



KWARA STATE UNIVERSITY, MALETE, NIGERIA
SCHOOL OF POSTGRADUATE STUDIES (SPGS)

**IDENTIFICATION AND APPLICATION OF MARKETING STRATEGIES BY
SMALL SCALE ENTREPRENEURS FOR ECONOMIC SELF-RELIANCE IN THE
ART AND CULTURE INDUSTRY**

Akinbode SANGODAPO
16/27/MBE025

May, 2021



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ART AND CULTURE INDUSTRY**

A M.Sc. THESIS SUBMITTED

BY

Akinbode SANGODAPO

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**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF
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FACULTY OF EDUCATION,

KWARA STATE UNIVERSITY, MALETE,

NIGERIA.

May, 2021.

DECLARATION PAGE

I hereby declare that the work on this thesis entitled "Identification and Application of Marketing Strategies by Small Scale Entrepreneurs for Economic Self-Reliance in the Art and Culture Industry" was carried out by me, in the Department of Business and Entrepreneurship Education, Kwara State University, Malete, Nigeria. The information derived from literature has been duly acknowledged in the text and a list of references provided. No part of this thesis has been presented for another degree or diploma in this institution or any other institution.

Akinbode SANGODAPO

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APPROVAL PAGE


This thesis entitled "Identification and Application of Marketing Strategies by Small Scale Entrepreneurs for Economic Self-Reliance in the Art and Culture Industry" by Akinbode SANGODAPO meets the regulations governing the award of the degree of Master of Science Education in Business Education of the Kwara State University, Malete, Nigeria and is approved by the undersigned for its contribution to knowledge and literary presentation.

Prof. T. A. Umoru
Main Supervisor


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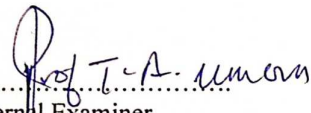
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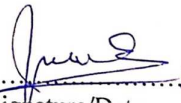
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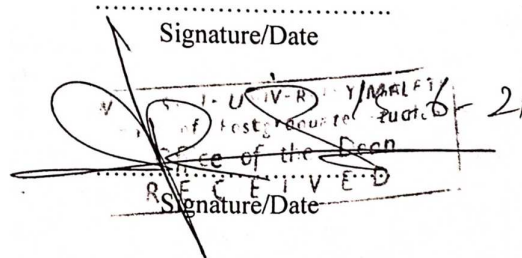

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DEDICATION

This Thesis is dedicated to my late mother, Deaconess Sabainah Olayemi Sangodapo

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ABSTRACT

The study investigated the application of marketing strategies by small scale entrepreneurs for economic self-reliance in art and culture industry. The study used descriptive survey design. Five specific purposes, five research questions were formulated while five null hypotheses were tested to facilitate the conduct of the study. The population of the study comprised 809 artists and players in cultural industry registered with the Osun State Ministry of Home Affairs, Culture and Tourism, Osun State. The researcher used stratified random sampling technique which was based on gender, location and education. The sample size was determined using Taro Yamane formula which gave a sample size of approximately 268. The number of questionnaire retrieved was 242. Data were collected with a questionnaire of 38 items, tagged 'Marketing Strategies for Economic Self-reliance of Entrepreneurs in Art and Culture Industry Questionnaire' (MSESEACIQ) with 4-point rating scale. The face and content validation of instrument was done by three experts. The reliability of the instrument was done using the Pearson Product Moment Correlation (PPMC) and the result showed a reliability index of 0.79. The data collected were analyzed using mean rating and standard deviation. The hypotheses were tested using independent t-test at 0.05 level of significance. The findings revealed that small scale entrepreneurs in art and culture industry generate ideas of new products frequently, make use of art and cultural exhibitions to promote brands, make use of economy and penetration pricing, use direct and intensive distribution, effectively apply combination of marketing strategies most especially promotion strategy for economic self-reliance. The study further revealed that there was a significant difference between the mean ratings of male and female respondents on the product development strategies, there was a significant difference between the mean ratings of urban and rural respondents on promotional strategies, there was a significant difference between the mean ratings of graduate and non-graduate respondents on used pricing strategies, there was a significant difference between the mean ratings of male and female respondents on distribution strategies, also, there was a significant difference between the mean ratings of urban and rural respondents on the effectiveness of marketing strategies by small scale entrepreneurs in art and culture industry for economic self-reliance among others. It was concluded that entrepreneurs in art and culture industry lack adequate training on marketing strategies and skills, as trainings given to them do not include marketing skills. Many of them, however unknowingly apply some of the marketing strategies. Based on the findings and conclusion of the study, it was recommended among others that the curriculum of training, formal or informal should be reviewed to encompass marketing education so that economic possibilities of art and culture industry towards economic self-reliance will not remained untapped.

