

The Life of a Guiuananon Visual Artist: A Narrative Inquiry

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Abstract:

Hobbies are defining elements of persons. Without hobbies, human lives are just boring. Human beings spend their days doing what give their lives meaning and purpose. So, it is therefore given that most persons would choose to embrace their crafts and earn a living out of these talents. Sadly, there are a lot of starving artists, especially those who are into visual arts for not everyone can see the skill, effort, and man hours it take for a completion of an art piece. And most struggling artists would sell their work at a low just to get some income. It is with these reasons that the study was conducted – to know how local artists survive in the municipality. The method used was Narrative Inquiry, Qualitative Research Design, were one Guiuananon Artist was chosen as respondent. The subject was given a questionnaire, interviewed, and observed. The results of the study concluded the following; (1) It is difficult to earn money for a living, (2) Creativity and flexibility, as well as expanding one’s talent helps, and lastly (3), It is important that anyone who wishes to thrive as a visual artist to update skills in order to be ahead of the competition.

Keywords: *Struggling Local Artist, Visual Artist, Creative, Challenging Artist Life*

I. INTRODUCTION

“Choose a job you love, and you will never have to work a day in your life.”
– Unknown

Background of the Study

Hobbies are defining elements of persons. It is easy to remember someone based on what s/he does best or better or identify someone based on his/her skills. Without hobbies, human lives are just plain and boring.

Human beings spend their hours and days doing what give their lives meaning and purpose. So, it is therefore given that most persons would choose to embrace their crafts

and make these talents their way of living. And as stated in the quote above, choosing a job that you love doing or that with which your talents and hobbies are utilized means that the experience you have with work helps you forget that you are actually paid to do that

On the other hand, there are a lot of starving artists, especially those who are into visual arts. As not everyone can fully see the value of the artists’ creation, the value of art itself, and the intellectual and technical display conveyed on every piece of a work of art. Not anyone can see the skill, effort, and man hours it take for a completion of an art piece, and most would in fact – ask for discounts for works. And most struggling artists would sell them at a low just to get some income.

Just on third of the money earned by visual artists come from producing art, and almost seven in ten (86%) artists have to take on additional jobs to make ends meet, a newly published report by Arts Council England reveals. According to the livelihoods of Visual Artists data report, artists earn an average of £6,020 (36%) comes from their practice. The vast majority (two – thirds) earn less than £5k from their art, with 7% earning more than £20k.(Arts Professional, 2020)

Objectives

Specifically, this study aims to answer the following;

1. The monthly income / earning of a Guiuananon local artist
2. The challenges / difficulties faced by the Guiuananon local artist in making ends meet (turning a hobby into a paid job)
3. Coping mechanisms in making ends meet
4. Lessons learned in depending on hobbies to make a way of living

Significance of the Study

This study sought to know the living conditions of the local Guiuananon artist. To identify living conditions, hardships, struggles, benefits availed and experienced by the local artist. The research have listed the significance of the study;

To Local Artists. For them to know that they are not alone in this situation and for them to be inspired by other artists who are struggling just like them.

To the younger generation of artists. To get some insights on the results of this study and to be able to think for themselves on the best ways to live and thrive in our locality while making their hobby their way of earning an income.

To other people/ clients of artists. To understand the situation of artists who are

depending on their art as sole source of income, and to be aware that artists –even though they have such creative skills have mouths to feed and lives to maintain. To know that high regard for the technical and creative skill is required from people and a deeper understanding that no artist can create and sell an artwork at a low price especially if the materials and mediums used are expensive. For them to know the true value of a work of art created by a living, feeling being.

To the Government. To help artists hone their talents, promote and improve their talents and give income generating projects that can help artists make their talent their source of reasonable income.

Scope and Delimitation of the Study

This study aimed to see the living and working conditions of local artists from Guiuan, Eastern Samar. This study also aimed in promoting awareness for all people / clients of artists on such living conditions and for the realization of the aforementioned on the value of creativity and intellectual property of the artists.

Due to time constraints and schedules, the study was limited to ten (10) respondents.

Definition of Terms

For the purpose of this study, the researcher found it important to give the conceptual and operational definition of the terms to have clear understanding of the terms used in this study.

Artistic Fulfilment. Is the pleasure you get after engaging in an emotionally intense and personally meaningful experience. (Stoic Leaders, 2019)

Community – based – refers to a philosophical approach in which communities have an active role and participate in which communities have an active role and

participate in highlighting and addressing the issues that matter to them. (<http://www.fasdevaluation.ca>)

Consumables – liable to be used up or depleted. (Dictionary.com)

Financial Reward –monetary incentives that an employee earns as a result of good performance. These rewards are aligned with organizational goals, a reward often follows. All financial rewards are extrinsic. (study.com)

Participatory – allowing people to take part in or becoming involved in an activity.(Cambridge Dictionary)

Private Commissioners - are non – professionals in the art market – place, making virginal single excursions into commissioning without knowledge or understanding of art business practices; they rely on the professionalism of artists. (Artquest)

Resilient – able to withstand or recover quickly from difficult conditions. (Oxford Dictionary)

Sea Change - a profound or notable transformation. (Oxford Dictionary)

Social Mobility – movement of individuals, families, or groups through a system of social hierarchy or stratification. (Britannica)

Socially – engaged – a concept referring to the individual, collective or institutional relations or involvements with some elements of society particularly communities and social service organizations. (IGI Global)

Supplement – something that completes or enhances something else when added to it. (Lexico)

Visual Artist – someone involved in the arts of painting, sculpting, photography, etc, as opposed to music, drama and literature. (Collins)

Well – being – is about people and creating conditions for us all to thrive. It is quality of life and prosperity, positive physical and mental health, sustainable thriving communities. (whatworks:wellbeing)

Acronyms

ACE – Arts Council England AP

– Artist’s Proof

BAME –Black, Asian and Minority Ethnic People

TBR – to be read

II. REVIEW OF RELATED LITERATURE

This chapter presents the literature and studies by the researchers which provided insights on the concepts of the study.

Related Literature

Just one third of the money earned by visual artists comes from producing art, and almost seven in ten (68%) artists have to take on additional jobs to make ends meet, a newly- published report by Arts Council England (ACE) reveals. According to the Livelihoods of Visual Artists data report, artists earn an average of £16,150 each year, of which £6,020 (36%) comes from their art practice. The vast majority (two-thirds) earn less than £5k from their art, with 7% earning more than £20k. The research also finds evidence of a “significant” gender pay gap in the sector and differences in pay for artists focusing on different mediums. It reinforces conclusions from previous research that artists are more commonly motivated by artistic fulfilment and personal well-being than financial reward.

1) Precarious incomes

The much-anticipated report – confidential drafts of which were selectively circulated by ACE last year - has now been officially published, two years after the research was completed. It was produced in 2016 in partnership with a-n and the TBR consultancy firm, which has since ceased trading. Its publication comes amid on-going concerns about access to careers in the arts, and the gender pay gap in the cultural sector as a whole. The research has shown new light on the portfolio careers of artists: 20% of

respondents work three or more jobs, and of those taking jobs, a third have roles in fields with nothing to do with the arts. Similarly, the report finds only one in five visual artists believe their work/art balance is correct. “In simple terms,” the report notes, “the more time visual artists can spend on their art, the more they can earn from that art. “But because incomes from arts practice alone are low, visual artists take other jobs to supplement their income, which in turn reduces the time available to spend on their arts practice.”

Other findings include:

- Artists with degree-educated parents had higher average total incomes than those whose parents were not degree-educated (£16,235 per year vs £15,750)
- Just 5% of respondents said they earned money through exhibitions – 50% of artists said they earned money from private commissions, and 31% from private sales
- The most common cost for artists was consumables and materials, with 80% spending money on these
- 44% of artists rented a studio or workspace, and this was the highest monthly cost for those that did so
- The highest average income was earned by artists whose work was participatory, community-based, or socially-engaged (£8,250), while the lowest average earners were those working with moving images (£2,820).

The steering group for the report, which comprised visual arts sector support organisations, commented: “This extensive piece of work confirms much of what we know from working with artists everyday: change is needed if we want to have a resilient and diverse visual arts sector in the future”.

2) Diversity

6.5% of those who took part in the research identified as BAME, and 5% as having a disability – compared to 13% and

18% the UK workforce respectively. Men formed a much smaller proportion of visual artists (28%) than women, but were much more likely to be part of the “established” group of artists and to earn more from their art practice (£7,780) than women (£5,370). Responding to the report, Julie Lomax, CEO of a-n, said the research showed how the practice of being an artist is becoming more difficult. “Whilst being an artist has never been an easy career choice, findings from gender disparity and low levels of income, to juggling a portfolio of low paid precarious roles, the evidence clearly demonstrates that the practice of being an artist is becoming increasingly hard. “This research is an important first step in evidencing the barriers artists face and helping the visual arts sector plan for the future. By identifying the strategies we can collectively put in place to support artists we can help secure the future for visual artists.”

3) ‘Sea-change’ needed

Writer and commentator Susan Jones, a doctoral researcher on the interrelationship between artists’ livelihoods and arts policy, believes that unless there are “sea changes” in ACE policies, structural barriers to address underrepresentation and inequality will remain in place. Publicly-funded employment opportunities should acknowledge childbearing gaps in career progression expectations and understand the needs of artists relating to their family situation and local area, including the costs of childcare, she said. Jones told AP that while ACE advises funding recipients to pay industry standard fees to artists, it does not make grant awards conditional on such action. She lamented a seeming lack of nuanced understanding about the differences between contemporary visual artists’ practices – including what artists are producing, whether their work is presented and sold, and the influence of local, regional, national and international factors. (Romer, C. 2019) A new study using census data in the United States

since 1850 shows that the creative fields are becoming increasingly — albeit slowly — more diverse. However, the study demonstrates in clear quantitative terms how family wealth is a key factor in the likelihood of uptaking and sustaining an artistic profession. The research, titled “The Origins of Creativity: The Case of the Arts in the United States since 1850,” was published in February by Karol Jan Borowiecki, a professor of economics at the University of Southern Denmark.

Borowiecki, who previously studied careers of famous composers and visual artists as an economic historian, used American census data collected between 1850-2010 to identify trends in social mobility and racial and gender inequality crossed with data on the geographical location and socio-economic background of people in creative fields (visual arts, literature, performing arts, and music). The findings are tested against parallel metrics in the census group of “non-creatives,” meaning people who are not professionally involved in the arts. The US census data permits the identification of occupations that fall within the creative professions (i.e. artist, musician, author, actor) and provides detailed records on the socio-economic background of each individual, including the geographic location.

Women’s Visibility

With all the professional and societal hindrances in their way, the study interestingly observes that American women’s share in creative occupations —relative to men — has typically been higher than in non-creative fields. That trend starts around 1890 when women’s involvement in creative occupations increases and remains clearly higher than in other fields. “These results challenge the conventional wisdom that the arts are predominantly a male domain,” Borowiecki told Hyperallergic in a phone interview. According to the study, females are more

likely to engage in a creative occupation than males. Being a woman increases the probability of having a creative occupation by 18% if isolated from other variables (including race, location, and family income.) The highest female presence is among musicians. Authors, visual artists, and actors follow in that order.

Racial Equality

The share of white Americans in creative fields has decreased from 98% to around 80% since 1850, according to the study. The findings also indicate that it took almost a full century (1850-1950) before the first non-whites appear among artists or authors in significant numbers. “The trend only started changing in the past 50 years,” Borowiecki says. Musicians are found to be the most racially mixed group of creatives. The research adds a caveat explaining that the earliest two census editions do not include slaves; therefore, the picture provided for 1850 and 1860 is incomplete. On average, Black and Asian groups are less likely to engage in creative work than whites. The study attributes that, among other factors, to family size, which negatively affects the likelihood of having an artistic occupation. “There are still less non-whites in the arts, especially in visual arts and literature, than in any other occupation,” says Borowiecki.

Generational Wealth

One of the novel contributions of the study is its ability to quantify the correlation between family income and the chances of starting an artistic career. Potential access to familial financial support is a major factor in the decision to become an artist, the study shows. Family income is measured as the total pre-tax money income earned by one’s family from all sources for the previous year, including non-labor income. “Family income is very significant. People from wealthier families are much more likely to become artists,” says

Borowiecki. According to the study, every \$10,000 in total family income, a person is about 2% more likely to go into a creative occupation. A family income of \$100,000 makes it twice as likely to become an artist compared to a family income of \$50,000. If a person's family income climbs to \$1 million, then that person is nearly ten times more likely to choose a creative profession than someone who comes from a family income of \$100,000. The significance of family income contributes to understanding why large numbers of non-white individuals are left out of artistic professions, considering that the median income of Black and Hispanic families in the US is significantly lower than the income of white families.

