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Expanding Market Reach of Local Creative Artists in Naga City

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Abstract:

This research examined the challenges and marketability factors impacting local artists in Naga City, Camarines Sur, Philippines. It determined demographic variables such as age, gender, income, art types, and marketing platforms. It also identified the challenges of local artists in terms of promotion, partnerships, profitability, and government support. Using data gathered through surveys and interviews with local artists, the research applied a mixed-method approach to analyze correlations between artist profiles, challenges faced, and marketability factors, including pricing, market channels, and product appeal. Findings have identified that inadequate promotion, poor government support, and limited collaborations severely restricted handmade crafts' marketability, resulting in diminished profitability and competitiveness in local and national markets. To address these issues, a marketing toolkit was proposed to provide actionable strategies for expanding market platforms and enhancing the sustainability of handmade crafts. By offering insights into the unique needs of Naga City's artistic community, the study aimed to support cultural preservation and foster sustainable economic development.

Keywords:

Local Artists, Handmade Crafts, Naga City, Marketability, Challenges, Marketing Toolkit

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INTRODUCTION

Creativity thrives in every corner of the world as artists breathe life into their visions, crafting beauty from the raw materials of imagination and telling stories that cross cultural boundaries and resonate with people. Yet, beyond the canvas lies a quest for recognition and sustainability, hoping to be noticed as the world transitions to mass-produced products being widely present in the market. However, the rising commercialization of products challenges handmade crafts, with mass-produced goods dominating the market. Artists face intensified competition, particularly from producers in China and other Asian nations (Barber & Krivoslyapova, 2006). This puts immense pressure on them to differentiate their work and achieve recognition amid standardized alternatives.

In the Philippines, the creative economy struggles due to limited financial support, leaving small businesses with inadequate resources for sustained production (FutureLearn, 2022). Contemporary Filipino artists often face criticism for their work, which is perceived as unoriginal or inferior to Western standards (Abinuman, 2017). At the local level, Naga City's reputation as an art hub is not as well-known as other places in the Philippines, such as Angono's folkloric style or Baguio's indigenous crafts. However, this does not reduce the city's rich cultural heritage and the presence of numerous talented artists; thus, to sustain this effort, handmade crafts in Naga heavily rely on support such as grants, contests, and dedicated spaces for production (Santos, 2023). The reliance on grants and contests to support artistic endeavors despite its abundant talent and cultural heritage shows the existing challenges in nurturing local talent.

This study focused on the handmade craft industry in Naga City over the year 2024, examining the demographic profiles of 50 local artists and the challenges they face in promotion, partnerships, profitability, and government support. It also explored the local creative artist's marketability factors, such as pricing strategies, market channels, and products' appeal. This research aimed to provide valuable insights for artists, policymakers, and future researchers. It involved directly collecting data from local artists using research methodologies such as interviews and surveys. However, it is important to note that the scope of the study is limited to Naga City, which will limit its applicability to other geographical areas. The researchers also developed a marketing toolkit to address the challenges of local artists, supporting the sustainable growth of Naga City's artistic community and fostering its recognition as a center of creativity and innovation.

Research Questions

Generally, this study investigated the profiles, challenges, and marketability factors of local artists specifically, answering the following questions:

1. What are the profiles of local artists in terms of age, gender, income, type of art produced, and marketing platform?

2. What challenges do local artists face in terms of promotion, partnerships, profitability, and government support?
3. What factors influence the marketability of local creative artists, particularly in relation to price, market channels, and products?
4. Is there a significant relationship between the profiles of local artists and the challenges they face?
5. Is there a significant relationship between the challenges faced by local artists and the factors influencing the marketability of their products?
6. What marketing toolkit could be developed to help expand the market platform of local creative artists?

Theoretical Framework

This study examined theories to understand how local artists in Naga City gain market exposure for their handmade products, exploring the challenges and opportunities they face in promoting their crafts. Figure 1 served as a guiding map for understanding the relationship between marketability and the challenges in marketing handmade arts.

