.1	0	0.0
Totals	66 <sup>b</sup>	100.0	50 <sup>c</sup>	100.0
<b>Percent of total sales obtained through craft fairs</b>				
1-33% <span style="margin-left: 100px;">34-67%</span> <span style="margin-left: 100px;">68-100%</span>				
-----number-----				
Total craft sales:				
\$1 through \$999	3	6	10	
\$1,000 through \$1,999	6	5	2	
\$2,000 through \$4,999	5	1	5	
\$5,000 through \$9,999	4	1	1	
\$10,000 or more	2	1	2	
Totals	20 <sup>d</sup>	14	20	

<sup>a</sup>Also includes group exhibits and shows.

<sup>b</sup>Excluding 40 craft producers who did not report sufficient information for this comparison.

<sup>c</sup>Excluding 24 craft producers who did not report sufficient information for this comparison.

<sup>d</sup>Excluding an additional 12 craft producers who did not report sufficient information for this comparison.

**Table 5. List of craft fairs or shows reported as a sales outlet by one or more of the 183 Tennessee craft producers surveyed during the summer of 1975**

Location	Craft fair or sponsoring organization
Tennessee:	
Beersheba Springs	Beersheba Springs Fair
Bristol	Church Bazaar
Charlotte	Festival Park Fair
Chattanooga	Church Bazaar
	East Gate Fair
Clinton	Clinton County Fair
Cookeville	Ben Lee Art Show
	Tennessee Tech Craft Fair
Crossville	Fairfield Glade Fair
Fayetteville	Fayetteville Craft Show
Gatlinburg	Glades Road Craft Fair
	Southern Highland
Jackson	Jackson Fair
Jefferson	Jefferson City Fair
Johnson City	Art Train
Jonesboro	Jonesboro Fair
Knoxville	Bluegrass Festival
	Ceramic Show
	Dogwood Spring Arts Festival
	Dulin Show
	East Tennessee Craft Association Christmas Show
Lawrenceburg	Davy Crockett
Lenoir City	Craft Fair
Maryville	Maryville Craft Show
	Maryville College Craft Fair
Maury City	Spring Arts Festival
McMinnville	McMinnville Bank
	McMinnville Christmas Fair
Memphis	Caxters Court
	Confederate Park Fair
	Court Square Market
	Faculty Wives at MSU
	Germantown
	Memphis Artist and Craftsmen Annual Show
	Midsouth Pioneer Crafts
	Midsouth Arts and Crafts Fair
	Pink Palace
	River City Renussine Fair
	Tennessee Arts and Crafts Show
Monteagle	Monteagle Craft Show
	Monteagle Mountain Market
Morristown	Morristown Craft Show
Murfreesboro	Fiddlers Jamboree
Nashville	Christmas Fair
	Craft Cranny
	Ellington Street Festival
	Hillsboro-Belmont Fair
	Italian Street Fair
	Nashville Artist Guild
	Nashville Crafts Cooperative
	Nashville Flea Market
	Tennessee Artists and Craftsmen
	Tennessee Craftsman's Fair

**Table 5. Continued . . .**

<b>Location</b>	<b>Craft fair or sponsoring organization</b>
Nashville	Travelers Rest Unitarian Church Vanderbilt University
Oak Ridge	Unitarian Church Fair Faculty Exhibition Foothills Fall Show Home Demonstration Club
Pleasant Hill	Pleasant Hill Craft Show
Quebeck	Barn Loft Show
Rugby	Rugby Craft Show
Sewanee	Sewanee Craft Show
Sparta	Holly Berry' Barn
Townsend	Tuckaleechee Cove
Florida:	
Ocala	Kingdom of the Sun Craft Fair
Georgia:	
Crow Springs	Crow Springs Craft Fair
Decatur	Decatur Craft Show
Callaway Gardens	Callaway Craft Show Firehouse Guild
Tipton	Tipton Craft Show
Kentucky:	
Cumberland Gap	Cumberland Gap Craft Fair
Mississippi:	
Natchez	Great River Roads Craft Fair
North Carolina:	
Asheville	Southern Highland Craft Fair
Newborn	Newborn Craft Show
Winston Salem	Piedmont Craft Show
Ohio:	
Cincinnati	Appalachian Craft Show National Invitational Show
South Carolina:	
Greenville	Hillskill Show
Virginia:	
Blacksburg	Blacksburg Craft Show
Brushy Mountain	Brushy Mountain Craft Show
Roanoke	Doscent Guild Show

fied a product quality and/or originality oriented requirement, such as, passing a juried show standard, submitting photographs of work, or affirming that the products were the producer's own work. The remaining craft producers, 27 out of 41, noted several requirements oriented towards the operation of the fair itself, such as, cleaning the booth after the fair, remaining for the entire fair, and signing an agreement relieving the sponsoring organization of liability for theft or damage.

Twenty-one craft producers reported they had a craft group or organization sell crafts for them at a fair or show. Ninety-six percent of those craft producers who did not allow an organization or group to sell crafts for them at fairs also reported they would not stop personally selling even if an organization would act as their agent.

### **Personal Retail Shops**

A relatively small proportion of craft producers operated a personal retail shop as an outlet for their crafts. Among the craft producers responding to this question, 14 percent indicated they operated and maintained a retail outlet in 1974 (Table 6). Nearly half of these craft producers utilized space in conjunction with a production shop and did not separate the cost of operating the retail shop from the cost of operating the production shop.

Among the 8 craft producers noted earlier (Table 1) as having total sales of \$10,000 or more, 4 of them personally managed a retail outlet and 3 of them received more than two-thirds of their total craft sales through their retail shop. However, personally operating a retail shop did not insure large sales, because nearly half of those operating a retail shop had total craft sales of less than \$2,000.