The "Peer Effect"

Over the years, artists and other creatives from around the US have come to cluster in certain cities in the two coasts. New York City emerges as the consistently largest cluster of creatives in the country, followed by Boston, Chicago, Los Angeles, and San Francisco. "Peer effect is very significant," says Borowiecki. "The proximity to other fellow artists or musicians is very important, and so is interacting with other creatives. It doesn't have to be a big city, but it has to be a place with a 'scene'." In cities where a famous creative is based (e.g., a famous visual artist,) the probability of having a famous artist in the same city from another creative field (e.g., a famous musician) is higher than in the case of average cities. Furthermore, the presence of creative people, visual artists in particular, may be conducive to economic development and the presence of business start-ups. "The advantages of having a wealthy cultural supply and a meaningful cultural heritage nowadays are vast and non-negligible, ranging from economic gains from tourism inflows to non-monetary gains arising from a common identity," the study says. Clearly, artists do not benefit much from the economic

boom they bring (with the exception of a thin demographic of superstar artists.) The study reiterates the common knowledge that practicing artists typically earn less than the average income in the country. (Bishara, H. 2019)

Many people consider art as a hobby or a collection for the rich to hang on their walls. That art does not cure the sick, build a great wall, or divide a sea. That art is an activity that some lawyers or chemists may also be doing at home in their leisure time. The kind of appreciation that some people have for art also rises from a distance. This is why art becomes a hostage to stereotypes and a shock to traditional systems. People rarely see artists, their sleeves rolled up and hunched over a desk, studying various elements of design, principles, software, methods, materials, trends, histories, and relevant industries in order to hone their craft, find opportunities where their skill set is needed, and produce sensible artwork. There are people who believe that artists deserve low pay because their work does not require technical skills — as if art is produced solely by impulse, vanity, or some internal dissonance. The fury that celebrity Jameson Blake sparked after offering to pay graphic designers with a shoutout on social media last week is a reminder that creative work remains undervalued and struggling for its place in the grand scheme of things. And this issue will be sleeping forever if we choose nightmares over letting the sunlight come through the window: Where are both sides coming from? Where can they meet? Most people may appreciate the mystery and aesthetics of art — the unconventional forms, play of colors, that magical rush and awe. Even if it is for photography, painting, literature, graphic design, or filmmaking, such appreciation does not instantly and necessarily have weight. Artists invest in courses, workshops, and events where they can make connections. Why? Because art may be a

landscape suffused with lines and colors, but these things funnel through invisible doors, namely livelihood, physical health, personal relations, artistic growth, and maybe a search for purpose. However, we cannot completely blame some people for not appreciating what they do not always understand, especially those that are produced by fluid ideas, abstract discourse, and imagination. Why would they pay for things their hands can't hold and don't directly affect their realities? Consumers choose the "abstract ideas" they pay regardless if they see them as art or mere entertainment. And when they pay — for a movie or concert ticket for example, they know the amount won't make them fully adjust their household budget. It's either their extra money or a dismissible part of their savings. Even if the economic models are different, there is still a trace of that experience and the perception that art is not part of our core expenses when they work with artists. Add to this the fact that we are shackled to our culture, which generally considers the likes of doctors and engineers as the definition of success, the pillars of our economy, the pride of their hometown and their parents.

Art is everywhere

It is important for both sides to realize the value of art: For artists, to manage their insecurities, protect their art, and secure a career. For non-artists, to respect artists, recognize their role, and fully enjoy the benefits of art. If we look around, art is everywhere. It is so common that we hardly see it anymore. It is woven into our language, our streets, our movements. Everyone has a role, and not all roles directly solve the world's problems. We address them in varying degrees. Engineers lead the construction of highways so we can travel from one place to another. Marine biologists ensure that life in the sea is rich and healthy, but they can't save the entire 70 percent of the Earth alone. They need the help of other scientists, the support of government,

businesses, and communities. Teachers do not turn us into millionaires after graduation but they guide us in learning and getting where we want to be. Artists help us with introspection; the way we see, feel, and understand things because this world has a way of hardening our hearts and confounding our brains. Artists create instruments that make us question and refine our principles before they bleed into larger institutions. Art may not be able to write down the drugs we need to take for our cough, but it is the song we sing when drugs can no longer comfort us. Art is what captures the bliss of one's wedding day and makes us feel good when we share it. Maybe other forms of art do not make us feel good, but that does not decrease their value nor stop them from being art. Ideally, there is art in designing a city, where everything should have its place, with proper distances from one another, but the public officials and the business moguls we may be admiring for their fame and wealth are too busy cramming their structures into every corner to recognize art and our welfare. Museums that display the works of our local artists remind us of our culture, our identity, our history. These are things we hardly remember nowadays but are actually important as we contemplate our politics, economy, and socio-cultural spheres and make decisions that could shape our future.

Art for exposure

Is it wrong to ask artists to work for free? Yes. The answer is not that simple when the question is, "Is it wrong for artists to offer their services or products for free?" It is difficult for newcomers to consistently land on decent clients or employers if they don't have a solid portfolio yet. Even the talented ones need to create their own opportunities in a crowded industry whose market is not as stable as those in other fields. There is a story posted online about a photographer who did a shoot for free once, and her subject, a famous celebrity, became the cover of her portfolio and

her website. There were also other photographers that day, but she was able to capture the subject in a unique angle. When she presents her portfolio to clients, the picture becomes an instrument in starting their conversation and stirring interest in her work. She said she was not compensated for the photo, but it gave her strong professional value. Knowing when to make such a decision with consideration to context and consequences requires serious reflection. Not all artists have the same exact career paths. Professional value can be achieved through various forms, such as awards, attendance in conferences, and recommendations. When to not make such a decision has been perfectly demonstrated by the offer made by Blake. It is not appropriate for many reasons. Even if we consider his offer valid for argument's sake, would it be a smart professional decision? What type of audience does Blake have online? Is it the right kind of exposure? Are all kinds of "art for exposure" appropriate? Would it convince clients to hire artists because they got a shoutout on Twitter? To dictate the value of any design and suggest that graphic artists could work for a shoutout is an indirect way of looking down on them. A dry river is still a river. What would celebrities like Blake gain when they have presentable social media platforms? It would spruce up their image and help attract more audience. What does a huge following mean for celebrities? Endorsements. Projects. Money. When we ask our artist friends to do something, we must always offer to pay. Even if they are our cousin or friend, offer to pay. If your request would be used for your social media accounts, a new shop, or a flyer for an event, offer to pay. Let the artists be the ones to decide and say if they would offer their services for free or not. Let it come from their lips, not yours. Don't take it personally. By offering to pay, you are actually telling them, "I respect what you do and I support you." (Cristobal, 2019)

Related Studies

The Creative Independent is a resource of emotional and practical guidance for artists of all types. Our aim is to publish resources and produce programming that make it easier to thrive as a creative person. In our work, we've noticed a lack of accessible information on how visual artists can expect to sustain themselves financially. Because of this, we've seen how hard it can be for aspiring artists to make informed decisions and plan for the future.

In spring of 2018, we conducted an anonymous survey for visual artists asking them to share how they were able or unable to achieve financial stability. With this report, we hope to paint a clearer picture of how structures of the art world work (or don't work) to grow artists' careers, help them earn a living, and satisfy their overall human needs.

4)

5) Who responded to this survey?

1,016 visual artists responded to our survey about financial stability.

Experience in the art world

Most respondents had less experience in the art world, with 37% saying they'd only been active in the art world for 1-5 years. 29% said they'd been active in the art world for 5-10 years, and just 32% said they'd been a part of the art world for more than 10 years.

Artistic medium

Respondents were allowed to choose up to three primary formats/mediums that best described their artwork. The most popular format was 2D artwork (68%), followed by digital work (34%), 3D work (31%), and video (27%). The least-popular formats were design (18%) and performance art (16%).

Gender

Half of respondents identified as female, while 40% identified as male, and 5% identified as non-binary. The remaining 5% preferred not to say, or left the question blank.

Racial diversity

60% of respondents identified as white, followed by Asian (nearly 10%), Hispanic or Latino (8%), and Black or African American (4%). 18.5% of artists chose “other” or “prefer not to say.”

Location

While three quarters of respondents came from the United States, people responded from 52 total countries around the world. After the US, the top-reporting countries were the UK (6%), Canada (4.5%), and France (3%).

6)

7) How do we define what it means to be “financially stable?”

Most respondents felt that being financially stable meant “reliably having enough money to cover basic expenses, plus reliably saving money.”

Just under a third of respondents said it meant “reliably having enough money to cover basic expenses, plus *sometimes* saving money.” Only 9% of respondents felt it meant “never needing to think about money at all.”

8) How financially stable do artists feel now?

We asked respondents to rank how financially stable they felt on a scale of 1–10, with 1 being “not at all financially stable,” and 10 being “completely financially stable.”

On a scale of 1-10, artists' median financial stability ranking was 5.

While there was a wide spread of responses, most people felt fairly neutral about their own degree of financial stability. However, 12% of respondents rated their level of financial stability as a 1 (not at all financially stable). Comparatively, a total of only 3% of respondents rated their financial stability level as either a 9 or a 10 (completely financially stable).

The majority of visual artists working today make less than \$30,000 per year, according to a study released this week. Conducted by the Creative Independent, a publication affiliated with Kickstarter, the

study draws on responses from 1,016 artists working in the US, UK, Canada, France, and nearly 50 other countries in hopes of demystifying the economics of being an artist.

While some of the study’s findings are not particularly surprising — like that artists’ satisfaction with their work increases in direct proportion to the amount of time they spend in the studio — others are quite illuminating, especially where the economics of being an artist are involved. **For instance, only 12% of respondents said that gallery sales of their work have been helpful in sustaining their practices,** and grants ranked similarly low; the majority (61%) said that freelance and contract work was the most significant economic factor supporting their art. Among responding artists, **only 17% are making three quarters or more of their income from their art; nearly half said they make between 0–10% of their income from their art.**

“Because of this myth of the ‘pure’ artist who is able to afford to live off of gallery sales, through grants, or some other mysterious way, we see *many* artists who feel like failures or sell-outs simply because they have to have a day job, take corporate work, or wait tables,” Willa Köerner, the Creative Content Director at the Creative Independent, told Hyperallergic. “If only art schools would better prepare artists for the business aspects of being a visual artist — including preparing them to overcome the debt they’re accruing from that very school — so many artists would be in better shape, and would stop being so hard on themselves when it’s really the system that’s failing them. ‘Trial and error’ is not really a great strategy for becoming financially stable, but that’s currently the most- employed strategy by visual artists. That needs to change.”

Indeed, the majority of the study’s respondents said their financial know-how and advice came primarily from trial and error and

from talking to and observing other artists, while school ranked among the least popular sources of financial advice. The **63% of survey respondents who had earned an MFA or other art-related degree felt that doing so had not helped them to become financially stable**, but that it had helped them develop their work. Similarly, the **29% of respondents who had been represented by a gallery found that the experience had not been especially helpful to their financial stability** and felt ambivalent at best about the gallery's impact on their careers. Commissions, institutional support like grants and paid residencies, and direct sales were all, on balance, much more popular sources of support than gallery representation.

"Overall, this study demonstrates that we're in a moment when artists can take control of their own lives and careers," Köerner said. "The art world's gatekeeper class is struggling to stay relevant. Knowing that the structures of the art world aren't particularly helpful is a bummer, yes, but it can also be liberating."

The study also suggested that sticking with art reaps benefits. **Artists who'd been active for 10 years or more had a higher median income** (still just \$30,000–40,000, but higher than the study's overall median income of \$20,000–30,000). Artists who'd been active longer also reported being more content with their work, with those who'd been in the art world 20 years or longer reporting significantly higher levels of satisfaction.

"It's hard to support yourself as a visual artist, period," Köerner added. "There's no one tried and true method to make a living as a visual artist. And, you have to try a lot of things before you find a way to make it work. But, people are finding ways to make it work. And over time they seem to get better at it!" (Sutton, 2018)

III. METHODOLOGY

a. Research Design

The research design to be used in this study is qualitative research design, narrative inquiry to gather the necessary data.

Qualitative research design is a research method used extensively by scientists and researchers studying human behavior, opinions, themes, and motivations.

Qualitative Research is also used to uncover trends in thought and opinions, and dive deeper into the problem. Qualitative data collection methods vary using unstructured or semi-structured techniques. Some common methods include focus groups (group discussions), individual interviews, and participation/observations.

Narrative inquiry is the process of gathering information for the purpose of research through storytelling. The researcher then writes a narrative of the experience. Connelly and Clandinin (1990) note that, "Humans are storytelling organisms who, individually and collectively, lead storied lives. Thus, the study of narrative is the study of the ways humans experience the world." In other words, people's lives consist of stories. Field notes, interviews, journals, letters, autobiographies, and orally told stories are all methods of narrative inquiry. For example, a researcher might do a study on the way in which fourth grade girls define their social roles in school. A researcher might look at such things as notes and journal entries, and might also interview the girls and spend time observing them. After this, the researcher would then construct her own narrative of the study, using such conventions as scene and plot. As Connelly and Clandinin also note, "Research is a collaborative document, a mutually constructed story out of the lives of both researcher and participant." Narrative inquiry is appropriate to many social science fields. The entire field of study is often used

in disciplines such as literary theory, history, anthropology, drama, art, film, theology, philosophy, psychology, linguistics, education, politics, nutrition, medicine, and even aspects of evolutionary biological science. (Writing@CSU, 2020)

b. Respondents and Sampling Methods

The study was conducted in Guiuan, Eastern Samar. The respondents of the study are both residents and natives from the different Barangays of Guiuan, Eastern Samar. The selection of the respondents / participants depended on his/her qualifications (talent and ability and nature of work). S/he was also chosen based on his/her availability and willingness to share his/her story.

The following table discusses the profile of the respondents

Name of Respondents / Code names	Address	Occupation	Visual Art Skill
Campoyong Artist	Campoyong, Guiuan, Eastern Samar	Freelance Artist / Sea Shells crafts seller	Painting, Handicrafts
Bungtod Artist	Brgy. Bungtod, Guiuan, Eastern Samar	Freelance Artist	Painting
BoyTattz	Brgy. Lactason, Guiuan, Eastern Samar	Brgy. Official /Freelance Artist	Painting
Manager	Brgy. 5, Guiuan,	Restaurant	Painting /

	Eastern Samar	Owner/ Manager /Freelance Artist	Photography
International	Guiuan, Eastern Samar	Freelance Artist	Painting / T-Shirt printing
SH Teacher	Homonhon, Guiuan, Eastern Samar	Teacher /Freelance Artist	Painting / T-shirt printing
Bungtod Artist 2	Brgy. Bungtod, Guiuan, Eastern Samar	Freelance Artist / Sea Shells crafts seller	Painting/ Handicrafts
Darcy	Brgy. Hollywood, Guiuan, Eastern Samar	Freelance Artist / Designer	Painting/Design
Calligrapher	Brgy. Hollywood, Guiuan, Eastern Samar	Freelance Calligraphy Artist / Licensed Interior Designer	Painting, Calligraphy, Design
Round Bread	Brgy. Hollywood, Guiuan, Eastern Samar	Freelance Licensed Interior	Design, Invitations and

		Design er	Souv enirs
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c. Instrument and Data Gathering Procedure

The researcher drafted interview (open – ended) questions, as well as a questionnaire with which the respondent can give the necessary data. These questions also allowed the respondent to give additional information, as well as his/her thoughts regarding the topic at hand. The interview processes also included using a recorded (with the use of a cellular phone and with the consent of the respondent). This is done so that, (1) the researcher can go back to the recordings later when drafting the result of the data gathering procedure, and (2) to review and repeat the recordings to ensure that nothing is missed.