CHAPTER ONE

INTRODUCTION

Background to the Study

Success is achieved in any production process only when goods produced get to the final consumers. Therefore, to complete every production process, marketing strategies must be well utilized. Marketing activities include identification of environmental needs and satisfaction of these needs profitably. Knowledge of these activities and strategies encompasses product development that will be accepted by the targeted market, and how the product will get to the final consumers profitably are referred to as strategy of the complex marketing elements.

Marketing is defined as the management process through which goods and services move from concept to the consumer (Businessdictionary.com, 2017). The statement above shows that marketing is a core concept and process in entrepreneurship and business management because it involves the conceptualization of products (art and culture products inclusive) from innovation and creativity to final usage. Marketing has evolved over time. Today marketing centres on providing continual benefits to the customer following a transactional exchange. Marketing is therefore defined as the management's function of identifying, anticipating and satisfying customers' needs for profit purpose (Sangodapo & Abiola, 2013).

Marketing requires coordination, planning, implementation of campaigns and employees with the appropriate skills to ensure entrepreneurship success. Marketing is the overall management process where an individual's or consumers' behavior is changed or modified in a specified pattern towards the achievement of marketing objectives (Emmanuel, 2008). Marketing as a business concept is a separate and dependent

functional area of business management. It is the basis of trading or merchandise, creating self-reliance for individuals and nations through exchange.

Marketing strategy is the overall corporate marketing action programme, including elements of marketing (Product, Price, Promotion and Place) (The Chartered Institute of Marketing, 2005). Put simply, marketing strategy is a strategy designed by marketer to influence and promote a product or service and make a profit. It helps small scale entrepreneurs to identify their best customers and understand consumers' needs regardless of kind of industry/firm. Subhash (2011) described marketing strategy as a long-term, forward-looking approach to marketing planning with a fundamental goal of achieving a competitive advantage over competitors (Competitors in this context are foreign producers of products of the same use). With a good marketing strategy, it is possible to implement the most effective marketing methods. No matter how productive an economy is, without application of marketing strategies, there will be no desired or anticipated exchange, and the production process will be incomplete.

There is need for small and medium scale entrepreneurs in cultural industry to integrate the four P's of marketing in appropriate combination to form marketing strategy. Knigh (2015) was of the opinion that gathering the marketing mix is a crucial part of marketing task. Some of the decisions to be made in combining four P's of marketing as strategies include: What is the most appropriate mix of the four P's in a given situation? What distribution channels are available and which one should be used? What product developmental strategy should be used in the target market? How should the price structure be designed for profitability and customers' satisfaction?

In Osun State, Nigeria, art and culture are not just traditional undertakings, they are also very important businesses undertaking by adults and youths alike. Some of the

adult that engage in art and culture ventures inherited this art form from their forefathers, while there are some of them that actually learnt this engagement informally.