Seventy percent of the craft producers owned the shop from which they sold crafts; the others had lease arrangements. Among the craft producers who were renting a sales shop (7 craft producers), the annual rental expense ranged from \$75 to \$275 per month. For 3 of these 7 craft producers the rental expense included utilities, but it did not cover any equipment expense. Special equipment required for operating the retail shop included: tables, chairs, cash registers, adding machines, typewriters, shelves, and display cases.

One-fourth of the craft producers who operated a retail outlet engaged in advertising. Newspaper advertising was used by all of these craft producers. At least one or more of the craft producers also used brochures, billboards, or radio announcements.

### **Contract Sales**

Another method Tennessee craft producers used to sell craft products was contractual agreements. Ten of the 183 craft producers sold crafts under contract in 1974 (Table 7). An additional 10 craft producers had sold products under contract at some time previous to 1974. Thus, more than three-fourths of the craft producers had never sold craft products under a contractual arrangement.

Several of the craft producers with past experience in contract sales reported that they terminated the contract because they were unable to supply craft products to buyers under the rigid time schedule imposed by the contract. Other reasons reported for terminating previous contract sales agreements included: moving to a new location, completion of special order contracts, problems with per-

**Table 6. Craft sales through personal retail shops and relationship with total craft sales in 1974 by 183 Tennessee craft producers surveyed during the summer of 1975**

Item	Number of craft producers	Percentage of responding craft producers
	number	percent
Sold crafts through a personal retail outlet:		
Yes	24	13.5
No	154	86.5
(Not ascertained)	(5)	—
Totals	178	100.0

**Sold through personally managed retail shops**

	Yes		No	
	number	percent	number	percent
Total craft sales:				
\$1 through \$999	4	30.8	60	58.3
\$1,000 through \$1,999	2	15.4	18	17.5
\$2,000 through \$4,999	3	23.1	13	12.6
\$5,000 through \$9,999	0	0.0	8	7.8
\$10,000 or more	4	30.8	4	3.9
Totals	13 <sup>a</sup>	100.1 <sup>b</sup>	103 <sup>c</sup>	100.1 <sup>b</sup>

**Percent of total sales obtained through personally managed retail shops**

	1-33%	34-67%	68-100%
	-----number-----		
Total craft sales:			
\$1 through \$999	2	1	0
\$1,000 through \$1,999	1	0	1
\$2,000 through \$4,999	1	1	1
\$5,000 through \$9,999	0	0	0
\$10,000 or more	0	1	3
Totals <sup>d</sup>	4	3	5

<sup>a</sup>Excluding 11 craft producers who did not report sufficient information for this comparison.

<sup>b</sup>Does not equal 100 due to rounding error.

<sup>c</sup>Excluding 51 craft producers who did not report sufficient information for this comparison.

<sup>d</sup>Excluding 1 additional craft producer who did not report sufficient information for this comparison.



**Table 7. Number of craft producers who marketed craft products through contracts and the reasons given for terminating previous contracts by 183 Tennessee craft producers surveyed during the summer of 1975**

Item	Number of craft producers	Percentage of responding craft producers
	number	percent
Sold crafts under contract in 1974: <sup>a</sup>		
Yes	10	5.6
No	167	94.4
(Not ascertained)	(6)	—
Totals	177	100.0
Ever sold crafts under contract: <sup>a</sup>		
Yes	10	6.2
No	150	93.8
(Not ascertained)	(13)	—
Totals	160 <sup>b</sup>	100.0
Reason for terminating contract: <sup>a</sup>		
Unable to produce articles under rigid schedule	4	40.0
Moved	2	20.0
Special order contract	2	20.0
Health	1	10.0
Discontinued production of particular craft item	1	10.0
Totals	10	100.0

<sup>a</sup>Either a production or a market contract.

<sup>b</sup>Excludes the 10 craft producers who sold craft products under contract in 1974.

sonal health, and discontinued production of the particular contracted craft product.

### Catalog Sales

Among the 183 Tennessee craft producers surveyed, 10 sold some of their craft products via telephone or mail orders as the result of advertisement in a catalog or brochure (Table 8). For half of these craft producers, sales via telephone or mail orders amounted to less than 25 percent of their total craft sales in 1974. Two of the 10 craft producers received 50 percent or more of their total craft sales revenue from catalog type sales.

## PARTICIPATION IN CRAFT ORGANIZATIONS

Sales through retail outlets sponsored by craft organizations comprise an important marketing channel used by Tennessee craft producers, as revealed in the previous section of this report. In spite of the fact that all craft producers surveyed were members of a craft

**Table 8. Number of craft producers who sold craft products through catalogs or brochures and the percentage of total craft sales obtained from these outlets by 183 Tennessee craft producers surveyed during the summer of 1975**

Item	Number of craft producers  number	Percentage of responding craft producers  percent
Sold crafts through catalogs or brochures:		
Yes	10	5.6
No	168	94.4
(Not ascertained)	(5)	—
Totals	178	100.0
Percent of total sales obtained through catalogs or brochures:		
1 through 24%	4	57.1
25 through 49%	1	14.3
50 through 74%	1	14.3
75 through 100%	1	14.3
(Not ascertained)	(3)	—
Totals	7	100.0

organization, nearly half of the producers did not sell products through an organization's retail outlet. Apparently, many craft producers were members of an organization to obtain a service other than product sales. Some of the nonmarketing services provided by craft organizations are: assist with purchases of production materials, provide training sessions in various technical aspects of craft production, and organize social functions. Thus, it is possible for craft producers to be members of an organization for divergent purposes. In order for the craft organizations to most effectively serve their members, it is necessary to understand the relationship between an individual's motive for being a member and the factors that influence participation in the organization.