The questions are structured, logically arranged, and open –ended, however, the answers were also, to a higher degree allowed to have flexibility since the researcher was asking follow –up questions to give emphasis on some points regarding the study. Observations were also be logged.

The following are the instruments used in the study.

RESPONSES OF THE RESPONDENT (QUESTIONNAIRE)

Name of Respondent (Optional): _____ Age: _____

Address: _____

(Adopted from Sutton, Benjamin’s A Study on the Financial State of Visual Artists Today (The Creative Independent)

ITEMS	RESPONSE
1. Years of Experience as a visual artist	

2. Artistic Medium commonly used	
3. Gender	
4. Business Location	
5. Monthly income	
6. On the scale of 1 – 10 (with 10 being the highest), how financially stable do you think you are?	
7. How much time do you spend in promoting your art?	
8. How much time do you spend socializing with; a. Family b. Friends c. other artists	
9. How much do you earn annually?	
10. Do you have an alternative source of income? If so, what is it?	
11. How much do you earn from your alternative means of income?	
Other comments / additional inputs:	

RESPONSES OF THE RESPONDENT (INTERVIEW)

Name of Respondent (Optional): _____ Age: _____

Address: _____

QUESTIONS	ANSWERS OF THE RESPONDENT
1. Do you consider yourself financially stable working as a	

visual artist? If so, how financially stable do you feel now?	
2. How satisfying is it to live the life of a visual artist?	
3. What are the challenges or difficulties that you face while working as a visual artist here in our locality?	
4. Is your income as an artist enough to support your family? a. Providing food in the table b. Sending children to school c. Buying family members their needs as well as their wants d. Paying hospital bills / having an emergency fund	
5. What do you do whenever funds are low and you or your family members need money?	
6. What advice(s) can you give to young artists who wants to make their talents/skills as their means of income?	

OBSERVATION NOTES

Name of Respondent (Optional): _____

Age: _____

Address: _____

QUESTIONS	RESPONSE
1. Money spent in buying art materials	
2. Time spent in creating art	
3. Time spent in selling / promoting art	
4. Income or percentage in selling the art	
5. Type of clients and target clients	
6. Art promotion platforms	
7. Other means of income	
8. Attendance from other art related events	
9. Strategies in updating art skills / keeping up with current trends in the field of expertise	
10. Strategies in	

acquiring sponsors and patrons	
Other comments / additional inputs:	

RESULTS AND DISCUSSION

The following chapter contains the responses/ answers of the respondent on based on the questionnaires and the follow – up in –depth interviews. This chapter further discussed their response. To complete the triangulation of data, an observation with the consent and awareness of the respondent was done.

RESPONSE OF THE RESPONDENT ANSWERED QUESTIONNAIRE

DATE OF ACCOMPLISHMENT: 1ST WEEK OF OCTOBER

QUESTIONNAIRE FOR THE RESPONDENTS

a. Data Analysis

In this study, the analysis of the collected data will be done by transcribing the recorded files, writing down all the things that have been observed on the research locale and by triangulating, simplifying, summarizing, and interpreting all the collected printed data. Themes will then be developed as data is analyzed.

Name of Respondent (Optional): _____ Age: _____
Address: _____

(Adopted from Sutton, Benjamin’s A Study on the Financial State of Visual Artists Today (The Creative Independent)

Ethical Considerations

Institute ethics boards and institutions currently lack the framework to consider protocols and facilitate research, and this poses serious obstacles to fostering research. In this situation, on – going research needs to focus on ethical aspects. Together with this, we recommend certain ethical practices drawn from various studies that may be employed for participants, researchers and institutional ethics board. (Manjula, R. 2018)

This study was conducted following standard procedures. First a letter/ permission to conduct the study was provided and authorities were asked for their approval. Then, a letter to the respondent was given – for him/her to either allow or deny the study. The interviews, observations and answering of questionnaires were done with the complete awareness and approval of the respondents.

ITEM 1: YEARS OF EXPERIENCE AS A VISUAL ARTIST

Campoyong Artist: 45 YEARS
 Bungtod Artist: “50 – 55 YEARS, SINCE I WAS VERY YOUNG”.
 Boy_Tattz: -20 YEARS NA SIGURO. NAGTIKANG AKO PANDRAWING HIN PROJECTS HAN AK MGA KILALA.
 Manager_Chx: -I STARTED PAINTIING WHEN I WAS IN HIGH SCHOOL. SO THAT WOULD BE AROUND 11 YEARS.
 International Aide: -NAGTIKANG AKO MAGDRAWING HAN HIGHSCHOOL. HA ESSU MAN AKO NAGSKUyla, TPOS AN AM MAJOR HADTO DRAFTING.

CHAPTER IV

PAGCOLLEGE KO –
DRAFTING GIHAPON AN
AKON MAJOR. SIGURO
MGA HARANI 15 YEARS
NAK NAGPPAINT.
SH_Teach: -16 YEARS
Bungtod_Artist2: -45 0 50 YEARS NA AKO
KAY TIKANG PAK HINE
KABATA, HILIG KO NA INE,
NAKASKUYLA MAN AKO HIN
DRAFTING.
NAKATRABAHO PA AKO HA
MANILA HIN
ADVERSTING COMPANY SO
NAHASA PA AN AKON
TALENTO PAG-DRAWING.
Darcy: -NO ANSWER -
Calligrapher: -UHHM.. 3 YEARS? I'M
NOT SURE. BUT I STARTED MY
BUSINESS NOT MORE

THAN A YEAR AGO.

Round Bread: -4 YEARS AS INVITATION AND
SOUVENIR SUPPLIER

ITEM 2: ARTISTIC MEDIUM COMMONLY USED

Campoyong Artist: ACRYLIC PAINT, SEA
SHELLS
Bungtod Artist: "ACRYLIC, SOMETIMES
WATERCOLOR. ALSO
SEASHELL CRAFTS"
Boy_Tattz: -ACRILYC, OIL, PERO IT
AKON GINBABALIYGA
KAURUGAN ACRYLIC."
Manager_Chx: -FOR PAINTING, I USE
ACRYLICS AND WATERCOLOR.
-FOR PHOTOGRAPHY, I
HAVE MY DSLR CAMERO – CANON.
International Aide: -ACRILYC, MIXED
MEDIA, KUN ANOT AVAILABLE.
SH_Teach: -ACRYLIC, COLORED
PENCIL, CHARCOAL AND
WATERCOLOR

Bungtod_Artist2: -ACRYLIC PAINT, SEA
SHELLS NGAN BARAS, BISAN
ANO NGA PWEDE MAGAMIT
MAKAHIMO HIN ART.

Darcy: -OIL PASTEL, ACRILYC
Calligrapher: -MARKERS, PEN AND
INK, WATERCOLOR, ACRYLIC PAINTS
Round Bread: -NO ANSWER

ITEM 3: GENDER

Campoyong Artist: MALE
Bungtod Artist: MALE
Boy_Tattz: MALE
Manager_Chx: FEMALE
International Aide: MALE
SH_Teach: MALE
Bungtod_Artist2: MALE
Darcy: FEMALE
Calligrapher: FEMALE
Round Bread: FEMALE

ITEM 4: BUSINESS LOCATION

Campoyong Artist: "HA GUIUAN LA, PERO
MYDA KO GIHAP MGA
CLIENTE HA MGA HAGRANI
NGA BUNGTO, PATI
MANILA"
IT'S USUALLY JUST
GUIUAN, BUT I ALSO
HAVE CLIENTS FROM
NEARBY MUNICIPALITIES,
AS WELL AS IN MANILA
Bungtod Artist: "GUIUAN, EASTERN
SAMAR."
Boy_Tattz: -BARANGAY LACTASON,
GUIUAN, EASTERN SAMAR.
DUHA NA KATUGIAN
NGLABAY, NAGSET – UP AKO
HIN EXHIBIT
AREA KUN DIIN GINDISPLAY
KO AN AKON PAINTINGS,
MGA BALIGYA. SARADO NA
YANA AN EXHIBIT KY DIRI
MAN

DURO AN NAKADA
PAGPALIT HAN
PAINTINGS, NALUGI PA
AKO KAY PURO TAWAD
HAN NAPALIT.
Manager_Chx: -BRGY. 5, GUIUAN,
EASTERN SAMAR AND
BRGY. BUTAK, GUIUAN,
EASTERN SAMAR

International Aide: -HA SAWANG LA. AN
AMON PA-IMPRINTAHAN
HIN T-SHIRT. PERO IT AKON
PAGPAINT, DIDTO LA HA
BALAY

SH_Teach: -RESIDENTIAL ADDRESS
(LUGAY ST., BRGY. 04, GUIUAN, E.
SAMAR

Bungtod_Artist2: -DIDI LA HAAMON HA
BUNGTOD. NAKADI NALA
ITON NAPALIT HITON
AKON ARTWORKS, ITON
NAPAHIMO GIHAPON HIN
PROJECTS, MGA
COLLEGE KAURUGAN –
MGA TAGA ESSU. PERO IT
AKON ANAK IKINAKADTO
NIYA DANAY HA
PASALUBONG CENTER AN
AK MGA SHELL CRAFTS
ASYA YANA NAKABULIG
NA AKO HITON NGA
GRUPO. AGSUB LA ITON
MAY BENTA HA
PASALUBONG KANAN
AKON SHELL CRAFTS
PERO GINTATAGAN NALA
AKO HIN BENTA HITON
AKON ANAK. GINTATAGAN
MAN AKO NIA HIN LISTA
HITON NABABALIGYA,
ASYA MAARAM AKO KUN
ANOT NAGKAKABABALIGYA,
PERO ITON PAGKADTO

ADLAW-ADLAW, IT AKON
ANAK NAT BAHAL.
Darcy: -NO ANSWER -
Calligrapher: -REGION VIII.
Round Bread: -NO EXACT LOCATION
IN THE PHILIPPINES, BUT I HAVE AN
ONLINE PAGE

ITEM 5: MONTHLY INCOME
Campoyong Artist: “NAABOT GAD HIYA
P7,000.00, DANAY MAS
DAKO, DANAY GUTI, DANA
WARAY, DEPENDE KUN
MYDA NABABALIGYA NGA
PAINTING”.
USUALLY P7,000.00
SOMETIMES HIGHER,
SOMETIMES LOWER,
SOMETIMES ZERO.
DEPENDS IF I’M ABLE TO
SELL A PAINTING

Bungtod Artist: “MORE OR LESS THAN
20,000.00”

Boy_Tattz: -“IT AKON INCOME YANA
NATIKANG NA HITON AKON
KA-BARANGAY OPISYAL,
DIRI ISTABLE IT AKON
INCOME HITON KANAN
PAGBALIYGA HIN
PAINTINGS, MAUPAI NA HIN
MAKAGBALIGYA AKO HIN
USA OR DUHA NGA
PAINTINGS KADA –BULAN,
GUTI LA ITON DIRI
NATAWAD HIT AK
PAINTINGS.”

Manager_Chx: -AROUND 30 – 40K,
DEPENDING ON THE SEASON.

International Aide: -DAKO NAT P6,000.00..
PERO DIRI ITON PIRME.
NGAN KANAN
PAGIIMPRINTA LA ITON.
HAN UNA, AFTER
YOLANDA, NKATRABAHO
AKO HIN INTERNATIONAL

NON- GOVERNMENT
OFFICE, NAGTUTUTDO
PAGDRAWING HA
KABATAAN, DARUDA
ADTO NAK INCOME, MGA
P20,000.00. PERO MAIHA NA
ADTO.

-TAPUS LUMAKAT AKO HA
MANILA, NKATRABAHO
GIHAPON DIDTO PERO DIRI
GUD DAKO NAK SWELDO,
GINABAY KO NALA UMULI
KAY ASYA LA GIHAPON AN
AKON NAKAKARAWAT – AGI
MANGGUD HAN KADAMO
HAN PARALITON DIDTO.

SH_Teach: -P28,000.00

Bungtod_Artist2: -ADA NAABOT GIHAPON
HIN P6,000.00 KADA-BULAN.
PERO KANAN SHELL CRAFTS
LA ITON, NADAKO LAT AK
BENTA KANAN PAGHIMO

HITON
PROJECTS HITON MGA
ESTUDYANTE HIN MGA
PEBRERO, DANAY
DISEMBRE, KUN FINALS
EXAMINATION NGAN
CHRISTMAS VACATION
GIHAPON, NAABOT LUGOD
AKON P15,000.00 – DANAY
DIRI GIN-AARAWAG.