Many young men and women engage in pottery, painting, sculpture, music and dancing, batik making, running private museum for tourist, among others. From researcher's observation, engagement in art and culture venture is not gender restricted, men and women are deeply involved, and it was also observed that men are conversant with ventures like sculpture and painting. While more women are conversant with pottery, both men and women are accustomed with majority of kinds of engagements in art and culture industry.

These art and culture ventures are found in rural areas as well as urban areas. Art and culture ventures encourage the consumption of locally made products which promotes small-scale enterprises in both rural and urban centres in Osun State. Osun State has three (3) senatorial districts, Osun Central, Osun East and Osun West. Urban cities identified among others are Osogbo, Ile-Ife, Ilesha, Ikirun, Iwo, Ede, Ikire. Also, sizable numbers of rural areas were identified and art and culture engagements were found established in all areas identified. So pervasive is the art industry in Osun State that the state capital, Osogbo is renowned and popularly referred to as City of Tie and Dyeing. So also, many towns in Osun State are renowned for one or two art and culture engagements regardless of the status of urban and rural dichotomy.

Actors or those that engage in cultural industry in Osun State are observed to comprise graduates and non-graduates. Majority of graduates are found in urban areas, and most of them formally and informally learnt the skills required for the job. Non-graduate practitioners in cultural industry situated mostly in rural areas of Osun State and majority of them inherited the skills from their forefathers, their lineages are tagged with a particular

art work, like Sculpture's Compound (Ile Agbegilere), Drummer's Compound (Ile Ayan) and others. To these sets of practitioners, art and culture engagement is hereditary.

Knigh (2015) explained that small-scale enterprises are privately owned corporations, partnerships, or sole proprietorships that have fewer employees or less annual revenue than a regular-sized business or corporation. Despite differences in views, all definitions of small-scale enterprises share common idea that small-scale industries are generally low in terms of number of employees, the amount of investment and annual business turnover. These are some of the parameters that distinguish small-scale enterprises from large ones. However, the problem with Nigerian small-scale enterprises aside other factors is lack of innovation towards economic independence which is characterized by inadequate marketing strategies. This on the long run may affect the survival of small scale business in Osun State

Ademiluyi (2007), explained entrepreneurship as a pragmatic creativeness which blends the application of available resources (finance, personal qualities, ICT, materials, and other resources) with opportunities (available or created) in an innovative ways within the limit imposed by environment for the achievement of profitability. Entrepreneurship practice covers all industries including the art and culture industry. Recently, it has been noted that a sizable number of Nigeria youth are engaged in the art and culture industry. Only a few entrepreneurs operate at medium scale level (Aniakor, 2011). Poor application of marketing strategies may be responsible for this.

Product development and introduction of art and culture products (be it new or modified) can make or break a small scale enterprise. Some entrepreneurs develop only one product, while others develop many. Generally, the number of steps in product development processes varies based on the nature of the enterprise or industry, the marketing environmental factors and the policies guiding the production process. No

enterprise is really stereotyped to a particular number of steps in developing product; nevertheless, five steps are fundamental to the success of art and culture product development. Five stages which must be activated before the full-scale commercial launch of a new product are: Opportunity Identification and Idea Generation; Concept Development; Concept Testing; Design and Engineering; Prototype Development and Testing.

Product promotion is an imperative for getting art and culture brand to the public and attracting new customers. There are numerous ways to promote art and culture products or services. Some entrepreneurs use more than one method, while others use different methods for different marketing purposes. Regardless of company's product or service, a strong set of promotional strategies can help position firms in a favorable light with both current customers and new ones (Smart & Conant, 2014).

Pricing strategy is a way of finding a competitive price of a product or a service, this strategy is considered based on economic patterns, competition, market demand and finally product characteristic in art and culture industry. This strategy comprises one of the most significant ingredients of the mix of marketing as it is focused on generating and increasing revenue, which ultimately becomes profit making for enterprises (Knigh, 2015). Sangodapo and Abiola (2013) opined that understanding the market conditions and the unmet desires of consumers along with the price that the consumer is willing to pay to fulfill his unmet desires is the ultimate way of achieving success in the pricing strategy. In the view the researcher, this is applicable to art and culture industry.