Six of the 8 organizations interviewed were legally incorporated in Tennessee; the remaining 2 were informally structured. Of the 6 incorporated organizations, 4 were incorporated under the Tennessee General Corporation Act (which indicates incorporation after July 1969), and two were incorporated under the Tennessee General Welfare Law.

### Operational Model

The analysis presented in this section of the report was based on Etzioni's theory of complex organizations<sup>6</sup> for evaluating the effect of various factors on the level of member participation in craft organizations. The operational model used to empirically examine the

<sup>6</sup>For a detailed discussion of Etzioni's theory and the development of the model used in this report, the reader is referred to the following references [2,4].

relationship between craft producers and their participation in craft organizations is shown in Figure 1. A brief explanation of the variables in the model and of the statistical methodology used in the analysis is presented in the following section.

### **Dependent Variables in Model**

Obtaining an empirical assessment of craft producers' participation in craft organizations was complicated by the three dimensional aspects of this dependent variable—*involvement*, *subordination*, and *performance*. Furthermore, an individual's involvement and performance are dynamic until stabilized by adequate interaction with other organization members over time. Thus, "established" involvement and performance are most indicative of the member's participation, with the established level being influenced by initial involvement and initial performance. Socialization and communication are also important in the evolutionary process of converting the initial forms of involvement and performance to their established stages.<sup>7</sup>

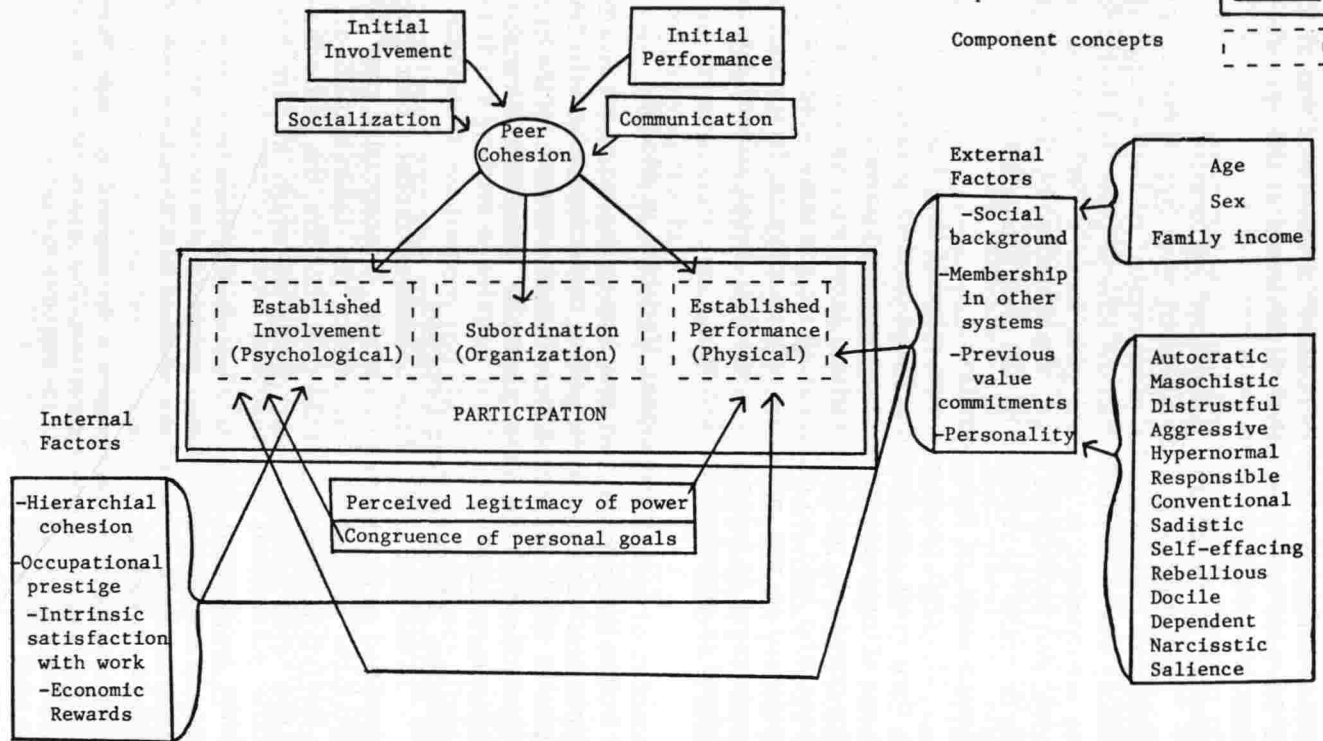
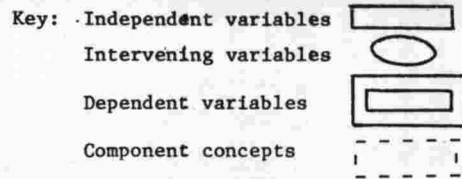
Two measures of the dependent variable participation were used in this study. First, participation was defined as the ratio of the number of craft organization meetings attended to the number of organizational meetings held. Second, participation was defined as a composite of its three dimensions—*established involvement*, *subordination*, and *established performance*. Each of these dimensions was measured separately and then combined. The correlation of these values was discussed later in this report, because if the three dimensions were highly correlated, then analysis with each variable should yield similar results. Quantification of these factors was somewhat cumbersome. Because of the similarity of the measurement process for initial and established involvement and participation, they were discussed together. Of course, it should be recalled that initial performance and involvement were independent variables and only established performance and involvement were considered as parts of the dependent variable, participation.

### **Measurement of Initial and Established Involvement**

In order to measure the initial and established involvement of craft producers in craft organizations, they were first asked to rank why they joined the organization and then asked how participation in craft organizations had affected them. The responses were predominantly related to personal development, normative values about

<sup>7</sup>Two other factors that affect participation are recruitment and selectivity. However, they were omitted from the model because of the extremely low selectivity practiced by craft organizations, which negates the effect of these two factors.