MAUPAY KO HAN UNA KY
DAMO PAT AN
NAPADRAWING PERO
PAGTIKANG HAN
PAGPRINTNA DINHI HA
GUIUAN, NAIBANAN NA AN
NAGPAPADRAWING. KAY
HAN UNA PATI MGA
TEACHER NAGPAPADRAWING
HA AKON,
PERO KY MY
PRINTING NA MAN, DIRI NA

HIRA NAPADRAWING,
KABATAAN NALA. IT AKON
NAMAN PAINTINGS, GUTI LAT
NAPALIT, IT AKON BALIGYA
NGA P3,000.00 KUNTA
TINATAWARAN PA NGA MAG-
P1,500.00 – ADA DANAY
MATUGOT KA NALA KESA
HITON WARAY GUD BALIGYA.
ITON IBA NGA DIRI KO
TINUTUGOT, ADA AADI NALA
NAKAHIMUS HA BALAY.

Darcy: -NO ANSWER -
Calligrapher: -HMMMM. IT RANGES
BETWEEN 15K TO 25K.
Round Bread: -2 – 10K DEPENDING ON
THE NUMBER OF CLIENTS AND
ORDERS

**ITEM 6: ON THE SCALE OF 1 – 10 (WITH 10
BEING THE HIGHEST) HOW
FINANCIALY ABLE DO YOU THINK YOU
ARE? WHY?**

Campoyong Artist: “PAMATI KO ADA LAK
HITON IKA-PITO. PERO
PAMATI KO MAS STABLE
GAD AKO KESAT MGA
KARUKABATAAN”.
7. I THINK I AM MORE
FINANCIALY STABLE
THAN YOUNGER ARTISTS
“5 OR 6, DEPENDS ON
THE MONTH.”

Bungtod Artist:
Boy_Tattz: -5. PERO DIRI TALAGA
NAKAKAHATAG HAAK HIN
“FINANCIAL STABILITY”
ITON PAGIGING PAINTOR.
-5. BUT BEING A VISUAL
ARTIST IS NOT GIVNG ME
FINANCIAL STABILITY AT
ALL.

Manager_Chx: -WORKING AS A
MANAGER, I CAN SAY THAT I
AM AROUND 6 – 8, BUT

THIS IS DUE TO THE RESTAURANTS THAT I OWN, NOT BECAUSE OF THE PAINTINGS THAT I SOLD.

-AS FOR MY SELLING OF PAINTINGS, I SELL ONE OR 2 PER MONTH, THIS USUALLY RANGES FROM 1K – 5K PER PAINTING.

-FOR PHOTOGRAPHY, I SOMETIMES JOIN MY FRIEND WHO DOES PHOTOGRAPHY FOR INCOME, WE TAKE WEDDINGS AND EVENTS PHOTOS, I AM USUALLY PAID AROUND 5K PER EVENT – BUT THAT’S MY HIGHEST RATE AS OF THE MOMENT.

International Aide: *-5 LA SIGURO, DIRI MAN STABLE ITON AKON INCOME. PERO MAY ADA GIHAPON.*

SH_Teach: -5

Bungtod_Artist2: *-SIGURO MGA 5 O 6 LA. DIRI HIYA ESTABLI NGA PANGINABUHI KAY AGSUB LAK UMUTANG HIT AK MGA SANGKAY O HA PAUTANGAN KUN MAYDA KO ANAK O APO NGA NASASAKIT, KAY KULANG MAN IT KWARTA. HALOS WARAY NA SALIN PARA OSPITAL. DAMO ITON NABILIB HA AKON KAY MAKARIT KUNO AKO MAGDRAWING PERO WARAY MAN GAMIT KAY DIRI MAN HIRA NAPALIT HIT AK MGA LIKHA. IT IBA HALOS PAG ARUON PA. DIRI DANAY NAPALAWAS.*

Darcy: *-2 FOR NOW -*

Calligrapher: -7!

Round Bread: -5

ITEM 7: HOW MUCH TIME DO YOU SPEND IN PROMOTING YOUR ART?

Campanyong Artist: *“HALOS NAUBOS IT AKON TIME PAGBALIGYA HIT AKON MGA HIMO, PERO KY ASYA MANGGUD IT AK TRABAHO”*

I SPEND ALMOST ALL OF MY WAKING HOURS PROMOTING MY ART. BUT IT IS MY JOB.

Bungtod Artist: *“I PROMOTE MY ART DURING EXHIBITS AT GUIUAN. MY CHILDREN AND NEIGHBORS ALSO PROMOTES MY ART IN SOCIAL MEDIA.”*

Boy_Tattz: *-PIRME GAD AKO HITON NAGPROPROMOTE, LUGARING KAY MAHINAY TALAGA ITON BENTA.”*

Manager_Chx: *-I PROMOTE MY ART THROUGH SOCIAL MEDIA AND DISPLAYS THEM ON MY RESTAURANTS,*

International Aide: *-ITON AKON MGA KAUSA HA T – SHIRT PRINTING MGA ARTIST GIHAPON, NAGDIDISPLAY KAMI HIN AMON ARTWORKS DIDTO HIT AMON OPISINA. IT IBA NAMAN GINPOPOST NAM HA SOCIAL MEDIA. PERO DANAY PAG MYDA KAMI NABABARUAN – NABULIG KAMI HIN CONTEST, DIRI LA HA GUIUAN KUNDI HA IBA NGA PARTE HITON PILIPINAS.*

SH_Teach: *3 – 10 HOURS DEPENDS ON THE SIZE AND THE MEDIUM USED.*

Bungtod_Artist2: -PIRMI AKO
NAGBABALIGYA KAY ASYA MANGGUD IT AK
TRABAHO.

-I SPEND MY TIME
CREATING AND PROMOTING AND SELLING
ART SINCE IT IS MY
WORK.

Darcy: -WEEKLY/MONTHY
Calligrapher: -THRICE A WEEK BUT IF
THERE IS AN ART COMMISSION, I POST
IT RIGHT AWAY ALMOST

IMMEDIATELY.

Round Bread: -2 – 5 HOURS

**ITEM 8: HOW MUCH TIME DO YOU SPEND
SOCIALIZING WITH;
(1) FAMILY (2) FRIENDS (3) OTHER
ARTISTS**

Campoyong Artist: *"PAG SABADO NGAN
DOMINGGO NGAN PAG
GABI. BISAN KUN ADA LA
AKO NAGTRATRABAHO HA
BALAY HITON AKON MGA
PAINTING DIRI GUD AKO
MASYADO
NAKAKAPANGINANO HIT AK
MGA ANAK NGAN APO. HIRA
NALA ITON NAHILING HA
AKON DANAY. HA AKON
KASANGKAYAN NA MAN,
DANAY LA. PAG
NAGKAKAHIRITAPO O
DANAY NGKIKIRIGTA
TALAGA PERO PANALAGSA
NALA. NYAN NLAN MY PARTY
OR MAY OKASYON. HA AKON
NA MAN MGA IGKASI PINTOR
NGAN ARTIST, KUN MYDA
MGA SEMINAR NGAN
CONVENTION KANAN
BUNGTO OR MGA NGO*

*NGAN INGO, NAGKIKIRIGTA
GIHAPON KAMI. "*

*I SPEND SATURDAYS AND
SUNDAYS AND NIGHTS
WITH MY FAMILY. BECAUSE
EVEN IF I WORK AT HOME, I
BARELY HAVE TIME TO
BOND WITH MY
GRANDCHILDREN AND
CHILDREN. SOMETIMES
THEY ARE THE ONES TO
CHECK ON ME WHEN I GET
TOO BUSY.*

*MY FRIENDS ON THE
OTHER HAND – WE SAY HI
WHEN WE MEET EACH
OTHER SOMEWHERE BUT
SOMETIMES WE STILL DO
HANG OUT BUT THAT
HAPPENS RARELY NOW,
WE PLAN MEETINGS
SOMETIMES, AND OTHER
TIMES WE TALK TO EACH
OTHER DURING PARTIES
OR OTHER OCCASIONS.
IN THE CASE OF OTHER
ARTISTS, WE MEET EACH
OTHER DURING SEMINARS
AND CONVENTIONS
CONDUCTED BY THE
MUNICIPALITY, AS WELL AS
NGOs AND INGOs.*

Bungtod Artist: *-"I SPEND MOST TIMES
AT HOME –CREATING VISUAL
ARTS".*

*-"I GO OUTSIDE THE HOUSE
TO UNWIND, TALK TO
FRIENDS AND
NEIGHBORS."*

*-"ONLY DURING EXHIBITS
AND SHOWS."*

Boy_Tattz: *-NALUNGON MAN AKO
KANDA TATAYPA, AGSUB
GAD KAMI MAGKIRIGTA,
PERO NABUBUSY GIHAP*

AKO PAGPAINT NGAN
PAGTRABAHO HA
BARANGAY.
-DANAY LA KUN BAKANTE
- USUALLY KUN
NGMEMEETING, HAN UNA
KASI NAGPLARANO
KARAMI, MGA IBA NGA
ARTIST, NGA MAGTINDOG
HIN ART GROUP DINHI HA
GUIUAN, KASO KAY WARAY
GUD ITON KAREREALIZE

Manager_Chx: -I SPEND SOMETIME
WITH THEM SINCE THE
LOCATION OF ONE OF MY
BUSINESS IS JUST ADJACENT
TO OUR HOUSE.
-I GET TO SEE THEM ON
SCHEDULED OCCASSIONS.
MOST OF THEM ARE
WORKING IN THE
GOVERNMENT SO THEY ARE
BUSY.
-I DON'T GET TO SEE OTHER
ARTISTS MUCH. BUT I
ATTEND ART EXHIBITS
ESPECIALLY IN MANILA.

International Aide: -GUTI LA NGA TIME.
NAFOCUS MANGGUD AKO
HIT PAGPRINT NGAN
PAGPAINT.
-HIRA ITON AKON AGSUB
NGA MGA KAUPOD, UROG
NA KAY MAGKAURUSA KAMI
HA TRABAHO.
-ASGUB KAMI IGKIRIGTA
HITON IBA NGA ARTISTS
UROG NA KAY NABULIG
KAMIT CONTESTS.

SH_Teach: -8 HOURS
-4 HOURS
-2 TO 5 HOURS IN SOCIAL
MEDIA

Bungtod_Artist2: -MAS DAKO IT AKON
ORAS PARA HITON PAMILYA NGAN
TRABAHO. DANAY LA
AKO MAKIGKIRIGTA HIT IBA NGA
PINTOR, NIYAN LA HIN
MY OKASYON.

-I SPEND MOST TIME
WITH FAMILY AND WORK. I RARELY MEET
WITH OTHER ARTISTS –
ONLY WHEN THERE'S AN OCCASION. Darcy:
-A. DAILY, I LIVE WITH MY
FAMILY

-B. RARELY
-C. MONTHLY. DURING
OUR MONTHLY EXHIBIT. THAT IS
THE ONLY TIME WHEERE I
CAN SOCIALIZE WITH OTHER
ARTISTS

Calligrapher: -WITH MY PARENTS,
DURING BREAKFAST. FRIENDS – TWICE A
MONTH, OTHER ARTISTS?
ON THE GROUP CHAT, IS THAT
COUNTED?

Round Bread: -A. FAMILY – ALWAYS
B. FRIENDS – OFTEN
C. OTHER ARTISTS –
CAN'T EVEN REMEMBER HAVING ONE

ITEM 9: HOW MUCH DO YOU EARN ANNUALLY?

Campoyong Artist: "NAABOT GAD ADA HN
P84,000.00 SIGURO
KULANG HITON NGA
AMOUNT."
I THINK IT'S ABOUT
P84,000.00 OR LESS.

Bungtod Artist: -" BARELY P80,000.00 AT
TIMES."

Boy_Tattz: - GUTI LA IT SWELDO
KABARANGAY OPISYAL, KAY
NADEPENDE MAN HITON
BARANGAY. PAREHAS HA
AMON, DIRI NGANI NAABOT
HIN 3,000.

Manager_Chx: *-I EARN ENOUGH TO SUSTAIN MY BUSINESSES. THAT'S WHY I GET TO PAINT AND SELL MY PAINTINGS EVEN WITH A – NOT-SO-HIGH PRICES (MY FRIENDS AND THEIR FRIENDS AND FAMILY ARE USUALLY MY CLIENTS.)*

International Aide: *-GUTI LA. PASSIONLA TALAGA INE ASYA DIRI AKO NAIWAS.*

SH Teach: *-30K DEPENDS ON THE AVAILABILITY OF TIME AND THE NUMBER OF*

COMMISSION

Bungtod_Artist2: *-DIRI AKO NAKAKASIGURO KUN PIRA.*

-I AM NOT SURE HOW MUCH.

Darcy: *-DIFFICULT TO TELL BECAUSE I DON'T HAVE COMMISSION WORKS EVERYTIME*

Calligrapher: *-I DON'T COUNT. SO I DON'T KNOW HOW MUCH I EARNED LAST YEAR.*

Round Bread: *-24K UP, DEPENDS ON THE NUMBER OF ORDERS.*

ITEM 10: DO YOU HAVE AN ALTERNATIVE SOURCE OF INCOME? IF SO, WHAT IS IT?

Campoyong Artist: *"NAGHIHIMO AKO HIN SHELL CRAFTS, GINBBUTANG HA GUIUAN TOURISM CENTER PARA MABALIGYA. SHELL AN AK PINILI HIMUON NGA RELO NGAN KEY CHAIN OR ANO LA KAY AXA MAN INE IT DAMO DINHE HA GUIUAN. MAS DAKO ITON AK INCOME HA PAGBALIGYA HIN SHELL*

CRAFTS NGANI KESA HIT AK MGA PAINTINGS. DIRI MAN KC DAMOT NAPALIT HITON DINHE HA GUIUAN."

I SELL SEASHELLS CRAFTS – KEYCHAINS, SEA SHELLS CLOCKS, OTHER CRAFTS MADE FROM SEA SHELLS AND DISPLAY THEM AT GUIUAN TOURISM CENTER TO BE SOLD. AN ABUNDANT RESOURCE HERE IN GUIUAN. I EARN MORE INCOME FROM THAT ACTUALLY, SINCE I HAVE MORE CLIENTS BUYING SHELL CRAFTS THAN PAINTINGS.