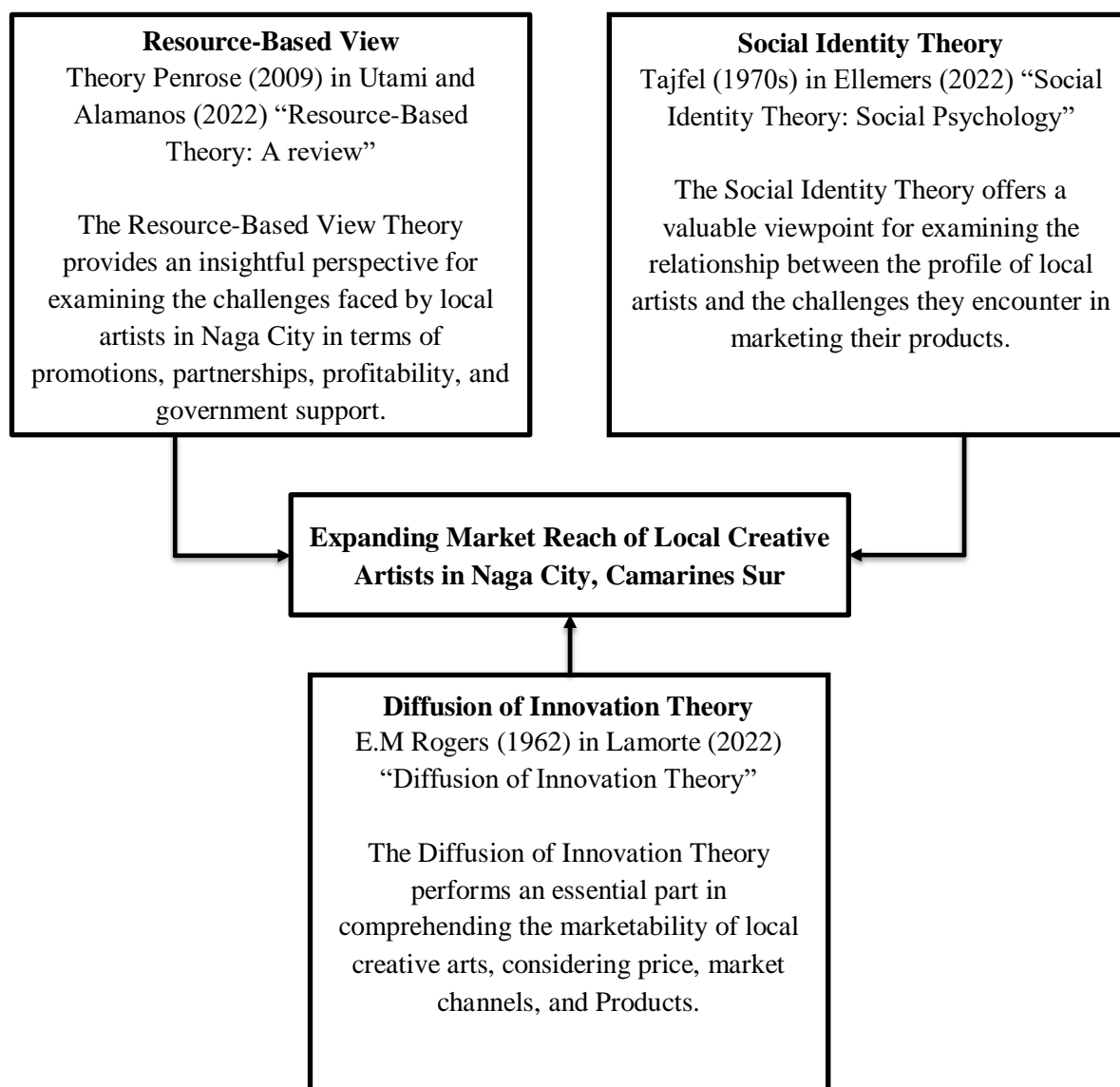


Figure 1. Theoretical Paradigm

The Resource-Based View (RBV) Theory, as proposed by Penrose (2009) and supported by Utami and Alamanos (2022), suggests that long-term competitive advantage arises from possessing valuable, rare, inimitable, and well-organized resources. This framework was instrumental in addressing challenges faced by local artists, particularly in promotions, partnerships, and profitability. RBV emphasized leveraging individual strengths such as creativity, cultural familiarity, and personal networks to boost visibility and connect with audiences. Strategic partnerships with complementary resources, like local businesses, can enhance profitability while efficient resource utilization empowered artists to maximize their earnings and capitalize on their unique abilities.

The Diffusion of Innovation Theory, introduced by E.M. Rogers (1962), explains the adoption of new ideas, behaviors, or products within a social system, categorizing individuals into groups---innovators, early adopters, early majority, late majority, and laggards---based on their openness to innovation (LaMorte, 2022). This theory was crucial for understanding the marketability of local creative artists by addressing pricing strategies, market channels, and government support. It identified early adopters and market influencers to promote innovations effectively while emphasizing the role of compatibility and relative benefit in pricing. Additionally, government support was vital in shaping market dynamics and fostering widespread adoption of creative arts.

Social Identity Theory, developed by Henri Tajfel in the 1970s, explores how individuals define themselves in relation to social groups, often favoring their own group (in-group) while discriminating against others (out-group) (Ellemers, 2017). This theory explained how local artists' affiliations with artistic communities, cultural backgrounds, and regional identities influence their marketing challenges. Biases related to these group associations can impact their perceived social status and marketability. By examining group identity dynamics, Social Identity Theory enhanced the understanding of the challenges faced by local artists in promoting their work and navigating the marketing landscape.

Conceptual Framework

The conceptual framework for this study presents the key variables and the flow of their relationship used in this study. Figure 2 shows the variables that are assumed to significantly influence the market reach of local artists in Naga City, Camarines Sur.

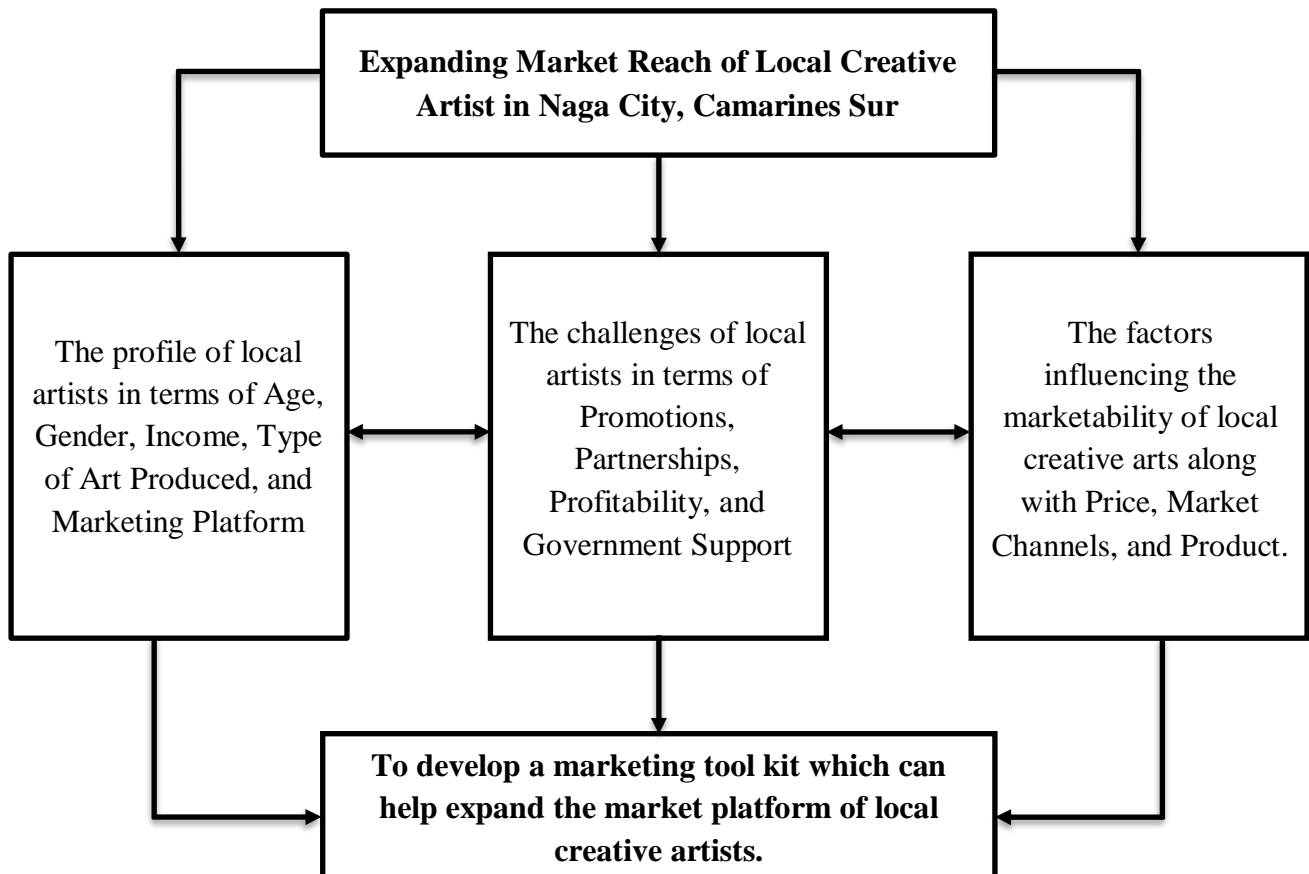


Figure 2. Conceptual Paradigm

This study was composed of three variables: the independent variable is the profile of local artists (age, gender, income, type of art produced, and Marketing platform); the dependent variable is the challenges they face in terms of promotion, partnerships, profitability, and government support; and the intervening variable is the factors influencing the marketability of their products (price, market channels, products). These variables were assumed to directly influence each other, affecting local artists' visibility and success in the market.

METHODS

Research Methods

This study employed a mixed-method approach utilizing both quantitative and qualitative research methods and a descriptive-correlational research design. This design was chosen to examine the profiles, challenges, and marketability factors affecting local artists in Naga City and to determine the relationships among these variables. Data collection involved surveys and interviews with respondents, focusing on gathering comprehensive insights into their demographics, challenges, and market opportunities.

A validated questionnaire, consisting of three sections, was used as the primary data collection tool. The first section gathered demographic information using a modified checklist to capture parameters such as age, gender, income, and type of art produced. The second section utilized a 5-point Likert scale to assess challenges in promotion, partnerships, profitability, and government support, as well as factors influencing marketability, including price, market channels, and product attributes. The final section featured open-ended questions to allow respondents to share personal insights and experiences, enriching the qualitative data.