Figure 1. Flow chart of operational model used to analyze craft producers participation in craft organizations.



craft products and craftsmanship, economic needs, and social needs. The responses to these questions were arranged on separate involvement continuums. Pure calculative<sup>8</sup> involvement was at the low end of the scale with normative<sup>9</sup> involvement at the opposite end of the scale.

### **Measure of Initial and Established Performance**

Performance and involvement were hypothesized to be highly correlated. However, the measurement of performance (a physical factor) was more direct than the scheme presented above for measuring involvement (a psychological factor). Performance, in both the initial and established stages, was measured by the "time spent working on crafts" as reported by the craft producers.

### **Measurement of Subordination**

The craft producers were asked if they had ever held an office in their craft organization. Based on their answer they were placed in one of three categories—those who held powerful offices (president, vice-president, parliamentarian), those who held other offices, and those who held no offices at all. In the same sense that established performance was noted as being a physical factor and established involvement as being a psychological factor, subordination was considered an organizational factor.

## **Independent Variables in Model**

The independent variables hypothesized to have an effect on the dependent variable, participation, were separated into four groups. Most of the discussion of these variables focuses on the hypothesized correlation between each particular independent variable and the dependent variable.<sup>10</sup>

### **Variables Affecting Peer Cohesion**

In the flow chart of the operational model, "peer cohesion" was identified as an intervening variable. Conceptually, peer cohesion is a structural mechanism that affects the dissemination of normative information. The stronger the peer cohesion, the better the communication flow between craft producers which in turn enhances the

<sup>8</sup>Calculative involvement is a low intensity commitment to an organization based on rational considerations of personal gain or satisfaction. The organization and its members are viewed as a means of facilitating the achievement of one's goals [2, pp. 10-11].

<sup>9</sup>Normative (moral) involvement is characterized by a high degree of dedication or attachment to the organization. This type of involvement can be based on a strong identification with the organization's goals or a strong attachment to the other members of the organization.

<sup>10</sup>Readers interested in more information regarding the quantitative development of these variables are referred to Monk [4].

normative socialization process. Thus, peer cohesion intervenes between socialization, communication, and participation.

The correlation between peer cohesion and participation in craft organizations was hypothesized to be positive, since peer cohesion tends to reduce variability in involvement and performance. Measurement of peer cohesion was accomplished through a question presented to the craft producers that allowed them to indicate the amount of encouragement they received from fellow craft producers. In other words, positive encouragement was considered an acceptable indicator of the degree of peer cohesion.

Two of the four independent variables identified in Figure 1 as affecting "participation" through the intervening variable peer cohesion have already been presented—initial involvement and initial performance. However, measurement of initial involvement and performance and the hypothesized relationships between these two variables and the performance variable were not discussed. Due to the supposition that initial involvement and performance were positively correlated with the degree of member selectivity in an organization, it was anticipated that initial involvement and performance would be low since selectivity was low. Organizations that exhibit greater selectivity in their membership would be expected to have higher initial involvement. In most craft organizations anyone can become a member by merely paying the dues.

The two other independent variables hypothesized to influence participation were socialization and communication. With regard to socialization, formal socialization is the type and amount of training the craft producer received from the organization, while informal socialization is the frequency of purely social functions. It was hypothesized that a positive correlation would exist between socialization and established involvement and also with performance. Thus, a positive correlation was also anticipated between socialization and participation.

Within most normative organizations, such as schools and craft organizations, both instrumental and expressive communication is present. Instrumental communication is defined as the distribution of knowledge and information about procedures for performing certain tasks. Expressive communication is defined as expressions which strengthen attitudes, norms, or values. Because both types of communication were restricted in content to crafts, the level of communication was bounded by structural availability. Therefore, it was hypothesized that the degree of communication available to the craft producers was positively correlated with the degree of participation and hence with established involvement and performance.

### **Definitional Variables**

Theoretically, there are two fundamental concepts that affect

involvement and performance in craft organizations in an important, but somewhat oblique fashion. The first concept is the craft producer's perceived legitimacy of the power exercised by the organization. And the second concept is the congruence between the activities of the organization and the activities desired by the craft producers.

Perceived legitimacy of power was measured by asking the craft producers what they disliked about the craft organization to which they belonged. The hypothesis was that involvement and performance would be inversely correlated with the occurrence of dislikes or negative feelings regarding the organization.

Similarly, the congruence of personal and organizational goals would be expected to affect both the psychological (involvement) and physical (performance) aspects of participation. The relationships between the congruence of goals and involvement/performance were hypothesized to be positive. The congruence of goals was measured by comparing the craft producers' goals, ranked in order of importance, with a similar list of organizational goals provided by the craft organization manager.

Because of the psychological nature of these definitional factors, the correlations of both legitimacy of power and congruence of goals were expected to be greater with the involvement variable than the performance variable.

### **Variables Internal to the Organization**

Hierarchical cohesion was an independent variable in the operational model and was defined as the effectiveness of the organization's leaders to direct the members' participation. In other words, if the organizational leaders could persuade the members to follow their direction, then the members were also committed to the organization, assuming the organization and its leaders had the same objectives. Obviously, the relationship between hierarchical cohesion and involvement/performance was expected to be positive.

Measurement of hierarchical cohesion was accomplished by asking craft producers to rate the amount of encouragement received from the craft organization manager. This measure has some shortcomings in that it only concerns one organizational leader and does not directly focus on the member's commitment to the leader.

The production of crafts was considered to be a utilitarian undertaking, which means the craft producers were expected to be primarily concerned with calculative rewards, but still responsive to normative controls. The three factors hypothesized to have an affect on involvement/performance were: 1) occupational prestige, 2) intrinsic satisfaction with work, and 3) higher economic rewards.