The distribution strategy is about how small scale enterprises will distribute their product or service to the end user. The enterprise must distribute the product to the user at the right place at the right time (Matsuno, Mentzer, & Ozsomer, 2016). Efficient and effective distribution is important if the small scale enterprise is to meet its overall marketing objectives (Smart & Conant, 2014). If an organization underestimates demand

by not having good distribution plan, profitability of such organization will be negatively affected.

The application of marketing strategies (Product, Promotion, Price, and Distribution) is fundamental to the survival of any business establishment regardless of its size (Enamhe, 2013). This may be a major factor for the current failure to fully exploit the opportunities in art and culture industry in Osun State. Enamhe (2013), Emmanuel (2008) suggested that many entrepreneurs inherited the enterprise from their forefathers, as a result of this, they learnt the crude technicalities of production or performance. This in researcher's view may be one of the reason why application of marketing strategies may be lacking in the way they conduct the art and culture businesses. These marketing strategies are expected to allow those that are properly harnessed and reinforced with appropriate entrepreneurial skill in art and culture to profit themselves and help Nigeria youths to attain self-reliance and then contributing to economic development and GDP of Nigeria. Economic self-reliance as the ability to generate the amount of income needed by a person to satisfy basic needs, such as food, clothing, and shelter, without receiving public assistance like medical aid, child care, public housing or aid from family or friends. As an economic measure, self-reliance is a measure of one's operating income versus operating expenses (Ikoku, 2008).

If small scale entrepreneurs in art and culture industry are able to sustain enough operating income over expenses as a result of application of marketing strategies, it will eventually lead to reduction in government financial burden. This will provide opportunity for government to spend more on other economic activities that will boost the economic development a country (Mansour, 2009). The self-reliance within the context of this study is from economic point of view which is purely based on ability of the individual and economic entity to cater for their fundamental necessities which are vital to the existence

of individual and also corporate existence and development of small scale enterprises (Community Empowerment Network, 2015). This is supposed to have a band wagon effect on economic development of developing country like Nigeria. Mansour (2009) submitted that self-reliant small scale entrepreneurs contributed immensely to the transition of china from communist economy to the market economy.

Statement of the Problem

Recent studies have indicated that entrepreneurial success is more dependent on marketing strategies than any other factors (Knigh, 2015; Matsuno, Mentzer, & Ozsomer, 2016; Smart & Conant, 2014). Yet, marketing strategy is rarely given the necessary priority in managing the small scale enterprise in art and culture industry. In Osun State, and indeed in most Yoruba Speaking states, arts and cultural products and services are emerging as a major instrument of economic empowerment and self-reliance to a large number of young people. Many men and women in Osun State are engaged in painting, pottery, and batik production. Others are into music and different cultural activities, but the number of those who have recorded success in terms of profitability, growth and expansion, and substantial increase in market share is insignificant compared to the number of men and women engaged in these activities. Very large numbers of entrepreneurs in art and culture industry operate on small scale basis, finding it difficult to expand their ventures into large scale because of lack of knowledge about marketing strategies which ideally should distinguish them and their products from their competitors.

A recent United Nation studies, UNDESA (2018) explained that art and cultural activities account for a sizable proportion of Gross Domestic Product (GDP) of most developing nations. In Osun State of Nigeria, the UNDESA's report suggests that the art and culture industry is a sizable part of the formal and informal economies with enormous

potentialities for growth. Anecdotal inferences drawn by the researcher also suggest that marketing may be the major challenge facing creative youths in their efforts at entrepreneurial engagement, inhibiting their capacity to attain their full potentials.