Sampling Procedures

The study utilized convenience purposive sampling to select a diverse group of 50 local artists from Naga City, targeting individuals with relevant expertise in handmade crafts. Respondents included upcoming artists, experienced practitioners, and artist-entrepreneurs, all based in Naga City. Eligibility criteria required participants to have substantial experience in the handmade crafts industry and insights into its challenges and opportunities. This approach ensured the inclusion of participants with varied perspectives, contributing to a comprehensive understanding of the local art community.

Data collection followed strict ethical standards, with participants providing informed consent and assurances of confidentiality. A survey letter accompanied the questionnaire, highlighting the security of respondents' personal information. Upon completing data collection, responses were analyzed to identify key trends, challenges, and strategies to support and enhance the marketability of local handmade crafts in Naga City.

Data Analysis Techniques

Descriptive statistics, including frequency and percentage, were used to analyze demographic data, while weighted mean and rank were applied to determine the significance of challenges and marketability factors. Chi-Square analysis examined the relationships between demographic characteristics and challenges, while the Pearson Correlation Coefficient assessed the relationships between challenges and marketability factors. Thematic analysis was employed to identify patterns in qualitative data, providing deeper insights into the experiences and perspectives of local artists.

RESULTS AND DISCUSSION

Demographic of Local Artist in Naga City

Table 1 presents the demographic profile of local artists in Naga City. The highest ranks are by the age group “21-30” at 46%, for gender “Males” at 64%, earning “₱10,000 or below”, artists producing “paintings” at 56%, and using “Facebook” as a marketing platform at 72%. Meanwhile, the lowest ranks are the age group “51-60” at 4%, “Females”

at 36%, earning “₱30,001-₱40,000” at 4%, artists producing “Crochet and Digital Art” at 2% each, and those using “Tiktok” for marketing at 4%, with a total sample size of 50.

The gathered demographic profile reveals key insights that suggest targeted support could significantly enhance their market reach. Most artists aged 21-30 are predominantly male, suggesting that there is a predominance of male artists in the local art scene of Naga City. Financially, nearly half earn ₱10,000 or below, indicating a need for financial assistance or income-generating opportunities, especially since only 4% earn between ₱30,001 and ₱40,000. The predominance of paintings and minimal production of crochet and digital art suggests a potential market gap that could be addressed through diversified support. Additionally, Facebook is the leading marketing platform, and TikTok is the least utilized, meaning there is also potential to use these emerging platforms to help artists expand their reach.

Table 1
Demographic of Local Artists in Naga City

Profile	Frequency	%	Rank
Age			
21-30	23	46%	1
31-40	20	40%	2
41-50	5	10%	3
51-60	2	4%	4
Total	50	100%	
Gender			
Male	32	64%	1
Female	18	36%	2
Total	50	100%	
Estimated Income			
₱10,000 below	24	48%	1
₱10,001 - ₱20,000	15	30%	2
₱20,001 - ₱30,000	9	18%	3
₱30,001 - ₱40,000	2	4%	4
Total	50	100%	
Type of Art Produced			
Paintings	28	56%	1
Handicrafts	13	26%	2
Sculptures	7	14%	3
Crochet (Others)	1	2%	4
Digital Art Products (Others)	1	2%	4
Total	50	100%	

Marketing Platform Used			
Facebook	36	72%	1
Instagram	12	24%	2
Tiktok	2	4%	3
Total	50	100%	

Challenges of Local Artists in Terms of Promotion, Partnerships, Profitability and Government Support

The findings about the challenges faced by local artists are comprehensively presented in Tables 2.1 to 2.4. A 5-point Likert Scale assesses the degree of difficulty posed by scenarios outlined in the validated questionnaire. The data were analyzed using weighted mean and ranking, providing a comprehensive understanding of the impacts. The results highlight areas where local artists are most vulnerable, with targeted recommendations to enhance their market reach.

Promotion

Table 2.1 presents the promotion challenges faced by local artists. Among the parameters, "Reaching your target audience" is identified as the "most challenging," with a mean score of 4.18. On the other hand, "Utilizing social media platforms to promote your product" is the lowest rank, with a mean score of 3.36, which falls into the "moderately challenging" category. The overall mean score of 3.85 suggests that local artists consider these promotional activities "challenging" on average.

Table 2.1
Challenges of local artists in terms of Promotion

Parameters	Mean	Rank	Interpretation
Having engagement with your potential customers	4.10	2	C
Applying marketing strategies to promote your product	3.76	4	C
Being creative in advertising and promoting your product	3.86	3	C
Utilizing social media platforms to promote your product	3.36	5	MC
Reaching your target audience	4.18	1	C
Overall Mean	3.85		C

Note: 4.50-5.00 – Very Challenging (VC); 3.50-4.49 – Challenging (C); 2.50-3.49 – Moderately Challenging (MC); 1.51-2.49 – Somewhat Challenging (SC); 1.00-1.50 – Not Challenging (NC)

Based on the results, it can be inferred that local artists in Naga City find it difficult to reach their target audience due to their lack of marketing knowledge. These local artists do not have the necessary skills to promote their work effectively. The limited marketing knowledge hinders their ability to effectively target and engage with potential buyers. On the other hand, utilizing social media platforms to promote their products is considered less

of a challenge for local artists because these platforms are widely accessible and generally straightforward to use, offering an easy way for promotion. They can also promote their products anytime and anywhere using these social media platforms with their smartphones. However, the accessibility and simplicity of these platforms do not guarantee success in reaching and engaging their target audience.

Supporting this analysis, Gross (2022) highlights that artists often lack marketing knowledge, making it difficult to reach their target audience and limiting their visibility and connections. This underscores the need for effective marketing strategies to enhance local artists' market presence. On the other hand, Dana & Salazadeh (2020) note that artists in emerging economies use social media for personal branding and expanding their online presence, though success depends on how effectively they use these tools. The study of Vikarchuk (2021) further emphasizes that while modern Internet marketing tools are important, social media promotion alone does not guarantee engagement with the right audience or increased sales.

Partnerships

Table 2.2 shows the challenges faced by local artists in terms of partnerships. The highest-ranked challenge is collaborating with content creators, with a mean score of 4.32, indicating it is a “challenging” area for the artists. On the other hand, collaborating with fellow local artists is ranked lowest with a mean score of 3.02, which is only “moderately challenging.” The overall mean of 3.76 implies that partnerships present a generally “challenging” aspect for local artists.

The analysis indicates that the difficulty of local artists' collaboration with content creators revolves around financial negotiations. Artists often face challenges in determining fair compensation for content creators, including navigating fees for their involvement in collaboration, content creation, and marketing efforts. Meanwhile, collaborations among local artists are typically neutral. This ease is due to the shared goals and values that are common within the local artistic community. Artists within the same environment tend to have aligned artistic ambitions and perspectives, influenced by their mutual experiences to foster more effective collaborations, making it easier for local artists to work together effortlessly and achieve their creative goals.