Occupational prestige was measured by a set of questions designed to reveal craft producers' perceptions regarding opinions

people both in and outside the community had of craft producers. Intrinsic satisfaction was obtained by asking the producers to rate their own success in terms of artistic expression and in terms of personal satisfaction.

### Variables External to the Organization

The fourth and final group of independent variables included in the operational model were those considered to have a meaningful impact on participation (involvement/performance), yet considered to be mostly outside the organizational environment. These variables were: 1) membership in other systems, 2) previous value commitments, 3) basic personality structure, and 4) social background.

For the first variable, craft producers were asked to rate the importance of participating in craft organizations as opposed to other organizations in which they were members. A positive correlation was anticipated between participation in the craft organization and the relative importance of the craft organization to the members.

In order to measure the craft producer's previous value commitments, producers were asked if they were satisfied with the time they were spending on crafts. If they were not satisfied, they were asked to identify the reasons from a list of activities and people to whom they may have had a previous value commitment, such as, children, spouse, church, school, etc. A negative relationship between participation and previous value commitments was expected.

The third component in this group of external factors attempted to incorporate the influence of different personality traits on participation. A somewhat complex social psychological technique to measure an individual's personality from responses to various traits was developed by Leary, Laforge, Suczek, et. al. [3]. Their "check-list" is presented in Figure 2.<sup>11</sup> The personality category labeled "cooperative-over conventional" was hypothesized to have the highest correlation with involvement/performance. Accordingly, craft producers categorized as "docile-dependent" and "responsible-hypernormal" were expected to have slightly lower correlation coefficients than the "cooperative-over conventional" category. And, moving around the check list in both directions away from the "cooperative-over conventional" category, it was hypothesized that participation in the craft organization would decrease. Thus, the craft producers categorized as "aggressive-sadistic" were postulated to be the least involved in the craft organizations.

Social background was also considered to have an effect on the participation of craft producers in their organizations. Three social

<sup>11</sup> Again the reader is referred to Monk [4] for greater detail regarding this "check-list" and the technique for assessing the craft producer's personality traits.



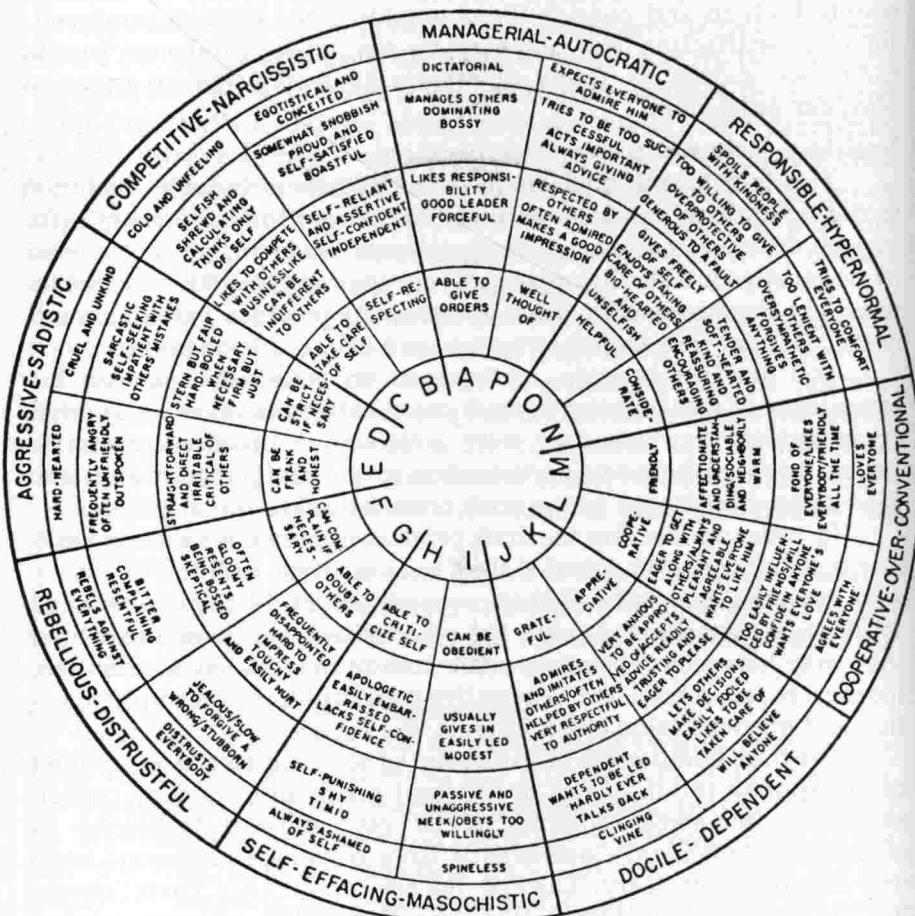


Figure 2. Diagram of interpersonal check list  
 Source: [3, p. 135].

background variables were hypothesized to affect participation—age, sex, and family income. The primary interest here was to determine whether any of these three variables had a significant effect on participation.

## Empirical Results

### Correlation Among Dependent Variables

Four dependent variables were discussed in the previous section of this report—established involvement, established performance, subordination, and participation. The correlation among the first three variables was an important relationship to evaluate because of the possibility of a composite measure of participation. If the corre-

lations among the variables were high, then there would be no need to conduct the analysis for the composite measure of participation, since all three variables used in the composite measure would be nearly synonymous.