Furthermore, current entrepreneurship training targeting youths in the art and culture industry concentrate largely on production to the neglect of the marketing aspects of their undertaking. Therefore, making effective application of product development strategies, promotional strategies, pricing strategies, and distribution strategies for economic self-reliance very difficult for them. Similarly, entrepreneurship in art and culture industry especially in Osun State has not, to the researcher's best knowledge, been comprehensively studied. Yet, if youths engaged in the art and culture and allied industry are to attain their full potentials and if Nigeria is to reap optimal benefits from the art and culture industry, there is need to empirically identify marketing strategies required for successful entrepreneurial engagement in art and culture, and to determine the best methods of applying them, hence the need for this study.

Purpose of the Study

The main purpose of the study is to identify and investigate the application of marketing strategies of small-scale entrepreneurs in the art and culture industry in Osun State for economic self-reliance. Specifically, the study intends to:

1. examine product development strategies of small-scale entrepreneurs in the Art and Culture industry for economic self-reliance.
2. identify promotional strategies applied by small-scale entrepreneurs in Art and Culture industry for economic self-reliance.
3. examine pricing strategies of small-scale entrepreneurs in Art and Culture industry for economic self-reliance.

4. identify distribution strategies of small-scale entrepreneurs in Art and Culture industry for economic self-reliance.
5. determine the effectiveness of marketing strategies applied by small scale entrepreneurs in art and culture industry for economic self-reliance.

Research Questions

The following research questions were formulated to guide the study

1. What are the product development strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance?
2. What are the promotional strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance?
3. What are the pricing strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance?
4. What distribution strategies are used by small-scale entrepreneurs in the art and culture industry for economic self-reliance?
5. How effective are marketing strategies used by small scale entrepreneurs in art and culture industry for economic self-reliance?

Research Hypotheses

The following are the hypotheses formulated for the study

- H₀₁: There is no significant difference in the mean ratings of male and female respondents on the product development strategies used by small-scale entrepreneurs in art and culture industry for economic self-reliance.
- H₀₂: There is no significant difference in the mean ratings of urban and rural respondents on the promotional strategies being employed by small-scale entrepreneurs in art and culture Industry for economic self-reliance.

- H₀₃: There is no significant difference in the mean ratings of graduate and non-graduate respondents on the pricing strategies being employed by small-scale entrepreneurs in art and culture industry for economic self-reliance.
- H₀₄: There is no significant difference in the mean ratings of male and female respondents on the distribution strategies being used by small-scale entrepreneurs in art and culture industry for economic self-reliance.
- H₀₅: There is no significant difference in the mean ratings of urban and rural respondents on the effectiveness of product development, promotional, pricing and distribution strategies being applied by small scale entrepreneurs in art and culture industry for economic self-reliance.

Significance of the Study

The findings of this study, when published, are expected to be of immense benefits to small scale entrepreneurs in art and culture industry, unemployed youths, researchers, and government.

The findings of this research work will be of value to the small-scale entrepreneurs in the art and culture industry as it will give adequate understanding on the application of marketing strategies needed by small-scale entrepreneurs, this will bridge the gaps between production and consumption of art and culture products. The findings would intimate them with ways to effectively apply marketing strategy for competitive advantage and economic self-reliance.

This research work will be helpful to the unemployed youths as it will raise their awareness of the entrepreneurial opportunity which comes as a result of identification of marketing strategies in the art and culture industry and encourage them to use their creative

gift for entrepreneurship. This will make them to be productive and self-reliant economically.

The results of this work will assist researchers in Arts, Cultures and related fields in providing secondary data that will be useful for their works. Also, it will open up new research areas, at the same time provide literature useful in the training of potential entrepreneurs in art and culture and allied industries.

Finally, this study will be of huge benefit to government because it will shape their thinking towards providing entrepreneurial resources in art and culture among citizenry. The provision for entrepreneurial resource in art and culture industry will enhance economic self-reliance among youths and contribute to economic development of Nigeria. This will also contribute to the reduction in crime rate by engaging youths actively in economic and productive activities.