Table 2.2
Challenges of local artists in terms of Partnerships

Parameters	Mean	Rank	Interpretation
Connecting with retailers	4.00	3	C
Collaborating with content creators	4.32	1	C
Participating in art galleries and exhibit	3.44	4	C
Crowdfunding in the community	4.02	2	C
Collaborating with fellow local artists	3.02	5	MC
Overall Mean	3.76		C

Note: 4.50-5.00 – Very Challenging (VC); 3.50-4.49 – Challenging (C); 2.50-3.49 - Moderately Challenging (MC); 1.51-2.49 – Somewhat Challenging (SC); 1.00-1.50 – Not Challenging (NC)

The findings align with Cruz (2019), demonstrating that collaboration between artists and non-artists can transform art practices and challenge the notion of the isolated artist. Such partnerships can provide local artists access to new funding and resources, potentially increasing income and market reach. However, these collaborations may lead to uneven revenue distribution and reduced control for artists, exacerbating their economic challenges. Raine and Watt (2022) emphasize the significance of financial aspects in collaborations with content creators, highlighting that financial arrangements influence the success of these partnerships. Effective management of financial elements, including compensation and budgeting, is essential for successful outcomes. Meanwhile, collaborating with fellow local artists is less challenging due to established relationships and networks. Bellwood et al. (2023) show that familiarity with each other's working styles facilitates smoother interactions. Additionally, Bublitz et al. (2019) highlight that community-based art initiatives foster strong social bonds and collective identity, making collaboration with familiar peers easier.

Profitability

Table 2.3 outlines the challenges local artists encounter regarding profitability. The greatest challenge is having “demand for their products,” with a mean of 4.12, categorizing it as “Very challenging.” On the other hand, “maintaining the localness of their products” ranks the lowest with a mean score of 2.74, marking it as “moderately challenging.” On average, the challenges related to profitability fall within the “moderately challenging” range, with an overall mean of 3.376.

Table 2.3
Challenges of local artists in terms of Profitability

Parameters	Mean	Rank	Interpretation
Having demand for your products	4.12	1	VC
Innovating your products	2.88	4	MC
Maintaining localness of your products	2.74	5	MC
Pricing your products	3.12	3	MC
Having sufficient distribution channels for your products	4.02	2	C
Overall Mean	3.37		MC

Note: 4.50-5.00 – Very Challenging (VC); 3.50-4.49 – Challenging (C); 2.50-3.49 - Moderately Challenging (MC); 1.51-2.49 – Somewhat Challenging (SC); 1.00-1.50 – Not Challenging (NC).

The results indicate that the challenge in maintaining demand for local artist products is the rapid change of consumer trends. Local artists often struggle to keep up with shifting preferences, complicating their efforts to align their products with current demands. This constant evolution can significantly impact their ability to sustain consistent demand and stand out in a competitive market. On the other hand, focusing on local materials and

methods can also have complications. While this approach is the least challenging for artists, it often restricts creativity and limits operational efficiency by confining them to a narrower range of resources and techniques. This limitation can hinder their ability to innovate and explore new creative directions. As a result, despite the value of the local aspect, it may not offer the same flexibility and creative freedom as using a broader range of materials and methods; thus local artists often prioritize other factors that allow for greater innovation, leading to greater success in their creative work.

The analysis supports Lee's (2023) findings on the importance of strong artist branding for adapting to rapid market changes and building consumer loyalty. A strong brand helps local artists connect with consumers and maintain profitability despite shifting preferences. It also aligns with Grigoroudis et al. (2020), highlighting the impact of changing buyer preferences on art pricing, such as digital art and sustainability, emphasizing the need for local artists to adapt to stay competitive. Meanwhile, Jöeste (2023) supports the focus on local materials but notes the challenge of balancing tradition with innovation. Local artists may face constraints in innovation when limited to traditional materials, similar to Estonian glove-knitting's struggle to integrate new elements while preserving cultural significance. Similarly, Hidajat (2022) discusses the tension between maintaining artistic integrity and adapting to global trends in virtual spaces, reflecting the broader challenge of preserving cultural identity while embracing modern trends.

Government Support

Table 2.4 shows that in terms of government support, receiving financial aid ranks as the “most challenging” issue for local artists, with a mean score of 4.56, categorized as “very challenging.” On the other hand, “navigating government” ranked lowest, with a mean score of 3.22, making it “moderately challenging.” The overall average of 3.87 indicates that, on balance, local artists find government support to be a “challenging” aspect of their work.

Table 2.4
Challenges of local artists in terms of Government Support

Parameters	Mean	Rank	Interpretation
Receiving financial aid from your local government	4.56	1	VC
Gaining recognition from your local government	4.02	3	C
Joining art-related programs from your local government	3.50	4	C
Access to art spaces from your local government	4.04	2	C
Navigating through government policies	3.22	5	MC
Overall Mean	3.86		C

Note: 4.50-5.00 – Very Challenging (VC); 3.50-4.49 – Challenging (C); 2.50-3.49 – Moderately Challenging (MC); 1.51-2.49 – Somewhat Challenging (SC); 1.00-1.50 – Not Challenging (NC).

The results suggest that receiving financial aid is identified as the top challenge for local artists, primarily due to the limited availability of funding from the local government, which means that only a few local artists can receive financial aid. The absence of these

financial resources for the arts can hinder artists' ability to obtain necessary aid for their works. Additionally, navigating government policies for local artists is deemed moderately challenging due to their familiarity with regulations. These local artists are already familiar with the government's existing policies, such as permits and taxes, which relate to their work, reducing its difficulty since local artists already have basic knowledge of the system.

The analysis supports Narendra's (2022) findings on the severe financial challenges faced by artists in rural and unorganized sectors, highlighting issues like insufficient support and exploitation. Local artists in Naga City experience similar difficulties due to limited funding and local government support, impacting their financial stability and artistic development. Salazar (2019) further emphasizes the challenge of securing cultural funding at the local level in the Philippines, where limited and inconsistent funding exacerbates financial difficulties. Meanwhile, navigating government policies is considered moderately challenging for local artists, aligning with Sehnem et al. (2020) research on the importance of cooperation with policymakers for sustainable management in the craft sector. Taylor (2023) also notes that simplified government procedures can ease policy navigation for artists, suggesting that familiarity with regulations and streamlined processes contribute to managing these policies more effectively.

Summary of the Challenges that Local Artist Face

Table 2.5 shows the summary of challenges faced by local artists in Naga City; it reveals that "Government support" ranks as the most challenging factor with a mean of 3.86, followed closely by "Promotion," which holds a mean of 3.85, placing it second. "Partnerships" come in third, with a mean of 3.76, while "Profitability" ranks fourth with a mean of 3.37. Despite these variations, all parameters fall within the "Very Challenging" category, as indicated by the overall mean of 3.71.

Table 2.5
Summary of the Challenges of local artist face

Parameters	Mean	Rank	Interpretation
Promotion	3.85	2	VC
Partnerships	3.76	3	VC
Profitability	3.37	4	VC
Government support	3.86	1	VC
Overall mean	3.71		VC

Note: 4.50-5.00 – Very Challenging (VC); 3.50-4.49 – Challenging (C); 2.50-3.49 - Moderately Challenging (MC); 1.51-2.49 – Somewhat Challenging (SC); 1.00-1.50 – Not Challenging (NC)

The findings indicate that government support is viewed as a major challenge for local artists, mainly because of the difficulty of accessing essential resources. The limited access to government support not only creates significant obstacles but also undermines local artists' ability to sustain their work and compete in the market. Meanwhile, artists may earn some income from their work, but it often fails to cover their expenses. Even with part-

time jobs or alternative income sources, operational costs can quickly add up, leaving little profit. This financial strain creates stress and uncertainty, making it difficult for artists to focus on their creativity and invest in their careers. As a result, many artists struggle to balance their passion for art with the need for financial stability.

