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PA199

ANNOTATED BIBLIOGRAPHY

S6: Cohen, E. (1989). The Commercialization of Ethnic Crafts. *Journal of Design History*, 2(2/3), 161–168. <http://www.jstor.org/stable/1315805>

The article examines the commercialization of ethnic crafts, focusing on how traditional practices adapt or transform under market influences and global consumerism. He identifies four types of processes of commercialization: complementary commercialization, which minimally disrupts local culture but risks reducing craftsmanship to cheap souvenirs; encroaching commercialization, where sponsoring agencies exploit local skills for standardized production detached from native culture; substitutive commercialization, where industrial goods replace traditional crafts, leading to the loss of knowledge and quality; and rehabilitative commercialization, where external support revives declining crafts for new markets.

The article serves as a foundation for understanding the potential impacts of commercialization on Mangyan jewelry-making. Identifying the specific type of process of commercialization offers insights into the factors driving the shift in materials and practices. Additionally, it provides a guide to examine how the shift has affected the cultural identity, authenticity and significance of the Mangyans' craftsmanship.

S7: Nema, V., & Sharma, M. (2024). Impact of Commercialization on Our Culture: with Special Reference to Popular Indian Festivals. *Indian Journal of Mass Communication and Journalism*, 4(1), 27–31. <https://doi.org/10.54105/ijmcj.e1082.04010924>

The study used a descriptive research approach based on secondary data to explore how commercialization has altered the cultural and traditional essence of festivals in India. It highlights how market forces have transformed these celebrations into consumer-driven events, prioritizing profit over cultural significance. The study emphasizes the loss of traditional practices and the commodification of cultural symbols due to commercialization's pervasive influence.

This discussion in the paper provides insights into how commercialization can similarly impact cultural practices in the Mangyan jewelry-making. By examining parallels between the commodification of Indian festivals and the shift in Mangyan jewelry materials from traditional to commercial, it helps frame questions about the potential effects of market demands on the cultural identity and authenticity of Mangyan craftsmanship. It also offers a perspective on how traditional practices adapt—or are compromised—when exposed to commercial pressures.

S8: Caparas, O. V., Lim, V. M. L., & Vargas, N. S. (1992). Handicrafts and Folkcrafts Industries in the Philippines: Their Socio-Cultural and Economic Context. *SPAFA Journal (Old Series 1991-2013)*, 2(1), 22–26.

<http://spafajournal.org/index.php/spafa1991journal/article/view/206>

The article examines the role of traditional crafts in the Philippines, emphasizing their cultural significance and socio-cultural and economic contributions. It highlights how these industries reflect the country's rich heritage while also adapting to the demands of modern markets. The study explores the interplay between preserving traditional craftsmanship and responding to challenges such as modern technology, globalization and commercialization.

The article provides insights into the broader context of how traditional crafts in the Philippines are influenced by artistic, environmental, socio-cultural and economic factors. Moreover, handicrafts serve as tangible representations of “the spirit, identity, and lifestyle” of Filipinos, underscoring the cultural importance of Mangyan jewelry-making. By examining the socio-cultural and economic aspects surrounding handicrafts, it helps me frame my investigation into how commercialization and market demands may impact the materials, techniques, and cultural identity and heritage associated with the Mangyan's traditional jewelry-making.

S9: Leynes, M.A., Telling Stories and Sustaining Heritage: The Case of Local Artisans in the Paete Heritage Crafts Route in Paete Laguna, Philippines.

https://culturalaffairs.indiana.edu/doc/ACEI%20Papers/Leynes_Telling%20Stories%20and%20Sustaining%20Heritage_%20The%20Case%20of%20the%20Local%20Artisans%20in%20the%20Paete%20Crafts%20Heritage%20Route%20in%20Laguna,%20Philippines.pdf

The study is a qualitative case study that used a mixed method approach to explore the Paete Heritage Crafts Route in Laguna, Philippines, focusing on how local artisans and audiences engage in the process of heritage interpretation. It examines the

effectiveness of the meaning-making experiences fostered between these two groups, highlighting the interplay between traditional craftsmanship and contemporary consumer demands through semi-structured interviews and surveys. The study emphasizes the role of artisans in preserving cultural heritage while navigating modern challenges, including the pressures of commercialization. Through a case study approach, the paper provides insights into sustaining heritage crafts in a way that balances tradition with the evolving expectations of audiences.

The study provides valuable insights into the interaction between artisans and consumers in the context of cultural heritage. Its case study approach offers a potential framework/questionnaire for analyzing how Mangyan artisans perceive the shift from traditional seed-based jewelry to commercial materials and how consumers in Manila view the cultural value and authenticity of Mangyan jewelry. By understanding the dynamics of heritage interpretation and the roles of artisans and audiences, this paper helps address the broader implications of commercialization on Mangyan craftsmanship and cultural identity.

S10: S10: Revilla, G., & Dodd, T. H. (2003). Authenticity perceptions of Talavera pottery. *Journal of Travel Research*, 42(1), 94–99. doi: 10.1177/0047287503253906

The study investigated consumer perceptions of authenticity in Talavera pottery, a traditional Mexican craft, using a mixed-method approach. The study explores how consumers, both local and tourists, define authenticity, including factors such as appearance/utility, tradition and certification, difficult to obtain, locally produced, and low cost. To gather this data, questionnaires and interviews were conducted. It also examines the challenges artisans face in maintaining authenticity while adapting to

market demands, providing valuable insights into the balance between cultural preservation and economic viability.

This study offers a framework that could serve as my guide in making a questionnaire and method for analyzing how authenticity is perceived by consumers, in Mangyan jewelry-making, particularly regarding the shift from traditional seed-based materials to commercial alternatives. Moreover, by understanding consumer perceptions, this reference helps address how these changes might influence the cultural value and significance of Mangyan jewelry-making and provides a lens for examining the artisans' perspectives on maintaining their cultural identity amidst commercialization pressures and demands.