Bungtod Artist: *"I DO SHELL CRAFTS FOR ALTERNATIVE SOURCE OF LIVING – I SELL THIS AT THE PASALUBONG CENTER."*

-I ALSO DRAW AND PAINT FOR STUDENTS, USUALLY COLLEGE STUDENTS, I DO THEIR BIG BOOKS, IMs, AND ALSO PAINT BEAUTIFUL SCENERIES FOR ELEMENTARY CLASSROOMS."

Boy_Tattz: *-AN AKON KUNTA PLANO AN MAGKAADA HAN EXHIBIT AREA PARA MAGING FULL – TIME VISUAL ARTIST KUNTA AKO, KASO KAY WARAY MAN NAPALIT HAN AKON MGA HIMO, MAYADA KO PA NGANIT IBA NGA KASANGAKAYAN NGA AKON GINPABUTANG GIHAP HAN IRA MGA ARTWORKS, PERO MAHINAY HIN DURO AN BENTA. ASYAN NAGBARANGYA OPISYAL NALA AKO. IT AKON MAIN*

*SOURCE HITON INCOME ITON
AKON KA-BARANGAY OPISYAL
NA -DIRI NA AN KA-ARTIST.*

Manager_Chx: *-I SELL MY PAINTINGS AND
DO PHOTOGRAPHY FOR EVENTS.*

International Aide: *-I ONLY PRINT T-SHIRTS AND
SELL PAINTINGS.*

SH_Teach: *-GOVERNMENT
EMPLOYEE*

Bungtod_Artist2: *- NAGHIHIMO AKO HIN
HANDICRAFTS, PERO MAS DAMO HA
SHELLCRAFT KAY*

NABABALIGYA.

*-I CREATE
HANDICRAFTS BUT MOSTLY
SHELLCRAFTS SINCE I
CAN SELL THEM.*

Darcy: *-NO-*
Calligrapher: *-EVENT STYLING,
PRIVATE CALLIGRAPHY TUTOR, I SOMETIMES
PLANT VEGETABLES AND
SELL IT. HAHAH (LAST ITEM IS A
SARCASTIC COMMENT –
REPRESENTING AN ART RELATED
WORK.)*

Round Bread: *-YES. AS FREELANCE
INTERIOR DESIGNER AND PIG GROWER.*

**ITEM 11: HOW MUCH DO YOU EARN
FROM YOUR ALTERNATIVE SOURCE
OF INCOME?**

Campoyong Artist: *"MAS DAKO NGANI
ITON AKON KITA HITON
PAGBALIGYA HITON
SHELLCRAFTS KESA HIT
PAGPAINTING. KAY KUN
PAINTING LA DIRI GUD
MABUBUHI ITON AKON
PAMILYA, BISAN ADA AKO.
KAY HA SHELL CRAFTS
NAKAKA KITA AKO HIN
DUGANG NGA P15,000.00 –*

*SUMOBRA OR KULANG HITON.
PERO DAKO TALAGA NGA
DUGANG. MAS DAMO KASI
ITON NAPALIT, UROG NA
HITON MGA WALL CLOCKS
NGA MADE IN SHELLS.
GINBABALIGYA NA ITON BISAN
NGADTO HA MANILA."*

*"I EARN MUCH MORE
INCOME FROM SELLING
SHELLCRAFTS*

*THAN
SELLING PAINTINGS. IF I
ONLY DID PAINTINGS – I
DON'T THINK I WILL BE
ABLE TO SUPPORT MY
FAMILY, EVEN MYSELF
BECAUSE WITH SELLING
SHELLCRAFTS – I EARN
MORE OR LESS P15,000.00
PER MONTH. THERE REALLY
ARE MORE PEOPLE BUYING
SHELLCRAFTS, SPECIALLY
THE WALL CLOCKS, THOSE
THINGS ARE EVEN SOLD IN
MANILA. (AT SOUVENIR
ITEMS, USUALLY ABOUT
P1,500.00 – P10,000.00
EACH. DEPENDING ON THE DESIGN
AND SHELLS USED.*

Bungtod Artist: *- "THIS ALTERNATIVE
SOURCE OF INCOME GIVES
ME AROUND 5K PER MONTH.
MORE OR LESS, ITS USUALLY
HIGHER DURING SUMMER
VACATION AND CHRISTMAS AS
THERE ARE A LOT OF
TOURISTS AND BALIK-
BAYANS."*

Boy_Tattz: *-GUTI LA HIN DURO IT
AKON INCOME, MA-HA-
BARANGAY OPISYAL O
PAGPAINT.*

-I EARN VERY MINIMAL INCOME. FROM EITHER PAINTING OR WORKING AS A BARANGAY OFFICIAL.

Manager_Chx: *-I DO NOT EARN ON A STABLE BASIS FROM MY ALTERNATIVE SOURCE OF INCOME, BUT WHEN I EARN, I GET A LARGER AMOUNT.*

International Aide: *-DAPAT KASI AN AKON ALTERNATIVE MEANS OF INCOME AN T-SHIRT PRINTING LA. PERO KAY MAMADAKO MANT AK INCOME HINI DINHE KESA HETON PAGPAINT. HAHA!*

SH_Teach: *-P25,000.00*

Bungtod_Artist2: *-SOBRA 15K.
-MORE THAN 15K*

Darcy: *-NONE.*

Calligrapher: *-I LOST COUNT.*

Round Bread: *-AS FREELANCE
INTERIOR DESIGNER FOR CONSULTATION
ONLY (AS OF NOW I AM NOT
INTO RENOVATION, ETC.) 2K UP.*

OTHER ADDITIONAL INPUTS

Campoyong Artist: *“,MAKAKASIRING LA AKO NGA DINHI HA GUIUAN, KUN MAGBABALIGYA KA LA HIN PAINTING NGAN KUN WARAY MO IBA NGA PAKABUHI. DIRI HIYA PRACTICAL NGAN DIRI KA MABUBUHI, DIRI KA MAKAKASUPORTA HIT IMO PAMILYA, KAY MATERYALES PALA PAGHIMO HIT PAINTINGS MAHAL NA, TAS BABALIGYAON MON BARATO PARA LA MY*

PUMALIT. LUGI KA TALAGA.”

“MAY ADA GAD MGA TAWO DINHE NGA NAKAKAINTINDI HITON UNGOD NGA BALOR HITON ART, PERO KY DIRI MO MAN PWEDE HIRA ASAY NALA PAGBINALIKBALIKAN PAGBALIYGA.I.”
“NGAN USA PA, KUN GUSTO MO TALAGA MABENTA IT IMO HIMO, DAPAT UNIQUE IT IMO ART STYLE, KAY KUN YANO LA. WARAY HITON DAMO NGA MAPALIT. ITON MGA TAGA GUIUAN, GUSTO HIN MAUPAY GUD NGAN UNIQUE NGA ART – PERO KAURUGAN DIRI GUSTO GUMASTO HIN DAKO”

ALL I CAN SAY IS, HERE IN GUIUAN, IF YOU WILL ONLY SELL PAINTINGS AS YOUR SOLE SOURCE OF INCOME, IT WILL NOT BE PRACTICAL AND YOU WILL NOT BE ABLE TO SUPPORT YOURSELF OR YOUR FAMILY BECAUSE THE ART MATERIALS ALONE COST SO MUCH AND YOU WILL HAVE TO SELL YOUR PAINTINGS AT A VERY LOW PRICE JUST FOR IT TO BE SOLD. THERE ARE SOME PEOPLE IN TOWN WHO UNDERSTANDS THE VALUE OF ART, BUT OF COURSE, YOU CAN'T

JUST KEEP ON GOING
BACK TO THE SAME
PEOPLE TO SELL YOUR
PAINTINGS.
ONE MORE THING, IF YOU
REALLY LIKE TO SELL
YOUR PAINTINGS, YOU
NEED TO CREATE UNIQUE
ART AND HAVE A UNIQUE
ART STYLE BECAUSE IF
IT LOOKS LIKE
EVERYBODY
ELSE'S THEN NO ONE'S
GOING TO TAKE NOTICE
ON IT ANYMORE. MOST
GUIUANANONS WANT
UNIQUE AND ONE OF A
KIND ART FOR THEIR
HOMES AND INTERIORS
BUT DO NOT WANT TO
PAY A LARGE AMOUNT.

Bungtod Artist: - "I BARELY SUPPORT MY
FAMILY WITH VISUAL ART.
BUT THIS IS MY PASSION
AND MY FAMILY
UNDERSTANDS THIS. I
HAVE SUPPORTED MY
FAMILY WITH LOANS, WE
BARELY SURVIVE BUT WE
ARE HAPPY. AS YOU CAN
SEE, OUR HOUSE IS NOT
CONCRETE BUT I HAVE A
HAPPY FAMILY."

Boy_Tattz: -DINHE HA GUIUAN,
MAS MAUPAY KUN DAMO IT
IMO KILALA NGA RIKO OR
MAYDA KILALA NGA RIKO,
KAY HIRA ITON NAMAMALIT
HITON PAINTINGS.
HIRA ITON KAYA
MAKAPALIT HIN MAS
MAHAL NGA PAINTINGS.
BISAN MAN NGANI – ITON
MGA RIKO DINHI HA
GUIUAN,

NATAWAD LA GIHAPON
HITON PAINTINGS.
-ITS GOOD TO HAVE
FRIENDS WHO KNOW
PEOPLE WHO
APPRECIATES THE REAL
VALUE OF ART,
PAINTINGS, THEY ARE THE
ONES WHO BUY MINE.
THEY ALSO ARE OUR
CLIENTS FOR EVENTS
PHOTOGRAPHY.

Manager_Chx:
International Aide: - DIRI TALAGA KAYA
MABUHI NGA
MAGBABALIGYA LA HIN
PAINTINGS DINHE HA
GUIUAN. DAPAT GUD MAY
STABLE MEANS OF
INCOME.

SH_Teach: -SELLING ONLINE
HELPS A LOT SINCE I DO
NOT KNOW TO MANY
RICH PEOPLE WHO CAN
BUY MY PAINTINGS,
SELLING ONLINE IS AN
ENTIRELY DIFFERENT
PLATFORM.
-I AM STUDYING/
FIGURING OUT WAYS TO GET CLIENTS
(PATRONS) TO BUY
MY ART

Bungtod_Artist2: -MAKURI PAGING
PINTOR DINHI HA GUIUAN, DAMO ITON
NARURUYAG HITON
ART PERO GUTI ITON KARUYAG
PUMALIT.
-ITS HARD TO BE AN
ARTIST HERE IN GUIUAN. MANY
PEOPLE APPRECIATE
ART BUT ONLY FEW WANTS TO BUY
THEM.

Darcy: -UHM..
Calligrapher: -NO ANSWER-
Round Bread: -CONSTANT CHANGE
IS CONSTANT CHANGE. BALIT.. KEEP

*DOING WHAT HEALS
YOU AS A HUMAN AND THE WORLD IS
SOMETIMES DARK,
BE A GLIMMER OF LIGHT.*

**RESULT OF THE INTERVIEW
DATE OF ACCOMPLISHMENT: 1ST
WEEK OF OCTOBER**

QUESTIONS FOR THE INTERVIEW

Name of Respondent (Optional):

F.G. _____ Age _____ yo _____

Address:
_____ BRGY. CAMPOYONG, GUIUAN, EASTERN SAMAR _____

QUESTIONS	ANSWERS OF THE RESPONDENT
1. Do you consider yourself financially stable working as a visual artist? If so, how financially stable do you feel now?	<p><i>“MAKAKASIRING GAD AKO NGA FINANCIALLY STABLE AKO AGI KAY MYDA KO GNLALAUMAN KADA ADLAW. PERO DIRI INE KANAN HITON AKON PAGHIMO HIN MGA PAINTINGS KUNDI KANAN AKON PAGHIMO NGAN PAGBALIGYA HIN SEA SHELL CRAFTS.”</i></p> <p>I CAN SAY THAT I AM SOMEHOW, FINANCIALLY STABLE BUT IT IS NOT BECAUSE OF SELLING MY PAINTINGS BUT BECAUSE OF MAKING AND SELLING SHELL CRAFTS.</p>
2. How satisfying is it to live the life of a visual artist?	<p><i>“SATISFYING GAD HIYA KAY NABUBUHAT KO ITON AKON KARUYAG, NAEEXPRESS KO ITON AKON KALUGARINGON, NADDRAWING NGAN NAHIHIMO KO ITON AADI</i></p>

HITON AKON HUNA-HUNA. PERO KUN HA KAPRACTICAL, SIGURO, MAURUUPAI KUN MAKABILING HIN TRABAHO NGA STABLE – PAREHAS HITON AADA HITON GOBYERNO NGA KUN MAGRETIRE MY KWARTA LA GIHAPON. MAUPAY INE KAY NABUBUHAT KO ITON AKON HILIG, PERO MAKURI KY DIRI PERMANENTE ITON KWARTA NGAN DIRI SARABUTON KUN PIRA BA OR KUN MAY ADA NGANI.”