Several studies indicate that government support is a significant challenge for local artists due to difficulties in accessing essential resources. Carnegie & Drencheva (2019) emphasize that insufficient funding restricts the effectiveness of arts initiatives, while Taylor (2023) notes that many artists struggle to engage with government programs, undermining their growth opportunities. Additionally, profitability poses a considerable challenge; Carter & Carter (2020) highlight the need for artists to balance economic survival with creative expression, as many struggle to generate enough income to cover operational costs. Belfiore (2021) further discusses the hidden costs of socially engaged arts labor, emphasizing that inadequate compensation often leaves artistic income falling short of expenses, illustrating the economic challenges faced by artists.

Factors That Influence Marketability of Local Creative Artist Along with Price, Market Channels and Products

The factors that influence the marketability of local artists' products are comprehensively presented in Tables 3.1 to 3.4, using a 5-point Likert scale to assess the degree of impact posed by various scenarios outlined in the validated questionnaire. The data, analyzed using weighted mean and ranking, provides a thorough understanding of the elements affecting marketability. The results highlight key areas that influence the success of local artists' products, leading to targeted recommendations aimed at improving their market reach.

Price

Table 3.1 illustrates the influence of various pricing-related factors on the marketability of local creative arts.

Pricing competition in the art market ranks the highest with a mean of 4.38, signaling it is “influential.” The pricing approach used, while still “influential,” ranks lowest with a score of 3.94. Overall, the factors related to price show that they influence the marketability of local arts, as reflected by an average mean of 4.19.

Price negotiations are considered a regular practice, and the results indicate that pricing competition in the art market is the highest-ranked factor for local artists, primarily due to the budget sensitivity of their customers. Buyers of local art often have a limited amount of money to spend, which requires artists to offer products that fit within these financial constraints. This situation leads to increased competition among artists, as they must price their work attractively to appeal to cost-conscious customers while still maintaining quality. As a result, pricing becomes a critical consideration for many local artists competing with one another. On the other hand, the art market allows artists to adjust their prices based on customer interest and willingness to pay, making it more flexible in negotiating prices and

making pricing strategies less crucial, as artists often have to adapt their prices to close a sale on their customers.

Table 3.1

Factors influencing the marketability of local creative arts along with Price

Parameters	Mean	Rank	Interpretation
Inflation in the economy	4.22	3	I
Purchasing behavior of customers	4.24	2	I
Pricing approach used	3.94	5	I
Availability of distribution channels	4.18	4	I
Pricing competition in the art market	4.38	1	I
Overall Mean	4.19		I

Note: 4.50-5.00 – Very Influential (VI); 3.50-4.49 – Influential(I); 2.50-3.49 - Moderately Influential (MI); 1.51-2.49 – Somewhat Influential (SI); 1.00-1.50 – Not Influential (NI)

The results align with Chen, Y. (2022), which states that customers are very sensitive to their budgets, indicating that price is a critical aspect of their decision-making process, often outweighing other factors. Similarly, Brandellero (2020) reveals that local artists face intense competition, particularly in pricing their works to attract buyers with limited financial resources. The research underscores the necessity for artists to balance quality with affordability to maintain their market presence, reflecting the broader implications of budget sensitivity in local art markets. Meanwhile, the familiarity of price negotiations among local artists and customers supports Alavi et al. (2019), which states that price negotiations are common in the art market, allowing artists to engage directly with potential buyers. This negotiation process leads to price adjustments that reflect the buyer's willingness to pay and the artist's need to sell. Cheung et al. (2022) further emphasize that the ability to negotiate prices enables artists to maintain a balance between profitability and customer satisfaction, which is essential in a market where buyers may have limited financial resources.

Market Channels

Table 3.2 highlights the influence of various market channels on the marketability of local creative arts. Increasing market reach is ranked as the most influential factor, with a mean score of 4.48, while participating in art auctions ranks the lowest, though still considered influential, with a mean score of 3.60. Overall, the factors related to market channels are deemed influential, with an overall mean of 4.22.

Table 3.2

Factors influencing the marketability of local creative arts along with Market Channels

Parameters	Mean	Rank	Interpretation
Access to art galleries	4.42	2	I
Increasing your market reach	4.48	1	I
Utilizing of social media	4.36	3	I

Participating in art auctions	3.6	5	I
Having a physical store	4.28	4	I
Overall Mean	4.22		I

Note: 4.50-5.00 – Very Influential (VI); 3.50-4.49 – Influential(I); 2.50-3.49 - Moderately Influential (MI); 1.51-2.49 – Somewhat Influential (SI); 1.00-1.50 – Not Influential (NI).

The analysis indicates that increasing market reach has the highest influence on product marketability since it improves market visibility and networking. When local artists' market reach increases, more people will discover their work. This leads to reaching a wider audience, which will support their work and increase their sales. It also opens doors for useful networks and partnerships, which will help them to further improve their work. While also influential, participating in art auctions is ranked lowest since most local artists are unable to participate. There are only limited art auction events, which reduces the opportunities for local artists to join and showcase their works.

The analysis supports Montera & Lin's (2018) study on Cebu's visual artists, showing that expanding market reach is essential despite challenges. It provides increased exposure and valuable networking opportunities, helping local artists enhance their presence and success in the art market. Similarly, Moslehpour's (2021) study aligns with this, showing that relationship marketing significantly impacts consumer satisfaction and purchase intentions in the fine arts sector. Indicating the importance of increasing market reach for local artists, as it directly contributes to their success and growth opportunities. Meanwhile, participation in art auctions, which ranked lowest, aligns with the study of Fu (2022) that points out that limited accessibility due to infrequent auctions and their concentration in urban centers compounds the problem, though it is not the most critical barrier. Additionally, Samdanis and Lee (2019) suggest that auction houses' preference for well-known artists disadvantages emerging local artists.

Product

Table 3.3 presents the impact of various product-related factors on the marketability of local creative arts. Ensuring the quality of products is identified as the most influential factor, with a mean score of 4.52, categorized as “very influential.” Maintaining uniqueness is also a significant factor, with a mean score of 4.38. Maintaining the nativeness of products and the background story are considered “moderately influential,” with scores of 2.76 and 3.20, respectively. The overall mean of 3.74 indicates that product-related factors are “influential” in determining marketability.

Table 3.3

Factors influencing the marketability of local creative arts along with Product

Parameters	Mean	Rank	Interpretation
Materials used in producing your product	3.84	3	I
Background story of your products	3.20	4	MI
Maintaining the nativeness of your products	2.76	5	MI

Ensuring the quality of your products	4.52	1	VI
Maintaining uniqueness of your products	4.38	2	I
Overall Mean	3.74		I

Note: 4.50-5.00 – Very Influential (VI); 3.50-4.49 – Influential(I); 2.50-3.49 - Moderately Influential (MI); 1.51-2.49 – Somewhat Influential (SI); 1.00-1.50 – Not Influential (NI).