Only one correlation coefficient was extremely high, the 0.99 between established performance and the composite measure of participation (Table 9). This suggests that the results obtained from using established performance as the dependent variable and using the composite measure of participation as the dependent variable would be similar. Further, this suggests the relative impact of established involvement and subordination versus established performance in the development of the composite measure of participation was small. The three dependent variables thought to form a composite measure of participation have low inter-correlation. Thus, it was considered necessary to evaluate the relationship between the independent variables and each of these three dependent variables separately. The low correlation between the composite measure of participation and the ratio of attendance measure of participation, .05, supported the decision to examine these two different conceptualizations of participation individually.

**Table 9.** Correlation coefficients of the five dependent variables designed to measure craft producer participation in production-marketing organizations

	Established involvement	Established performance	Subordination	Participation	
				Composite	Ratio
Established performance	.06	—	—	—	—
Subordination	.01	.08	—	—	—
Participation:					
Composite	.15	.99	.10	—	—
Ratio	-.04	.07	.46	.05	—

### Established Involvement

The autocratic personality trait was the strongest variable explaining variation in established involvement among the female craft producers and the total sample of craft producers (Table 10). This suggests that those craft producers who describe themselves as acting important, trying to be too successful, and expecting admiration, were least inclined to be highly involved in craft organizations. Thus, the highly autocratic craft producer was more calculatively involved than normatively involved in the organization.

**Table 10. Standardized beta coefficients<sup>a</sup> derived from regressing selected independent variables on the dependent variable established involvement, for 182 Tennessee craft producers interviewed in 1975**

Independent variables	All craft producers	Male craft producers	Female craft producers
Autocratic	-0.2167	--b	-0.2135
Congruence of goals	-0.1600	--b	-0.2015
Hierarchical cohesion	-0.1492	--b	-0.1921
Masochistic	-0.1319	--b	--b
Distrustful	--b	-0.6313	--b
Agressive	--b	-0.5143	--b
Hypernormal	--b	-0.4198	--b
Responsible	--b	0.3387	--b
Number in sample	182 <sup>c</sup>	35	140
R <sup>2</sup>	.10	.49	.12

<sup>a</sup>All variables were standardized prior to analysis so each variable would have a standard deviation of one and a mean value of zero.

<sup>b</sup>Coefficients of variables with significance less than .10 not presented.

<sup>c</sup>Information as to sex was not recorded on the questionnaire for 7 craft producers.

Congruence of personal and organizational goals was negatively related to established involvement for both the female craft producer sample and the total sample of craft producers. The inverse relationship between congruence of goals and established involvement indicated that those craft producers whose goals did not parallel the goals of the organization, as stated by the craft organization manager, were more highly involved in the organization. This relationship did not agree with what was hypothesized. Perhaps this was due to the different perspectives from which the respondents selected their goals. The craft organization managers, hired to handle the sales aspect of the organization, were primarily concerned with calculative goals. Conversely, the craft producers were primarily concerned with normative goals. Thus, as the personal goals of the craft producers increasingly diverged from those of the organization, the psychological attachment to the organization became increasingly normative.

Hierarchical cohesion related negatively to established involvement for both the female sample and the total sample. This unexpected inverse relationship indicated that the craft producers who felt the craft organization manager was "very encouraging" about their craft work were calculatively involved in the organization. Perhaps this was the result of the frequency of interpersonal contact (and hence, encouragement) between the calculatively oriented craft producer and the sales oriented organization manager.

An apparent conclusion at this point was that the women in a craft organization pursued their own goals regardless of how the craft

organization manager was oriented. Even if the manager was primarily concerned with the sales aspects of the organization, the female craft producers were relatively more concerned with the social, artistic, and cultural aspects of crafts.

While the similarity in the significant explanatory variables between the total sample and the sample of female craft producers was anticipated, due to the 4 to 1 ratio of females to males in the total sample one additional variable was significant with the total sample that was not for the female subset alone. This personality type variable—masochistic—had an inverse relationship with established involvement. This result was unexpected since the autocratic and masochistic traits were expected to demonstrate polar relationships. Yet the observed relationship indicated that those craft producers who described themselves as passive, meek, obedient, and spineless, were calculatively involved in the organization.

The distrustful personality trait had the largest beta coefficient among the significant variables for explaining variation in established involvement among the subset of male craft producers. The positive relationship indicated that those male craft producers who were highly distrustful were normatively involved in the organization. This relationship was not anticipated.

The aggressive personality trait had the anticipated negative or inverser relationship that indicated that highly aggressive male craft producers were calculatively involved with the organizations. While this relationship was anticipated, the negative coefficient for the hypernormal trait was not. The male craft producer who perceived himself as too lenient with others, over-sympathetic, and trying to comfort everyone was calculatively involved in the organization, as opposed to the expected normative involvement.

The responsible personality trait for male craft producers had the anticipated positive relationship with established involvement. Thus, those male craft producers who described themselves as generous to a fault, over-protective of others, and spoiling everyone with kindness were normatively involved.

### **Established Performance**

The largest beta coefficient among the independent variables that had an observed significant effect on established performance for all three samples was initial performance (Table 11). This strong positive relationship between initial performance and established performance among craft producers indicated that those producers who begin their craft experience by spending a large amount of time working on their products tended to continue spending a great deal of time on their craft work. Those craft producers who initially spent a small amount of time on crafts would likely spend a small amount of time at later points in their craft experience.

**Table 11. Standardized beta coefficients<sup>a</sup> derived from regressing selected independent variables on the dependent variable established performance, for 182 Tennessee craft producers interviewed in 1975**

Independent variables	All craft producers	Male craft producers	Female craft producers
Initial performance	0.5833	0.5717	0.4417
Responsible	-0.2207	-0.2187	--b
Hypernormal	0.1470	--b	0.2488
Conventional	--b	0.3841	-0.3029
Age	--b	-0.3459	--b
Autocratic	--b	-0.3132	--b
Sadistic	--b	-0.2739	--b
Peer cohesion	--b	-0.2264	--b
Self-effacing	--b	--b	-0.2254
Rebellious	--b	--b	0.2099
Salience	--b	--b	0.1323
Number in sample	182 <sup>c</sup>	35	140
R <sup>2</sup>	.36	.73	.34

<sup>a</sup>All variables were standardized prior to analysis so each variable would have a standard deviation of one and a mean value of zero.