I CAN SAY THAT LIVING AS A VISUAL ARTIST IS SATISFYING BECAUSE I AM ABLE TODO WHAT I WANT, TO EXPRESS MYSELF, TO EXPRESS AND SHOW WHAT THE IMAGES AND WHAT I HAVE IN MIND. BUT IF I HAVE TO BE PRACTICAL, I THINK IT WOULD BE NICER TO BE ABLE TO WORK IN THE GOVERNMENT / IN A GOVERNMENT OFFICE AS IT IS MORE STABLE, AND WHEN YOU RETIRE, YOU STILL HAVE MONEY, UNLIKE WHAT I HAVE NOW, WHEN I RETIRE, WHEN I STOP PRODUCING ART AND SHELLCRAFTS, MONEY WILL STOP COMING. I LIKE WHAT I AM DOING NOW BECAUSE IT IS MY HOBBY / MY PASSION BUT IT IS

	<p>DIFFICULT AT THE SAME TIME BECAUSE THE INCOME IS NOT STABLE, AND THERE IS NO WAY OF KNOWING WHEN THE MONEY WILL COME, OR IF IT WILL COME AT ALL.</p>		<p>BUY NEW MATERIALS, BUT MOST OF THE TIMES, YOU'D JUST TAKE WHATEVER AMOUNT JUST TO GET THINGS OVER WITH. SOME CLIENTS PAY A GOOD AMOUNT THAT YOU'D FEEL THAT YOU WERE REALLY WORKING FOR A LIVING, BUT MOST CLIENTS MAKE YOU WISH YOU DID NOT WASTE TIME ON THE PROJECT.</p>
<p>3. What are the challenges or difficulties that you face while working as a visual artist here in our locality?</p>	<p><i>"IT MAKURI LA SIGURO, ITON NGA MAYDA IGPAPAHIMO HA IMO, TAPOS GINTAGAN MON PANAHON, PIRA KA-ADLAW, GINAMIT KAN MGA MATERYALES NGA MAG UPAY PARA MAUPAI LIWAT AN IMO OUTPUT, PERO PAG ABOT HAN BAYARAN, TINAWAD PA. DANAY NAKAKA-INCOME, DANAY NAKAKABAWI-BAWI, DANAY SAKTO LA NGA NAKAKAPALIT HIN BAG-O NGA MGA GAMIT, PERO KAURUGAN PALUGI GUD. MASIGE KA NALA KAY AADA NA MAN."</i></p> <p>THE HARD PART IS DOING WORK BECAUSE SOMEONE HIRED YOU TO DO SO AND OF COURSE, YOU'D EXPECT TO BE PAID ACCORDINGLY. AND YOU WORK ON IT FOR DAYS, YOU USE YOUR BEST MATERIALS BECAUSE YOU WANT THE BEST OUTPUT BUT WHEN YOU'RE DONE, WHEN IT'S TIME TO GET PAID, THE CLIENTS WILL ASK FOR DISCOUNT, SOMETIMES YOU'D BE PAID FINE, SOMETIMES YOU'D BE PAID JUST ENOUGH TO</p>	<p>4. Is your income as an artist enough to support your family?</p> <p>a. Providing food in the table b. Sending children to school c. Buying family members their needs as well as their wants d. Paying hospital bills / having an emergency fund</p>	<p><i>"UNA, HA PAKAGHATAG HIN PARA PAGKAON HA BALAY – NAKAKAHATAG GAD, DANAY NANGUNGUTANG TAPOS GINBABAYARAN PAG ABOT NAT KWARTA."</i></p> <p><i>"HA PAG ISKUYLA NA MAN HITON KABATAAN, ASYA GIHAP NANGUNGUTANG, PERO KINAHANGLAN GUD MYDA EXTRA INCOME, SIDELINE PAGPINTURA, PAGHIMO HIN PROJECTS HITON MGA ISTUDYANTE, MGA TEACHER GIHAPON NA-HIRE HAAK PAGHIMO HIN MAG UPAY NGA BACKDROP HITON IRA MGA ROOM."</i></p> <p><i>"HITON PAGPALIT HITON MGA KARUYAG NGAN KINAHANGLAN HITON AKON PAMILYA – INUUNA PIRME ITON IRA MGA PANGINAHANGLAN, NIYAN ITON MGA KARUYAG KUN MAYDA NA SOBRA HITON KWARTA. TULO AN AKON MGA ANAK – NAKAHUMAN MAN GIHAP AN DUHA PAGSKUyla. AN USA,</i></p>

	<p><i>TEACHER NA. PERO AN DUHA MAYDA MAN GIHAP NA MGA TRABAHO. AN AK MGA APO KAYA NA NIRA PAPANGISKUYLAHON NGA DIRI NAG AARO HAAK. DANAY NAUTANG. PERO DANAY LA.”</i> <i>“HA PAGBAYAD HA HOSPITAL HIN MYDA NASASAKIT OR MYDA EMERGENCY – NANGUNGUTANG GUD KAY DIRI NASADANG ITON KWARTA NGA AADA HA BULSA.’</i></p> <p>FIRST, ON PROVIDING FOOD FOR THE HOME, YES IT IS PROVIDED, BUT ON REALLY DIFFICULT TIMES, I DO LOAN SOME MONEY AND PAY IT LATER. ON THE SCHOOLING OF MY CHILDREN, IT’S JUST THE SAME – I DO LOAN SOME MONEY BECAUSE MY INCOME IS NOT ENOUGH. TO GET BY THE HARD TIMES, I DO EXTRA JOBS, LIKE PAINTING BUILDINGS, CLASSROOMS FOR SCHOOLS, MAKING (DRAWING/PAINTING) PROJECTS FOR STUDENTS, AS WELL AS CREATING/PAINTING THE BEAUTIFUL BACKDROPS OF TEACHER’S CLASSROOMS. ON BUYING THE WANTS AND NEEDS OF MY FAMILY, WE PRIORITIZE THE BUYING OF NEEDS, AND WE BUY THE WANTS</p>		<p>WHEN THERE IS MONEY TO SPARE.</p> <p>-I HAVE THREE CHILDREN, ONE OF THEM IS A PROFESSIONAL TEACHER, BUT THE OTHER TWO HAVE GOOD JOBS. THEY HAVE THEIR OWN KIDS NOW AND ARE ABLE TO SEND THEM TO SCHOOL WITHOUT MY SUPPORT. THEY LOAN MONEY FROM ME SOMETIMES, BUT THAT RARELY HAPPENS NOW.</p> <p>ON PAYING HOSPITAL AND EMERGENCY BILLS THOUGH, I REALLY LOAN SOME MONEY BECAUSE I DON’T HAVE BIG SAVINGS AND MY MONEY IS NEVER ENOUGH.</p>
		<p>5. What do you do whenever funds are low and you or your family members need money?</p>	<p><i>“NANGNGUTANG GUD KAY WARAY MAN IBA NGA PAAGI.”</i></p> <p>LOAN MONEY. I CANNOT THINK OF ANY OTHER WAY.</p>
		<p>6. What advice(s) can you give to young artists who wants to make their talents/skills as their means of income?</p>	<p><i>HITON MGA KABATAAN, ISKUYLA KAMO HIN MAUPAY, HUMANA PAGSKUYLA. PAMILING HIN TRABAHO NGA KUN DIIN MABUBUHAT NIYO IT IYO PASSION O HOBBY NGA MAY SAKTO GIHAPON NGA SWELDO. AYAW PAGLAUM LA HIT IMO TALENTO, GAMITA</i></p>

<p><i>GIHAP ITON ULO. IT MAKARIT, DIRI LA HA SKILL, KUNDI HA KNOWLEDGE NGAN THEORY GIHAPON. MAUPAI LA GIHAPON IT NAISKUYLA KA HARAYO IT NAABOT.”</i></p> <p>TO KIDS AND YOUNG ARTISTS, FOCUS ON SCHOOLING FIRST, FINISH YOUR DEGREES. FIND A JOB WHERE YOU CAN SHOW YOUR SKILLS, TALENTS AND HOBBIES. STUDY WELL, DO NOT DEPEND ON YOUR SKILLS AND TALENTS ALONE – USE YOUR BRAIN, BE WISE. SKILLS AND TALENTS ALONE DO NOT DEFINE GREATNESS. AND IT IS ALWAYS BETTER TO FINISH YOUR COLLEGE DEGREES BECAUSE THIS WILL HELP YOU GET FAR.</p>		BETTER ART. THESE ITEMS ARE EXPENSIVE.
	2. Time spent in creating art	THE TIME SPENT IN CREATING ART CONSUMES THE ENTIRE HOURS OF THE ARTIST
	3. Time spent in selling / promoting art	AFTER CREATING THE ARTWORKS, THE ARTIST GOES TO THE GUIUAN TOURISM CENTER TO DISPLAY HIS ARTWORKS. HE ALSO CONTACTS POTENTIAL BUYERS. THIS HAPPENS ALMOST EVERYDAY
	4. Income or percentage in selling the art	A REALIST (LANDSCAPE) PAINTING: SOLD AT P4,000.00 MATERIALS COST: CANVASS WITH FRAME: P1,500.00 ACRYLIC PAINTS TOTAL: P1,000.00 BRUSHES/OTHER MATERIALS: P500.00 TOTAL COST OF MATERIALS: P2,000.00 PAYMENT FOR DISPLAY IN STORE: (20% OF SELLING PRICE) P800.00 ARTIST’S INCOME: P1,200.00 <i>(NEVERMIND THE COST OF THE ARTIST’S CREATIVITY, ORIGINALITY, TECHNICAL KNOW – HOW OR SKILL, EFFORT IN CREATING THE ART)</i> SHELL CRAFTS: SOLD AT P8,000.00

RESULT OF THE OBSERVATIONS
DATE OF ACCOMPLISHMENT: 2ND AND 3RD WEEK OF OCTOBER

OBSERVATION NOTES

Name of Respondent (Optional):
 _____ F.G. Age: 6 9 y o

Address:
 BRGY. CAMPOYONG, GUIUAN, EASTERN
 SAMAR _____

QUESTIONS	OBSERVATIONS
1. Money spent in buying art materials	THE ARTIST BUYS FIRST AND SECOND CLASS MATERIALS AS THESE PRODUCES

	<p>SEA SHELLS AND BEACH SAND: P2,000.00 GLUES AND BINDING MATERIALS: P1,000.00 LACQUER: P1,000.00 STYRO FOAM: P300.00 WALL CLOCK: P150.00 TOTAL COST: P4,450.00 PAYMENT FOR DISPLAY IN STORE: (20% OF SELLING PRICE) P1,600.00 ARTIST'S INCOME: P 1,950.00 <i>(NEVERMIND THE COST OF THE ARTIST'S CREATIVITY, ORIGINALITY, TECHNICAL KNOW – HOW OR SKILL, EFFORT IN CREATING THE ART)</i> *IN TOTAL THE ARTIST EARNS ABOUT 30% OF HIS/HER ARTWORK SOLD</p>		<p>3. PAINTING SPACES (RARELY)</p>
<p>5. Type of clients and target clients</p>	<p>MIDDLE CLASS TO HIGH END ART ENTHUSIASTS OR CLIENTS</p>	<p>8. Attendance from other art related events</p>	<p>-LIVELIHOOD SEMINARS AND TRAININGS AND PRODUCTS CONVENTION EXHIBITS <i>*HE WAS VERY ACTIVE IN ATTENDING ART EVENTS WHEN HE WAS YOUNGER, BUT NOT ANYMORE NOW THAT HE IS OLDER.</i></p>
<p>6. Art promotion platforms</p>	<p>FACEBOOK, TOURISM DISPLAY CENTER (PASALUBONG CENTER) ART DISPLAY/EXHIBITS (DURING FIESTAS) CONVENTIONS</p>	<p>9. Strategies in updating art skills / keeping up with current trends in the field of expertise</p>	<p>1. ATTENDING CONVENTIONS AND EXHIBITS WHERE OTHER ARTISTS DISPLAYS THEIR ART 2. ASKS CHILDREN TO CHECK ON FACEBOOK FOR NEW ARTWORKS CREATED BY OTHER ARTISTS 3. BUYS BOOKS</p>
<p>7. Other means of income</p>	<p>1. PAINTING (LANDSCAPES / SEASCAPES, FAIRYTALE INSPIRED THEMES) OF CLASSROOMS, 2. CREATING ART PROJECTS OF STUDENTS</p>	<p>10. Strategies in acquiring sponsors and patrons</p>	<p>1. ATTENDING CONVENTIONS AND EXHIBITS 2. CONTACTING SPONSORS AND PATRONS AND FRIENDS WHO KNOWS THESE PEOPLE 3. POSTING OF ARTWORKS AND ACHIEVEMENTS ON FACEBOOK</p>
		<p>Other comments / additional inputs:</p> <p>1. PROMOTING AND SELLING THE ART IS HARDER THAN CREATING THEM. 2. CLIENTS USUALLY WANT DISCOUNTS REGARDLESS OF ARTWORK CREATED (DOES NOT</p>	

CARE IF ITS COMPLES OR SIMPLE)
 3. THE ARTIST SPENDS ALL HIS WAKING HOURS IN CREATING, SELLING AND PROMOTING HIS WORKS.

RESULT OF THE INTERVIEW
DATE OF ACCOMPLISHMENT: 1ST WEEK OF OCTOBER

QUESTIONS FOR THE INTERVIEW

Name of Respondent (Optional):
Bungtod Artist Age 69 y/o
 Address Brgy. Bungtod, Guiuan, Eastern Samar

QUESTIONS	ANSWERS OF THE RESPONDENT
1. Do you consider yourself financially stable working as a visual artist? If so, how financially stable do you feel now?	-I can consider myself as financially stable since I can support my family.
2. How satisfying is it to live the life of a visual artist?	-It is very satisfying, to do what you love and make a living out of it.
3. What are the challenges or difficulties that you face while working as a visual artist here in our locality?	-Everyone loves a good painting, but no one wants to buy it, especially when it has a higher price. Just because they see you happy doing it, they think it's easy. They think it's okey to ask for the art work for free. Most of the

	people in this locality thinks that its not the same with farming or fishing,
4. Is your income as an artist enough to support your family? a. Providing food in the table b. Sending children to school c. Buying family members their needs as well as their wants d. Paying hospital bills / having an emergency fund	a. Enough b. Enough c. Sometimes enough d. Not enough. I borrow money for these instances
5. What do you do whenever funds are low and you or your family members need money?	-I borrow from small lendings or from friends.
6. What advice(s) can you give to young artists who wants to make their talents/skills as their means of income?	-Follow your dreams. It is hard to chase them but you need to do so if you want to get to those dreams.