The findings indicate that ensuring product quality is crucial for local artists, as it significantly influences consumer behavior and purchasing decisions. High-quality craftsmanship drives customer satisfaction and encourages repeat purchases, creating a loyal customer base. By consistently maintaining these standards, artists can foster brand loyalty and benefit from positive word-of-mouth, which ultimately supports long-term success in the market. The low influence of maintaining the nativeness of products for local artists is attributed to consumers' limited emphasis on cultural authenticity and the challenges this poses to innovation. As a result, consumers prioritize aspects such as product quality and design over cultural elements, impacting how artists approach their work in a competitive landscape.

The analysis reveals that product quality is a key factor influencing the marketability of local artists' products, aligning with Khadafi & Sukresna (2022), who emphasize that buyers prioritize well-crafted items that meet both aesthetic and functional expectations. This supports the finding that high-quality craftsmanship leads to customer satisfaction and repeat purchases, as confirmed by Tecolu (2021), who highlights the connection between product quality and positive consumer experiences. On the other hand, Weingartner et al. (2021) indicate that the value placed on authenticity can vary among customers. Those less invested in cultural aspects often prioritize functionality and aesthetics over authenticity. Additionally, Chen et al. (2020) find that an excessive focus on traditional values can impede product evolution, making it less attractive to customers who are looking for innovation because consumers prioritize quality and design over cultural authenticity, and a strong focus on tradition can hinder innovation, reducing its appeal and marketability.

Summary of the Factors Affecting the Marketability of Local Creative Artists Along with Price, Market Channel, and Products.

Table 3.4 shows the summary of factors influencing the marketability of local creative arts in Naga City. It presents that “Market Channels” ranks the highest with a mean of 4.22, while “Price” comes in close at second with a mean of 4.19. Meanwhile, “Product” ranks the lowest with a mean of 3.74. However, all the factors fall within the “Influential” category, with an overall mean of 4.05. The highest-ranked factor of market channels in terms of influence could be due to the wider audience reach that different market channels offer.

Table 3.4

Summary of the Factors affecting Marketability of local creative artists

Parameters	Mean	Rank	Interpretation
Price	4.19	2	I
Market Channels	4.22	1	I
Product	3.74	3	I

Overall mean	4.05	I
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Note: 4.50-5.00 – Very Influential (VI); 3.50-4.49 – Influential (I); 2.50-3.49 – Moderately Influential (MI); 1.51– Somewhat Influential (SI); 1.00-1.50 – Not Influential (NI).

The findings indicate that market channels greatly influence the marketability of arts since online platforms, such as social media websites and E-commerce sites, like Shoppe and Lazada, help local artists reach a wider audience. They can utilize these channels to showcase their work not only within their area but also all over the country. At the same time, the influence of the product, which is ranked the lowest, is due to people's different preferences and subjectivity to art. Since art is deeply personal, it is challenging for any product, regardless of quality, to be appreciated by a broad audience.

Supporting this analysis, the study of Yang (2024) highlights that online platforms, especially social media, have transformed how local artists can showcase their work, enabling them to reach audiences far beyond their immediate geographical locations. Also, Ochigbo and Ukim (2022) emphasize the role of E-commerce sites as a medium that facilitates connections between artists and buyers. They claimed that e-commerce sites not only promote artists but also help create more value and easy access to their works, which is essential for reaching a wider audience. Meanwhile, the study of Darda and Cross (2022) states that although certain features like symmetry and contrast are appreciated across cultures, the subjective nature of art appreciation is influenced by personal experiences and cultural backgrounds. This means that individual perceptions and values of artworks can vary widely. Additionally, Ho et al. (2023) highlight that cultural context affects the appreciation of both traditional and contemporary visual arts, suggesting that individuals tend to favor artworks that resonate with their cultural identity.

Significant Relationship between the Profile of Local Artists and the Challenges They Face

Table 4 highlights the significant relationship between local artists' profiles and their challenges. "Estimated Income" shows a significant relationship with "Promotion" having a value of 0.02909 and "Partnerships" having a value of 0.0448. Additionally, "Type of Art Produced" has a significant relationship with "Promotion" having a value of 0.03892, "Partnerships" having a value of 0.0007709, "Profitability" having a value of 0.01089, and "Government Support" with a value of 0.0004651.

Table 4

Significant relationship between the Profile of local artists and the Challenges they face

	Promotion	Partnerships	Profitability	Government Support
Age	0.3258	0.3863	0.9006	0.8972
Gender	0.09911	0.1493	0.364	0.3209
Estimated Income	0.02909***	0.0448***	0.3469	0.4432
Type of Art Produced	0.03892***	0.0007709***	0.01089***	0.0004651***

Marketing Platform Used	0.3129	0.4139	0.4082	0.7199
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Note: *** p is significant (p<0.05)

It can be inferred that local artists with higher incomes can more easily afford promotional efforts, offering greater value to potential collaborators compared to lower-income artists. As a result, lower-income artists often get overlooked, limiting their opportunities and market reach. The ability to invest in social media advertising further enhances visibility and appeal to collaborators, helping higher-income artists expand their audience and influence. The dominance of mass-produced products undervalues unique artworks, complicating artists' ability to compete with their works, making it harder for individual artists to stand out, affecting their income and their relationship with their potential collaborators, also affecting government support to local artists and often focuses on bigger initiatives, leaving many local artists lacking the resources required to thrive. Suggesting that these factors are individual artists facing significant challenges for local artists.

The analysis reveals that Local artists with higher incomes are better positioned to engage in promotional efforts. Supported by Srithongrung & Byrnes (2019), it suggests that higher income allows artists to invest in promotional tools like social media advertising, helping them reach a wider audience. Similarly, Gurjar & Ananthakumar (2023) highlight that financial success allows artists to invest in branding and marketing strategies, strengthening their market presence. Meanwhile, the challenge of the dominance of mass-produced products undermines the value of unique artworks is supported by the finding of Marín et al. (2021), emphasizing that the perception of art as a luxury is often diminished by the presence of mass-produced alternatives, leading to a devaluation of unique pieces making local artist having lower profit for their work. Additionally, Toval-Gajardo et al. (2023) argue that the subjective experience of artistic work is increasingly challenged by the prevalence of mass production, creating a more complicated market environment for individual artists.

Significant Relationship between Challenges Faced by the Local Artists and the Factors Influencing the Marketability of Their Products

Table 5 illustrates the significant relationship between various challenges faced by local artists and the factors influencing the marketability of their products. The relationship between Price and both Promotion and Profitability is significant, with a p-value of < .001, indicating a moderate relationship. Meanwhile, Government Support shows a weak relationship, with a p-value of 0.11. Regarding Market Channels, the relationship with Promotion is also significant at $p < .001$, reflecting a moderate correlation. However, the relationships with Partnerships ($p = .008$) and Profitability ($p = .022$) are considered weak. Finally, the relationship between Government Support and Market Channels is moderate, with a p-value of < .001.

Table 5

Significant relationship between challenges faced by the local artists and the factors influencing the marketability of their products

	Promotion	Partnerships	Profitability	Government Support
Price	0.4385 “moderate”	0.254 “weak”	0.474 “moderate”	0.358 “weak”
Market Channels	0.474 “moderate”	0.371 “weak”	0.324 “weak”	0.453 “moderate”
Product	0.184 “very weak”	0.215 “weak”	0.168 “very weak”	0.213 “weak”

*** p is significant ($p < 0.05$)

r(degrees of freedom) = the r statistic, $p = p$ value.