<sup>b</sup>Coefficients of variables with significance less than .10 not presented.

<sup>c</sup>Information as to sex was not recorded on the questionnaire for 7 craft producers.

The second strongest predictor of established performance, for the total sample, was the personality trait "responsible." It was also a significant predictor variable in the sample comprised of male craft producers. The negative coefficients indicated that the craft producers who described themselves as "responsible" were not likely to spend a large amount of time on craft production.

For the total sample, the only other significant variable explaining established performance was the hypernormal personality trait, which was also significant with the female sample of craft producers. This variable was positively related to established performance indicating that craft producers who described themselves as hypernormal spent the most time working on crafts.

The over-conventional personality trait was a strong explanatory variable for the male and female subsamples. A positive relationship with established performance was exhibited by the male sample and a negative relationship was exhibited by the female sample. A positive relationship was anticipated. The male craft producers who characterized themselves as friendly all the time, loves everyone, and fond of everyone demonstrated high levels of established performance. On the other hand, female craft producers who were over-conventional tended to slight craft performance. This implies that women may view craft production as secondary to some other social

motivational variable. Hence, the generous and affectionate nature of the highly over-conventional personality would inhibit the efficiency of a female craft producer to produce crafts for economic gain.

Age was the only social background variable to have a significant relationship with established performance. With the male craft producers a negative relationship was obtained, so that older males spent less time on crafts.

Two other personality traits were significant in explaining the male craft producers established performance—autocratic and sadistic. The autocratic variable had the anticipated negative relationship on performance. Apparently, the male craft producer who tries to be too successful, acts important, and expects everyone to admire him, is likely to have low levels of established performance. This same negative relationship existed with the sadistic person who was impatient with others' mistakes, sarcastic, cruel, and unkind.

The final significant variable in the male craft producer sample was peer cohesion. The negative relationship obtained was unexpected and difficult to explain. The negative coefficient means the craft producers were more productive if they did not receive much encouragement from fellow craft producers. Apparently, craft production—as indicated by the time spent on crafts—is more important to them than the social and moral (normative involvement) aspects of craft organization membership.

With the sample of female craft producers, three other personality trait variables had significant relationships with established performance. First, the self-effacing female craft producer exhibited a negative relationship. If a female craft producer described herself as shy, timid, self-punishing, and always ashamed of self, she had low performance rates. Low productivity appeared to result from the constant fear of criticism or an intense self-criticism.

The "rebellious" personality trait exhibited a positive relationship with established performance. In other words, those female craft producers who described themselves as bitter, complaining, resentful, and rebels against everything, demonstrated high performance rates.

Finally, the "salience" personality trait also had a positive relationship with established performance, as was anticipated. Evidently the female craft producer who places a high degree of importance on participation in the craft organization can also be expected to place a high degree of importance on her craft work.

### **Subordination**

Six variables were considered significant in one or more of the three regression models when subordination was used as the dependent variable. The independent variable, communication, was significant in all three models. Also, it was the strongest variable in that it had the largest beta coefficients (Table 12). The positive relationship

**Table 12. Standardized beta coefficients<sup>a</sup> derived from regressing selected independent variables on the dependent variable subordination, for 182 Tennessee craft producers interviewed in 1975**

Independent variable	All craft producers	Male craft producers	Female craft producers
Communication	0.338	0.509	0.303
Docile	0.163	-b	0.220
Congruence of goals	0.147	-b	0.141
Formal socialization	0.141	-b	0.139
Dependent	-b	-0.364	-b
Narcissistic	-b	-b	0.143
Number in sample	182 <sup>c</sup>	35	140
R <sup>2</sup>	.16	.36	.16

<sup>a</sup>All variables were standardized prior to analysis so each variable would have a standard deviation of one and a mean value of zero.

<sup>b</sup>Coefficients of variables with significance less than .10 not presented.

<sup>c</sup>Information as to sex was not recorded on the questionnaire for 7 craft producers.

between communication and subordination indicated that those organizations that emphasize frequent and effective communication with their membership were better able to induce members to occupy high organizational positions. This positive relationship was expected since organizational emphasis on communication was indicative of a concern for keeping the members informed and active. This interest in membership encouraged the members to accept responsibility and become active in organizational concerns.

The second most effective variable in explaining variation in subordination for the total sample of craft producers and for the female producers separately was the "docile" personality trait. The positive relationship was not expected but indicated that those female craft producers who describe themselves as dependent, hardly ever talking back, and clinging vines, occupy high offices in craft organizations.

Congruence of personal and organizational goals was also a significant variable in both the female and total sample regression models. The positive relationship was consistent with expectations. This means that craft producers who support the organization's goals would be more likely to be interested in holding an organizational office in order to simultaneously advance their goals along with the organization's goals.

Formal socialization was significant in both the female and total sample models. A positive relationship was exhibited, which implies that those craft producers with larger amounts of training in craft production are more likely to occupy high offices in the organization

than those with less training.

The only significant variable, other than communication, in the male craft producer model was the "dependent" personality trait. The inverse relationship between subordination and the "dependent" men who described themselves as lets others make decisions, likes to be taken care of, and will believe anyone, was consistent with expectations. The male craft producers who scored high on the "dependence" variable exhibited low rates of office holding.

One additional variable, the "narcisstic" personality trait, was significant in the female subsample, but was not significant in the male subsample or the total sample. As expected, a positive relationship was found. Thus, the female craft producers who described themselves as boastful, proud and self-satisfied, and somewhat snobbish or conceited, would be more likely to seek an office in the organization.