RESULT OF THE OBSERVATIONS
DATE OF ACCOMPLISHMENT: 2ND AND 3RD WEEK OF OCTOBER

OBSERVATION NOTES

Name of Respondent (Optional):
Bungtod Artist Age: 69 y/o
 Address: Brgy. Bungtod, Guiuan, Eastern Samar

QUESTIONS	OBSERVATIONS
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1. Money spent in buying art materials	-I buy in bulks so that I have enough supply for more commissions.
2. Time spent in creating art	-Days, months, depending on the artwork
3. Time spent in selling / promoting art	-My family members as well as our neighbors help in promoting my art. I also have a slot at the Pasalubong Center where I can leave my creations which others buy later.
4. Income or percentage in selling the art	20 – 50%. It rarely exceeds that since not all Guiuananons appreciate the value of art
5. Type of clients and target clients	-Art enthusiasts and art lovers
6. Art promotion platforms	-Pasalubong Center, word of mouth
7. Other means of income	-Seashell design crafts
8. Attendance from other art related events	- I only meet other artists at the Pasalubong center.
9. Strategies in updating art skills / keeping up with current trends in the field of expertise	- my kids let me watch youtube videos for artworks of other artists
10. Strategies in acquiring sponsors and patrons	-no answer
Other comments / additional inputs:	

RESULT OF THE INTERVIEW

DATE OF ACCOMPLISHMENT: 1ST WEEK OF OCTOBER

QUESTIONS FOR THE INTERVIEW

Name of Respondent (Optional):
(6)SHS TEACH Age: 33 Y/O

Address:
BRGY. 04, GUIUAN, E. SAMAR

QUESTIONS	ANSWERS OF THE RESPONDENT
1. Do you consider yourself financially stable working as a visual artist? If so, how financially stable do you feel now?	-NOT THAT STABLE. IN OUR LOCALITY IT IS REALLY HARD TO HAVE AN STABLE INCOME RELYING ON BEING A VISUAL ARTIST BECAUSE SOME OF THE LOCALS HAVE LESS APPRECIATION IN ARTWORKS.
2. How satisfying is it to live the life of a visual artist?	-AM REALLY SATISFIED FOR BEING A VISUAL HAVING A TALENT IN VISUAL ART GIVES ME MORE OPPORTUNITY TO BE KNOWN IN OTHER LOCALITY.
3. What are the challenges or difficulties that you face while working as a visual artist here in our locality?	-LESS APPRECIATION OF ARTS AND NO SUPPORT FROM THE MUNICIPALITY IN VISUAL ARTS.

<p>4. Is your income as an artist enough to support your family? a. Providing food in the table b. Sending children to school c. Buying family members their needs as well as their wants d. Paying hospital bills / having an emergency fund</p>	<p>A. NOT ENOUGH B. NOT ENOUGH C. NOT ENOUGH D. NOT ENOUGH</p>
<p>5. What do you do whenever funds are low and you or your family members need money?</p>	<p>-I USE MY SALARY OR SAVINGS AS AN EMPLOYEE</p>
<p>6. What advice(s) can you give to young artists who wants to make their talents/skills as their means of income?</p>	<p>-JUST KEEP PRACTICING THEIR SKILLS. MARKET THEIR WORKS IN OTHER LOCALITIES IN ANY AVAILABLE FORMS, USE SOCIAL MEDIA IN ADVERTISING THEIR ARTWORKS BUT DO NOT SELL THEIR MASTERPIECE AT VERY LOEW COST. KNOW THE METHODS OF</p>

(6) SHS TEACHER, 33 Y/O
 BRODY M. BRYAN
 MARKETING VISUAL ART. ENGAGE IN ANY VISUAL ART GROUPS SO THAT THEY MAY BE INVOLVED OR PARTICIPATE IN VISUAL ART EXHIBITION. LASTLY, JOIN COMPETITION THAT ARE RELATED TO VISUAL ARTS.

RESULT OF THE OBSERVATIONS
DATE OF ACCOMPLISHMENT: 2ND AND 3RD WEEK OF OCTOBER

OBSERVATION NOTES

Name of Respondent (Optional): _____

Age: _____

Address: _____

QUESTIONS	OBSERVATIONS
1. Money spent in buying art materials	AROUND P3,000.00 MATERIALS ARE USUALLY BOUGHT IN BULKS FOR FUTURE USE.
2. Time spent in creating art	-3 TO 10 HOURS
3. Time spent in selling / promoting art	- 4 TO 8 HOURS
4. Income or percentage in selling the art	TYPICAL ARTWORK SELLS AT P1,500.00 – P3,000.00 (FOR MEDIUM SIZED ARTWORKS)
5. Type of clients and target	ART LOVERS, ART ENTHUSIASTS

clients	
6. Art promotion platforms	-SOCIAL MEDIA, WORD OF MOUTH
7. Other means of income	-GOVERNMENT EMPLOYEE (SENIOR HIGH SCHOOL TEACHER)
8. Attendance from other art related events	- ATTENDS ANNUAL ART EXHIBITIONS, JOINS ART GROUPS
9. Strategies in updating art skills / keeping up with current trends in the field of expertise	-JOINS ART GROUPS, ATTEND SEMINARS AND CONFERENCES, CONNECTS WITH OTHER ARTSITS
10. Strategies in acquiring sponsors and patrons	-SHOWING ARTWORKS, SALESTALK
Other comments / additional inputs:	
<ol style="list-style-type: none"> 1. LEARN METHODS OF MARKETING VISUAL ARTS TO IMPROVE SALES. 2. NEVER SELL YOUR MASTERPIECES AT A LOW PRICE. 	

Name of Respondent (Optional): _____

Age: _____

Address: _____

QUESTIONS	ANSWERS OF THE RESPONDENT
1. Do you consider yourself financially stable working as a visual artist? If so, how financially stable do you feel now?	<p>"MAYDA KO GAD KWARTA. DIRI LA DAMO. PERO IT AADI KAY TAMPO MANLA INE HITON KANAN PAGBALIGYA HIT SHELLCRAFTS NGAN PAGPAINT. MASISIRING KO NGA MEDYO ESTABLI AKO KAY NAKAKAYA KO PA MAN MAGTRABAHO, PERO NABABARAKA AKO HITON KALAGAS KO NA TALAGA, DIRI NA AKO MAKAKAGTRABAHO, DINA KAYA TAKLAWAS MAGTRABAHO. WARAY KO NA KWARTA. NADIRI AKO LUMAOM TAK MGA ANAK, PERO MAG AANO MAN."</p> <p>ITS NOT MUCH, BUT I HAVE MONEY. IT'S A TOTAL OF MY INCOME FROM BOTH CREATING PAINTINGS AND SHELLCRAFTS. SO I CAN SAY, I HAVE A STABLE INCOME, WHAT WORRIES ME IS WHEN I GET OLDER AND BECOMES UNABLE TO WORK,</p>

RESULT OF THE INTERVIEW
DATE OF ACCOMPLISHMENT: 1ST WEEK OF OCTOBER (7)

QUESTIONS FOR THE INTERVIEW BRGY. BUNGTOD ARTIST 65 YO
 BUNGTOD, GUIUAN, E.

	<p>BECAUSE IF I CANNOT WORK, THEN I WILL NOT HAVE ANY INCOME. I DO NOT WANT TO DEPEND ON MY CHILDRE, BUT I HAVE NO CHOICE.</p>		<p><i>PIRA IT AM MAGIGING INCOME HITON, KASO IT NANANABO, GUTI LA IT INCOME, AGSUB LA NGANI WARAY NALA NAM BAYAD PARA HITON PARA HAN AMON SKILL, HAN ORAS NGA GINLAAN MAHIMO ITON NGAN HAN AMON GUOL MAKAHUNAHUNA NGAN MAKABUG OS HITON NGA GINHIMO.</i></p>
<p>2. How satisfying is it to live the life of a visual artist?</p>	<p><i>“TAK KINABUHI, GINBUBUHAT KO ITON NAKAKALIPAY HA AKON –ITON PAGPINTAR, PAGHIMO HIN PAINTINGS, PAGHIMO HIN IBA IBA NGA BUTANG GAMIT IN SHELLS, ASYA INE AN AK PANGARAP. MALIPAYON AKO NABUBUHAT KO INE, BISAN KUN GUTI IT INCOME.”</i> -MY LIFE IS BEING SPENT ON DOING WHAT I LOVE – PAINTING, CREATING ART USING SEASHELLS. AND THIS IS MY DREAM. I AM DOING WITH DESPITE OF THE LOW INCOME.</p>		<p><i>“DAMO GIHAP IT AKON BINABATI NGA MAYAKAN, MAUPAY KO ITON PERO DIRI AKO MAPALIT KAY MAHAL, GABAY KO IPALIT HITON BUGAS PARA HA BALAY, SOBRA NAT USA KASAKO TAK MAPAPALIT. MAKURI GAD, DIRI DAMO IT RIKO SIGURO HA GUIUAN, AMAN IT KAURUGAN NGA RIKO DIRI MAN NAGYAYANO HITON DINHI LA NGA HIMO.”</i></p>
<p>3. What are the challenges or difficulties that you face while working as a visual artist here in our locality?</p>	<p><i>‘SIRING KO PA, DAMO ITON NAAPPRECIATE HITON ART, HITON MGA PAINTING PERO NADIRI HIRA PAG GASTO HIN DAKO. USAHAY, MAPALIT NALA, BISAN KUN MAYDA NA FIXED PRICE NATAWAD PA. TAKAY KAMI NGA MGA ARTIST GINESTIMATE NA MAN NAM ITON AN AM GASTO HAN MATERYALES NGAN</i></p>		<p>-LIKE I SAID, A LOT OF PEOPLE APPRECIATE ART, BUT NOONE WANTS TO BUY THEM, SPECIALLY WHEN THEY ARE EXPENSIVE (FOR THEM), EVEN IF WE PUT ON THE FIXED PRICEM THEY STILL WANTS DISCOUNTS, THE THING IS, WHEN WE PUT THE PRICES, WE USUALLY HAVE</p>

	<p>ESTIMATED THE COSTS OF CREATING THE WORK AS WELL AS THE EXPECTED INCOME. BUT WHAT HAPPENS IS MOST OF THE TIME, THE PAYMENT OF CLIENTS ARE JUST ENOUGH TO BUY NEW MATERIALS AND BUY NEEDS, RARELY THE WANTS. AND WE NO LONGER COUNT OUR CREATIVITY, ORIGINALITY OF WORK, SKILLS AND TALENTS AND TIME SPENT ON CREATING ARTS ON THE PAYCHECK. MOST OFTEN, I WOULD HEAR PEOPLE SAY, THAT'S A GREAT ARTWORK, BUT I WOULD RATHER BUY A SACK OF RICE TO FEED MY FAMILY RATHER THAN BUY THAT. ITS REALLY HARD, THERE ARE SOME RICH FAMILIES HERE IN GUIUAN, BUT THEY DON'T SETTLE FOR LOCAL ARTISTS.</p>	<p>school c. Buying family members their needs as well as their wants d. Paying hospital bills / having an emergency fund</p>	<p><i>GIHAPON HITON MGA KARUYAG, PERO DANAY LA. PERO KUN MYDA NAHOHOSPITAL, HAROY, DIRI GUD MAHIHIMO NGA DIRI MAKAUTANG. NAAYUDA MAN GIHAPON TAK ASAWA KAY NATRABAHO MAN HIYA DIDI HITON BARANGAY, KA.BHW. NAKAKADUGANG DUGANG PERO DIRI GUD DAKO."</i> -THE INCOME I GET IS ENOUGH TO FEED MY FAMILY, TO SUPPORT THE SCHOOLING OF MY CHILDREN, AND WE CAN ALSO, SOMETIMES BUY OUR WANTS. WE ARE ABLE TO DO SO BECAUSE MY WIFE, WHO IS WORKING AS A BARANGAY HEALTH WORKER ALSO HAS INCOME, BUT IT'S NOT MUCH. THEY DON'T GET PAID MUCH.</p>
<p>4. Is your income as an artist enough to support your family? a. Providing food in the table b. Sending children to</p>	<p><i>"IKSAKTO LA ITON NAKIKITA KO TAK PAKABUHI PARA IPALIT HIT PAGKAON HITON AKON PAMILYA, NGAN PAGPASKUYLA HITON AKON MGA ANAK, NAKAKAPALIT LIWAT KAMI TAM MGA KINAHANGLAN, DANAY</i></p>	<p>5. What do you do whenever funds are low and you or your family members need money?</p>	<p><i>"NANGUNGUTANG LA ANAY. BINABAYDAN NALA HIN NAKAKAG AROG NA. PERO DIRI MAKABABARAKA KAY AMAN IT KAMAESTRAHAN NGA AK KILALA MAYDA MAN GIHAPON MGA UTANG."</i> -I LOAN MONEY THEN PAY WHEN I AM ABLE TO SELL WORKS OF</p>

Name of Respondent (Optional): _____ Age: _____

Address: _____

	ART, SHELLCRAFTS. BUT I AM NOT WORRIED WITH THESE SETTINGS BECAUSE EVEN MY FRIENDS WHO ARE TEACHERS HAVE LOANS.
6. What advice(s) can you give to young artists who wants to make their talents/skills as their means of income?	<p><i>“PARA HITON MGA BARUBATA PA NGA PINTOR. BUHATA NIYO ITON NAKAKALIPAY HA IYO, PAGBILING HIN MAUPAY NGA TRABAHO NGA MAKAKAHATAG HAIM HIN KWARTA NGAN SYEMPRE HIN KALIPAYAN GIHAPON. ISKUYLA HIN MAUPAY PARA MAURUUPAY IT IM KABUTANG KESA HAAK. PLANUHA HIN MAUPAY TIM KINABUHI PARA MAYDA MO TIROK HITON IMO KALAGAS.”</i></p> <p>-TO THE YOUNGER ARTISTS, DO WHAT MAKES YOU HAPPY, FIND A GOOD JOB THAT YOU’LL ENJOY THAT CAN ALSO GIVE YOU A GOOD INCOME. STUDY WELL FIRST AND PLAN YOUR LIFE WELL AND THINK OF HAVING MONEY SAVINGS.</p>

QUESTIONS	OBSERVATIONS
1. Money spent in buying art materials	- BUYS ONLY WHAT IS NEEDED FOR MATERIALS. BUYS ENOUGH AMOUNT.
2. Time spent in creating art	- DEPENDS ON WHAT IS BEING CREATED.
3. Time spent in selling / promoting art	- EXHIBITS WORK DURING MAGELLAN LANDING ANNIVERSARY, AS WELL AS ON THE PASALUBONG CENTER.
4. Income or percentage in selling the art	-AROUND 30% - 40% OF THE INCOME, RARELY GETS TO MORE THAN 50%
5. Type of clients and target clients	-ART LOVERS, SHELL CRAFT ENTHUSIASTS AND TOURISTS.
6. Art promotion platforms	-THE PASALUBONG CENTER, MAGELLAN LANDING ANNIVERSARY EXHIBIT, AND WORD OF MOUTH BY FORMER CLIENTS.
7. Other means of income	-SHELLCRAFTS
8. Attendance from other art related events	-ONLY WITH THE PASALUBONG CENTER AND MAGELLAN LANDING ANNIVERSARY WHERE THERE ARE A FEW OTHER ARTISTS.