Note: 1.0 – Perfect Relationship; 0.80-0.99 – Very Strong Relationship; 0.60-0.79 – Strong Relationship; 0.40-0.59 – Moderate Relationship; 0.20-0.39 – Weak Relationship; 0.01-0.19 – Very Weak Relationship; 0 – No Relationship

Local artists face the challenges of setting prices for their works and products that will be affordable for consumers and sustainable for themselves. When artists set high prices for their work, fewer customers will buy it, which affects their sales and market access. However, if they lower their prices, they will not earn enough to cover all their expenses, affecting their profitability. They also lack government support, which increases their financial burden since they will have to cover production costs and promote their works and products. Meanwhile, market channels also play an important role in the challenges local artists face since most of them do not know how to effectively use various online platforms. This challenge makes it difficult for them to properly promote their art and find potential collaborators, which decreases their chances of selling their products and affects profitability. There is also an increased financial burden, making it more difficult for them to grow their work due to a lack of government support for resources.

This analysis supports the claim that price is closely related to promotion, profitability, and government support for local artists. Fry (2020) highlights how variability in auction prices for Australian Indigenous artists impacts market access and sales volume. Matyushkina (2023) adds that limited government support exacerbates the financial strain on artists, forcing them to manage production and promotion costs independently. Regarding market channels, many artists lack the digital literacy needed to navigate platforms, hindering promotion and collaboration. Rofiqoh (2023) underscores the importance of digital and financial skills for creative enterprises, showing how poor online platform use affects profitability. Taylor (2023) further notes that insufficient government support increases financial strain, making it harder for artists to grow in a competitive digital market where effective marketing is essential.

Marketing Tool Kit for Expanding the Market Reach of Local Artists in Naga City

This section discusses the development of a marketing toolkit using the IPO (Input-Process-Output) framework, drawing insights from the research findings. This toolkit will empower local artists to enhance their market presence and foster community engagement by identifying key resources and outlining actionable steps.

Input

- a. **Primary Resources** - The toolkit was developed using data gathered from local artists in Naga City through interviews and surveys. A total of 50 local artists participated, providing insights into their current market reach and challenges.
- b. **Secondary Resources** - Related literature was used to further support our study using the information that the researchers derived from academic articles, government reports, and case studies. These resources helped to contextualize the findings, offering insights into the creative arts market. Strengthening its analysis of the local art scene and the strategies proposed for expanding market reach.

Processes

Step 1: Surveys were distributed among participating local artists, gathering quantitative data on their profile, challenges, and influential factors of marketability. This was followed by in-depth interviews with artists to provide more qualitative insights.

Step 2: The questionnaire results were compiled and evaluated to identify the most significant issues faced by local artists in Naga, facilitating the formulation of the marketing toolkit.

Step 3: Data from the interviews with local artists were categorically analyzed using thematic analysis, providing an effective reference for developing the marketing toolkit.

Step 4: The analysis of the tables summarizing challenges and factors affecting marketability revealed key themes and trends. This informed the marketing toolkit's content by highlighting challenges, influential factors, and their relationships with demographics faced by local artists. Insights gained ensured that the toolkit addressed specific needs, offering relevant resources, strategies, and recommendations to enhance market reach.

Step 5: Once the essential data were identified and thoroughly analyzed, the researchers conducted additional research to gather up-to-date information relevant to the marketing toolkit. This included exploring current strategies, policies, online tools,

and resources that could aid local artists in their marketing efforts. Ensuring that the toolkit would offer applicable insights.

Step 6: With the added information gathered from up-to-date resources and thorough data analysis, the researchers designed a comprehensive marketing toolkit tailored to address the findings from the study. This toolkit focuses on equipping local artists with resources and strategies to effectively expand their market reach.

Output

This section shows the marketing toolkit developed by the researchers based on the results of the gathered data. Each section of the tool kit highlights the specific strategies and initiatives designed to effectively address the challenges of the market, aiming to enhance the market reach of local artists in Naga City.

LIKHA Marketing Tool Kit

LIKHA Marketing Tool Kit aims to support local artists by giving them valuable information needed to succeed in the market challenges, aiming to enhance the market reach of local artists in Naga City. The toolkit's content was developed by exploring current strategies and online resources, along with analyzed research results on challenges and factors affecting marketability that revealed key themes and trends highlighting the analysis of specific challenges and influential factors faced by local artists and their significant relationship, ensuring the toolkit provides practical insights to assist artists in their marketing efforts.