### **Participation-Composite Measure**

As revealed by the correlation coefficients among the dependent variables (Table 9), the composite measure of participation variable and the established performance variable were highly correlated. Thus, as expected, the relative strength of the independent variables and the direction of their relationship to these two dependent variables were quite similar. The only difference requiring comment concerns the regression results obtained from the female subsample. Three personality traits (external factors) were not considered significant in explaining the variation in the composite measure of participation that were significantly related to the established performance variable. One variable that was significant in explaining variation in the composite measure of participation but not with the established performance variable was the internal factor of "occupational prestige" (Table 13). This variable had a negative coefficient, which was not anticipated. The interpretation of this inverse relationship indicated that those female craft producers who perceived people within and outside their communities as having low levels of esteem for craft producers scored high on participation. Perhaps the craft producers who scored low on "occupational prestige" needed the peer association and support obtainable from participation in a craft organization.

### **Participation-Ratio of Attendance**

The strongest single variable in explaining variation in ratio of attendance variable was the communication variable (Table 14). The positive relationship was consistent in all three samples and consistent with the original hypothesis. None of the other variables was consistently significant across all three samples.



**Table 13. Standardized beta coefficients<sup>a</sup> derived from regressing selected independent variables on the dependent variable participation (composite measure), for 182 Tennessee craft producers interviewed in 1975**

Independent variable <sup>b</sup>	All craft producers	Male craft producers	Female craft producers
Initial performance	0.579	0.536	0.451
Responsible	-0.219	--b	--b
Hypernormal	0.155	--b	--b
Autocratic	--b	-0.378	--b
Age	--b	-0.350	--b
Conventional	--b	0.323	-0.276
Sadistic	--b	-0.311	--b
Peer cohesion	--b	-0.235	--b
Occupational prestige	--b	--b	-0.135
Number in sample	182 <sup>c</sup>	35	140
R <sup>2</sup>	.35	.69	.28

<sup>a</sup>All variables were standardized prior to analysis so each variable would have a standard deviation of one and a mean value of zero.

<sup>b</sup>Coefficients of variables with significance less than .10 not presented.

<sup>c</sup>Information as to sex was not recorded on the questionnaire for 7 craft producers.

**Table 14. Standardized beta coefficients<sup>a</sup> derived from regressing selected independent variables on the dependent variable participation (ratio of attendance measure), for 182 Tennessee craft producers interviewed in 1975**

Independent variable	All craft producers	Male craft producers	Female craft producers
Communication	0.268	0.450	0.172
Hierarchical cohesion	0.211	--b	0.206
Initial involvement	0.208	--b	0.206
Dependent	-0.197	-0.517	--b
Docile	0.166	--b	0.207
Gross family income	-0.150	--b	-0.189
Initial performance	0.148	--b	0.138
Conventional	--b	0.367	--b
Formal socialization	--b	0.280	--b
Masochistic	--b	--b	-0.232
Narcisitic	--b	--b	0.150
Salience	--b	--b	0.144
Number in sample	182 <sup>c</sup>	35	140
R <sup>2</sup>	.23	.51	.26

<sup>a</sup>All variables were standardized prior to analysis so each variable would have a standard deviation of one and a mean value of zero.

<sup>b</sup>Coefficients of variables with significance less than .10 not presented.

<sup>c</sup>Information as to sex was not recorded on the questionnaire for 7 craft producers.

One variable which achieved significance in the total sample and also in the female subsample was the social background factor of "gross family income." The negative relationship indicated that as the gross family income of female craft producers increased, the ratio of meetings attended decreased.

Comparison of the regression results for the total sample and two subsamples revealed that there was more divergence using the "ratio of attendance" as the dependent variable than there was with any of the other four dependent variables. The only significant variable common to the total sample and two subsamples was the independent variable "communication." Another unique condition was that none of the equations had the same variable as the strongest predictor of the dependent variable "ratio of attendance."

For the total sample, the regression analysis with participation measured by the ratio of attendance yielded the "best" results. While the  $R^2$  of 0.23 was not the highest, it did have seven significant explanatory variables, only one of which was opposite to the hypothesized direction.

Considering the male segment of the total sample separately, the preferred equation, based on an  $R^2$  of 0.73, utilized established performance as the dependent variable. However, the ratio of attendance measure of participation yielded an  $R^2$  of 0.51 with four significant variables, none of which disagreed with the hypothesized relationships.

For the female subsample, the "better" equations again occurred with established performance and the ratio of attendance as the dependent variables. Using established performance as the dependent variable an  $R^2$  of 0.34 was obtained with six significant variables. However, one variable's sign disagreed with that hypothesized.

### Concluding Remarks

**T**his section presented the results of a study of participation in voluntary organizations, specifically, the participation of craft producers in voluntary craft organizations. While difficulty was experienced with quantification of variables, and while most regression models explained only 20 to 30 percent of the variation in the dependent variable, insight has been obtained regarding the craft producers and their craft organizations. In addition to the comments and implications included with the discussion of the regression results, two generalized conclusions are offered.

First, it appears evident that the pressure for increasing market sales of craft products is eroding the moral (normative) commitment of craft producers to their organizations. In other words, the calculative orientation of craft producers is increasing while the normative

orientation is decreasing. This raises important questions. If the craft organizations fail in their efforts to increase craft sales and hence incomes of their members, will the membership continue to support them? Should the organizations expend resources to develop a solid foundation of moral (normative) commitment if the majority of the members are primarily interested in economic pursuits?

The second conclusion is the difference in nearly all aspects of participation in craft organizations between male and female craft producers. The one feature they did have in common was the apparent movement towards increasingly calculative involvement in the craft organizations.

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