RESULT OF THE OBSERVATIONS
DATE OF ACCOMPLISHMENT: 2ND AND 3RD WEEK OF OCTOBER

OBSERVATION NOTES

9. Strategies in updating art skills / keeping up with current trends in the field of expertise	-TALKING WITH OTHER ARTISTS, SEEING THEIR WORKS.
10. Strategies in acquiring sponsors and patrons	-WORD OF MOUTH FROM FORMER CLIENTS.
Other comments / additional inputs: 1. STUDY WELL AND PLAN YOUR FUTURE.	

RESULT OF THE INTERVIEW
DATE OF ACCOMPLISHMENT: 1ST WEEK OF OCTOBER

QUESTIONS FOR THE INTERVIEW
 Name of Respondent ⁽⁸⁾ (Optional): DARCY
 Age: 28
 Address: BRGY. HOLLYWOOD, GUIUAN,

QUESTIONS	ANSWERS OF THE RESPONDENT
1. Do you consider yourself financially stable working as a visual artist? If so, how financially stable do you feel now?	-NO
2. How satisfying is it to live the life of a visual artist?	-VERY SATISFYING
3. What are the challenges or difficulties that you	-ACTUALLY, DRE PA GUD AKO MASYADO

face while working as a visual artist here in our locality?	<i>NAKILALA HITON ART SCENE DNHE HA ATON LUGAR, ASYA NAGKAKAADA KAMI HIN EXHIBIT PARA MAGING AWARE AN PUBLIC.</i> - I AM NOT YET KNOWN HERE IN OUR PLACE, THAT'S WHY ME AND MY GROUP CONDUCTS EXHIBITS SO THAT THEY WILL BE AWARE THAT SUCH GROUPS EXISTS.
4. Is your income as an artist enough to support your family? a. Providing food in the table b. Sending children to school c. Buying family members their needs as well as their wants d. Paying hospital bills / having an emergency fund	-NO
5. What do you do whenever funds are low and you or your family members need money?	-NO ANSWER
6. What advice(s) can you give to young artists who wants to make their talents/skills as their means of	-IPAGPATULOY NIYO LANG ANG PASSION NIYO SA PAGGUHIT. DAMO MAN ITON PWD NGA MASUDLAN

income?	<i>NGA TRABAHO RELATED HA ARTS.</i> -CONTINUE DOING YOUR PASSION. THERE ARE MANY JOBS THAT YOU CAN GET THAT'S RELATED TO ARTS.
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RESULT OF THE INTERVIEW
DATE OF ACCOMPLISHMENT: 1ST WEEK OF OCTOBER

QUESTIONS FOR THE INTERVIEW

Name of Respondent (Optional): _____

Age: _____

Address: _____

QUESTIONS	ANSWERS OF THE RESPONDENT
1. Do you consider yourself financially stable working as a visual artist? If so, how financially stable do you feel now?	NO, NOT YET STABLE. HOW DO I EXPLAIN THIS, ALL I KNOW IS I CAN'T FEEL IT YET SINCE I SPEND A LOT AND I DON'T HAVE ANY SAVINGS YET.
2. How satisfying is it to live the life of a visual artist?	HOW SATISFYING? CAN I ANSWER THAT IT'S BECAUSE THIS IS WHAT MAKES ME HAPPY? I MEAN, AT FIRST IT WAS NOT MY INTENTION TO MONETIZE FROM MY SKILLS IN ART BUT I TOOK THE RISK RIGHT AFTER I QUIT MY JOB AS AN IN-HOUSE DESIGNER. HOBBY

	AT FIRST (BECAUSE IT IS REALLY WHAT I LOVE) BUT THERE'S MORE TO THAT (PALA).
3. What are the challenges or difficulties that you face while working as a visual artist here in our locality?	SERIOUSLY, IT'S HARD TO GET CLIENTS FROM THIS LOCALITY. MOST OF MY CLIENTS ARE FROM CEBU, CALABARZON, DAVAO CITY AND MANILA.
4. Is your income as an artist enough to support your family? a. Providing food in the table b. Sending children to school c. Buying family members their needs as well as their wants d. Paying hospital bills / having an emergency fund	I CAN PROUDLY SAY YES BUT LESS ON MY PERSONAL NEEDS. I CAN BARELY TRAVEL BECAUSE I NEED TO SUPPORT MY PARENTS AND RELATIVES. BUT I THINK WHEN MY INCOME IS 3X HIGHER THEN IT'S TOO MUCH FOR US. HEHEHE
5. What do you do whenever funds are low and you or your family members need money?	I DESPERATELY ATTRACT CLIENTS MORE. KAPALAN (THICK/WITH CONFIDENCE OR SHAMELESS) LANG NG FACE ACTUALLY IF I NEED INCOME. AND PRAYER. I DON'T KNOW BUT EVERYTIE I PRAY, THERE IS ALWAYS A CLIENT WHO PAYS ME IN FULL THAT

	SAME DAY. I FEEL SO BLESSED WHENEVER THERE IS A CLIENT LIKE THAT.
6. What advice(s) can you give to young artists who wants to make their talents/skills as their means of income?	ALWAYS HAVE THE COURAGE TO TAKE RISKS! IF YOU LOVE WHAT YOU ARE DOING, THEN IT WILL ALSO LOVE YOU BACK. IF YOU PUT A LOT OF IMPORTANCE ON WHAT YOU DO THEN THE OUTCOMES WILL BE BETTER. AND NEVER GIVE UP! IF YOU DON'T LIKE YOUR OUTPUTS THEN ALWAYS MAKE THE IMPROVEMENTS. ACTUALLY, INFINITE! THAT'S WHY YOU ALWAYS MAKE ART. AND STOP COMPARING YOURSELF TO OTHERS, INSTEAD MAKE THEM YOUR INSPIRATION. THAT'S ALL. HAHA. AND ANOTHER, IF YOU ARE JUST STARTING, DON'T THINK THAT YOU ARE VENTURING INTO AN ART BUSINESS JUST TO HAVE INCOME, AS IN IT'S ONLY ABOUT THE MONEY. THAT THE MOST

(10)ROUND BR	BULLSHIT MINDSET. INSTEAD, IMPROVE YOUR SKILLS FIRST, INSPIRE OTHERS THEN THAT'S THE TIME MONEY WILL START APPEARING LIKE MAGIC.
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GUIUAN, E. SAMAMR (PHILIPPINES)

RESULT OF THE INTERVIEW
DATE OF ACCOMPLISHMENT: 1ST WEEK OF OCTOBER

QUESTIONS FOR THE INTERVIEW

Name of Respondent (Optional): _____

Age: _____

Address: _____

QUESTIONS	ANSWERS OF THE RESPONDENT
1. Do you consider yourself financially stable working as a visual artist? If so, how financially stable do you feel now?	NO
2. How satisfying is it to live the life of a visual artist?	NOTHING COMPARES TO SELF FULFILMENT.
3. What are the challenges or difficulties that you face while working as a visual artist here in our locality?	MARKETING STRATEGY. CLIENTS ASKING FOR DISCOUNT THAT ALMOST ASKING IT FOR

	FREE (BECAUSE FAMILY MEMBER MAN DAW)
4. Is your income as an artist enough to support your family? a. Providing food in the table b. Sending children to school c. Buying family members their needs as well as their wants d. Paying hospital bills / having an emergency fund	PROVIDING FOR FOOD THE TABLE – YES SENDING CHILDREN TO SCHOOL – NO BUYING NEEDS AND WANTS OF FAMILY MEMBERS – YES PAYING BILLS – YES EMERGENCY FUNDS – NO
5. What do you do whenever funds are low and you or your family members need money?	TIPID HACKS AND GET MONEY FROM SAVING
6. What advice(s) can you give to young artists who wants to make their talents/skills as their means of income?	IT WILL NEVER BE EASY BUT ALWAYS SELF FULFILING. MONEY IS JUST A BONUS WHEN YOU ARE DOING WHAT YOU LOVE, YOU ARE LIVING A LIFE DEAR... KEEP ON LIVING LIFE. I HAVE MANY THINGS TO SAY. <i>-AYAW KAMO INUYAB UYAB LECHE KAMO.</i> <input type="checkbox"/>

-STUDY FIRST.

CHAPTER V
Results, Discussions, Conclusions and Recommendations

The following chapter contains the results of the study, the discussions of the responses. This chapter further discussed the conclusions after the results and recommendations for the study.

RESULTS AND DISCUSSION

Theme 1: Inconsistent Source of Income

On the interview, the respondent considered him/herself to be “somehow financially stable” but this is not because of his/her other means of income which is selling of shell crafts. S/he does not solely depend on selling his/her paintings as this is not a consistent source of income. The artist also says that creating art is satisfying, the choice to make a living out of creating art is gratifying and gives life a little bit more meaning, but said that working in the government – where there is more stable income is better. For when one retires, s/he can still have monthly income (from pension), unlike when doing freelance work like s/he is doing –once s/he retires, s/he will no longer have a source of income. More importantly, with his/her work as a freelance artist, there is no way of knowing if s/he will have an income every month or not. There are times when the artist has to loan for money just to get through tough times.

Theme 2: Low Payment by Clients

The other perks of selling paintings and doing creative labor or work are not understood by most clients. For some, because what the artist did seems easy, they do not want to pay a high price, for after all, it was “easy” to do, not knowing the trainings, experiences, technical skills that the artist had to learn as well as the costly materials that the artist had to buy just to get that beautiful artwork done. They do not consider the time

given and sacrificed just to get the job done. They always ask for discounts.

Theme 3: Creating, Promoting and Selling the Artworks

The entire waking hours of the artist is consumed in creating art and in promoting and selling his/her artworks. S/he is a member of the Guiuan Entrepreneur's Society (with members who are focusing on creating different means of livelihood – from food products, to souvenir items; this is an organization that promotes local tourism and the local products from the municipality) , therefore s/he is free to display his/her artworks on the Guiuan Pasalubong Center. This gives the artist a more stable means of income. S/he also contacts potential clients or his/her target market to check out his artworks, s/he does business meetings as well as home visitations.

Theme 4: Supporting Self and Family

Because the income is unstable, supporting the self and family is hard, as there are instances where the artist needs to avail of loans just to get through tough times. There are no savings, or extra money as expenses are paid, for the house bills, electric bills, tuition of children, on really tough times, there are these emergency and hospital bills. All of which really calls for a bigger sum of money.

Theme 5: Upgrading technical skills, Updating know-how in the field of visual arts

For the artist to continue to thrive in his chosen field of work, and to be able to survive on such a competitive market, s/he needs to upgrade his/her skills and know the latest trends of the art world. No one wants to buy art that is out of style. This is the reason why, even at his/her age, the artist still attends conventions and seminars.

CONCLUSION

Creating beautiful art requires a lot of talent. But not everyone sees the efforts, skills,

technical know – how and years of experience put on these pieces just to create great result. The artist consumes all his waking hours to create, promote and sell his works, and the pay is not stable enough to support his family. There really are a lot of struggling artists, especially the young ones who are just starting in the field. Trends and fads, also comes and goes, and because change is a constant thing, the visual artists who want to survive and continue living off his talent, needs to constantly update his learned concepts and ideas about visual art and upgrade his skills and technical know – how's.

Living off of your talent alone will not help you survive in a world that has become much expensive to live in, anyone who wishes to continue doing so, needs to have side-lines and extra incomes to survive and support his/her family.

RECOMMENDATIONS

As based on the results of the study, more importantly – the statements of the respondent, the following recommendations were developed;

1. To kids and young artists, focus on schooling first, finish your degrees. Find a job where you can show your skills, talents and hobbies. Study well, do not depend on your skills and talents alone – use your brain, be wise. Skills and talents alone do not define greatness. And it is always better to finish your college degrees because this will help you get far.
2. For those who wish to live off of their talents, never stop upgrading and updating your skills and know –how, anyone who would not do this will never survive the ever competitive world of art and business, moreover, never forget to also stand out and be unique, for most high –end clients do not want common art, they what

something unique and that which is only possessed by them.

3. Again, for those who wish to live off their talents, have other alternative sources of income. For selling your art / paintings alone will not help you survive in this capitalist, expensive world.

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