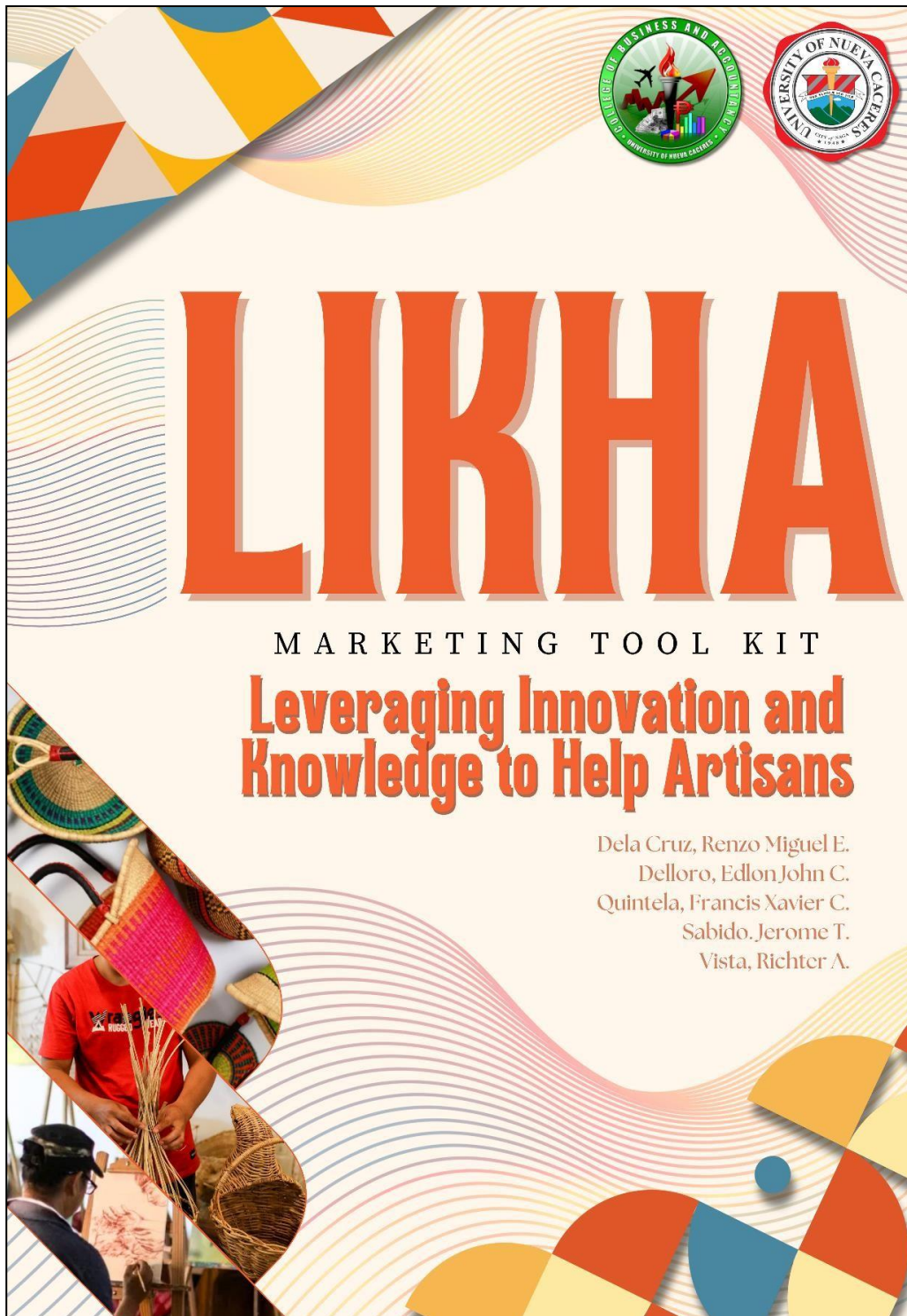


Figure 3. LIKHA Marketing Tool Kit

Note: Access the full content of the Likha Marketing Toolkit [here] <https://heyzine.com/flip-book/613e7bd1a2.html>

The acronym LIKHA stands for “Leveraging Innovation and Knowledge to Help Artisans.” It is inspired by the idea of utilizing modern strategies and up-to-date information to help local artists adapt and thrive in the marketing landscape. The toolkit

equips local artists with important knowledge and resources, enabling them to navigate the market successfully. By increasing their visibility, building valuable connections, and improving their financial stability, local artists can position themselves for growth and success.

Integrating a comprehensive toolkit for local artists into a physical booklet is crucial for reaching a broader audience, especially those who prefer easy-to-use resources. This ensures that essential information about the toolkit's strategies and resources is clearly communicated, making it easier for artists and creative entrepreneurs to understand how it directly addresses their most significant challenges. Distributing booklets at key locations, such as art fairs, community centers, and local events, can build awareness and foster participation among target beneficiaries. The tangible nature of a booklet also allows for repeated reference, making it a valuable tool for long-term engagement. It serves as a physical reminder of the resources available, helping local artists recognize the strategies for promoting their work, establishing partnerships, enhancing profitability, and accessing government support in the art market landscape.

This toolkit focuses on four main areas. The first section highlights "Promotion," emphasizing how local artists can enhance their visibility and effectively showcase their work. It provides strategies for marketing and social media use, enabling artists to engage potential customers and establish a strong online presence. The following section, "Partnerships," underscores the importance of community engagement by recommending local art groups in Naga City and offering sources for updated announcements about art shows and cultural events. The "Profitability" section addresses market channels and pricing strategies, providing insights into competitive pricing and the significance of staying informed about market trends through suggested sources. Lastly, the "Government Support" section provides guidance on applying for financial assistance available to local artists in Naga City, helping them navigate the resources and opportunities that can enhance their market reach.

CONCLUSIONS

This section presented the findings from the gathered data, the conclusions drawn from the analysis, and the recommendations aimed at enhancing the market reach and sustainability of local artists in Naga City.

Demographic of Local Artist in Naga City

1. Age. The majority of local artists in Naga City are aged 21 to 30, indicating that younger artists comprise the largest segment of the community. This suggests that support initiatives should focus on this age group, as they are often at the early stages of their careers. By doing so, programs can provide essential professional growth opportunities tailored to their needs.
2. Gender. Male artists account for 64% of the artist population in Naga City,

indicating a male-dominated creative arts scene. This creates a noticeable gender disparity, with fewer female artists participating compared to their male counterparts. Addressing this imbalance could enhance diversity in the local arts sector.

3. **Estimated Income.** A significant portion of local artists (48%) earn ₱10,000 or below, underscoring the financial challenges many artists face. This demonstrates that income instability is a common issue, particularly for artists with lower earnings, which may affect their ability to sustain their creative work over time.
4. **Type of Art Produced.** The dominance of painting, which accounts for 56% of the art produced, reveals that it is the most popular medium among local artists. Conversely, the limited presence of crochet and digital art, each representing only 2%, indicates that these forms are less explored by artists in Naga City.
5. **Marketing Platform Used.** Facebook is the most widely used marketing platform among local artists, with 72% utilizing it for promotion. This highlights its significant role in helping artists connect with their audience effectively. In contrast, the limited use of TikTok at 4% indicates that many artists have not yet fully explored its potential for digital outreach and market expansion.

Challenges of Local Artists in Terms of Promotion, Partnerships, Profitability and Government Support

1. **Promotion.** Local artists in Naga City struggle to reach their target audience due to a lack of marketing knowledge and skills, which hinders their ability to engage potential buyers. While social media platforms are accessible and user-friendly for promotion, this ease of access does not guarantee effective engagement with their target audience.
2. **Partnerships.** Establishing partnerships poses challenges for artists, especially in financial negotiations with content creators, as they often struggle to determine fair compensation for collaboration and marketing efforts. In contrast, collaborations among local artists are more seamless due to shared goals and values, facilitating effective teamwork and helping them achieve their creative objectives.
3. **Profitability.** Local artists face significant challenges in maintaining demand for their products due to rapidly changing consumer trends, making it difficult to align their offerings with current preferences. While focusing on local materials and methods is less challenging, it can restrict creativity and operational efficiency, hindering innovation and limiting the exploration of new creative directions.
4. **Government Support.** The results indicate that the lack of financial aid is the top challenge for local artists, primarily due to limited funding from the local government, which restricts support for their work. Additionally, navigating government policies is moderately challenging, as artists' familiarity with regulations like permits and taxes helps reduce the difficulty.

Factors That Influence Marketability of Local Creative Artist Along with Price, Market Channels and Products

1. **Price.** Price negotiations are common in the art market, where local artists face pricing competition due to customers' limited budgets, requiring them to set attractive prices while maintaining quality. However, the market allows artists to adjust prices based on customer interest and willingness to pay, making negotiations flexible and less reliant on strict pricing strategies.
2. **Market Channels.** Increasing market reach is the most influential factor for local artists, as it enhances visibility, networking, and sales while opening doors to valuable partnerships. Although participating in art auctions can be beneficial, it ranks lowest due to the limited number of events, restricting opportunities for many local artists to showcase their work.
3. **Product.** Ensuring product quality is vital for local artists, as it impacts purchasing decisions, customer satisfaction, and brand loyalty, supporting long-term success. In contrast, the low influence on cultural authenticity among consumers affects how artists approach their work in a competitive market.

Significant Relationship between the Profile of Local Artists and the Challenges They Face

Higher-income local artists can invest in promotional efforts and social media advertising, enhancing their visibility and opportunities for collaboration, while lower-income artists often get overlooked, limiting their market reach. The dominance of mass-produced products undervalues unique artworks, making it difficult for individual artists to compete and thrive, especially as government support tends to focus on larger initiatives.

Significant Relationship between Challenges Faced by the Local Artists and the Factors Influencing the Marketability of Their Products.

Local artists find it challenging to set affordable prices that sustain their livelihood, as high prices drive away customers and low prices reduce profitability, made worse by a lack of government support. Additionally, their limited knowledge of online platforms hinders promotion and collaboration, further decreasing sales opportunities and financial stability.

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