Scope of the Study

This study is on identification and application of marketing strategies by small-scale entrepreneurs in art and culture industry. Marketing strategies examined are limited to product development, promotion, Pricing and distribution strategies because they are the four aged traditional marketing elements around which all marketing decisions regardless of kinds of industry are built, and they are observed to be relevant to art and cultural industry being an aged long industry. The study also examined how effective is the application of these marketing strategies by small scale entrepreneurs for economic self-reliance in art and culture industry as this is expected to assist in identifying further, other problems that may be inhibiting expected economic self-reliance in the industry. Further to the above, the study is delimited to the art and culture industry in Osun State of Nigeria. Art and culture in this context comprises of pottery, painting, sculpture, batik making, ceramic, traditional music and weaving. The study looked at the involvement of

gender, education and location of small scale entrepreneurs in the industry as respondents are partitioned based on these moderating variables during the preliminary observation of the population.

Operational Definition of Terms

Art and Culture Industry: Refers to those activities which deal primarily in symbolic goods (goods whose primary economic value is derived from the cultural value of a particular set or group of people). These include Batik production, Sculptor, visual art and painting, crafts, theatre, music theatre, museums and galleries, weaving, Black soap production, pottery.

Economic Self-reliance: Refers to the ability and capability of individuals, groups, or enterprises to be reasonably independent to meet their financial and economic obligations and needs in sustaining their continuous existence.

Marketing Strategy: This refers to marketing decisions on product development, pricing, marketing communication and product distribution profitably in achieving identified marketing objectives.

Small Scale Enterprise: It is viewed as any enterprise that has an asset base of #1.5million and staff strength equal or less than 50 in art and culture industry.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter examines different views of related studies on identification and application of marketing strategies by small scale entrepreneurs in art and culture industry for economic self-reliance in Osun State. The chapter is further divided into subheadings as follows:

Theoretical Framework

BAH Model of Stages of Product Development

Advertising Model of Mediated Communication

3C's of Pricing Strategy

Theory of Distribution Channel Structure

Conceptual Framework

Product Development Strategy by Small Scale Entrepreneurs in Art and Culture Industry

Promotional Strategies by Small Scale Entrepreneurs in Art and Culture Industry

Pricing Strategies by Small Scale Entrepreneurs in Art and Culture Industry

Distribution Strategies by Small Scale Entrepreneurs in Art and Culture Industry

Effectiveness of Marketing Strategies in Art and Culture Industry

Review of Related Empirical Literatures

Summary of the Literature Review

This study is anchored on four theories. These are:

BAH Model: Stages of Product Development (NPD)

The BAH model was first formulated by Booz, Allen and Hamilton in 1982. This theory was expatiated further by Bhuiyan (2011). BAH model comprises seven stages. The stages of this model are: Product Strategy, this links the product development strategy to company objectives and provides focus for idea/concept generation and guidelines for establishing screening criteria. Idea generation searches for product ideas that meet company objectives. Screening and Evaluation comprises an initial analysis to determine which ideas are pertinent and merit more detailed study. Business Analysis further evaluates the ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume. Design and Development turns an idea on paper into a product that is demonstrable and produce-able. Testing conducts commercial experiments necessary to verify earlier business judgments. Commercialization launches products. Companies that have successfully launched new products are more likely to have some kind of formal product development strategy and that they generally pass through all of the above stages. BAH stages of new product development are shown diagrammatically below:

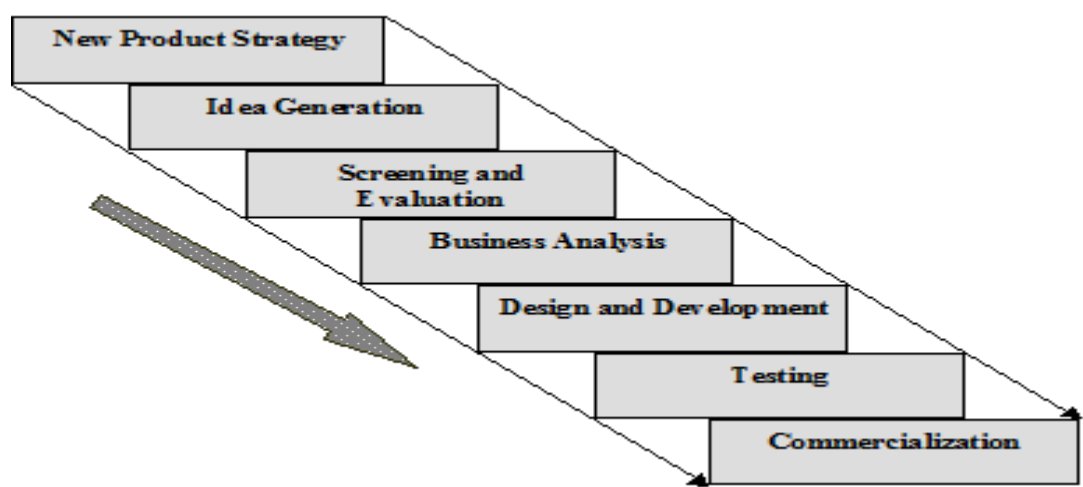


Fig 1:

Showing BAH stages of New Product Development. (Booz, Allen and Hamilton, 1982)

The above sequence of activities can also be looked at as a series of information collection and assessment stages. In effect, as the new product develops, management becomes increasingly more knowledgeable about the product and can conduct assessment and reassessment of its initial decision to ensure error free product development and launch. This process of collecting information and assessment can lead to improved new product decisions on the part of firms by limiting the level of risk and minimizing the resources committed to products that may eventually fail. The NPD process differs from industry to industry and from firm to firm. Indeed it should be adapted to each firm in order to meet specific company resources and needs (Booz, Allen & Hamilton, 1982).

Booz, Allen and Hamilton (1982) found that companies that have successfully launched new products are more likely to have some kind of formal New Product Development process and that they generally pass through all of the above stages. Our framework is based on the BAH model, although, new product success still remains the critical challenge for companies. Many companies are aware of the major role new products must play in their future and quest for prosperity, companies are constantly searching for ways to revitalize, restructure and redesign their NPD practices and processes for better results.

BAH model is relevant to this study because it identifies stages involved in product development which is one of the marketing strategies identified for the purpose of this study. The theory shows the stages of new product development and encourages the use of same. These stages can be adopted by small scale entrepreneurs in developing new cultural products that will be acceptable to the market and at the same time ensure profit maximization of entrepreneurs in art and culture industry. However, this research views the first stage of the BAH model as not being a stage but a production policies set by entrepreneurs for guiding every product development activities along other stages

formulated by Booz, Allen and Hamilton. Further to the above, this work considered it very imperative to introduce marketing analysis immediately before business analysis. BAH model's view of business analysis was based on the analysis of profit, return on investment and sales volume, this failed to incorporate marketing analysis which provides entrepreneurs with adequate understanding about available market. Market analysis is also expected to adequately predict market or consumer behavior towards the coming new product which will assist in making right business analysis in quantitative terms.

Advertising Model of Mediated Communication

Advertising model of mediated communication was developed by O'Guinn, Allen and Semenik in 2003. This model explains that advertising is the finality of a process that involves both institutions and individuals. The process includes two components: production and reception, between production and reception is intervening mediation process function which consists of accommodation. Accommodation concerns how the communication objectives, needs expectations and attitudes of consumers interact and negotiate; the second component is the manner in which the receptor understands advertising.

The theory is related to this study because it analyses the dimension and process of advertising as one of the components of promotion mix. Promotion as one of the marketing strategies is about marketing communication and creation of awareness of the product. The theory is useful to small scale entrepreneurs in developing method of creating awareness of art and cultural products and sensitization of the public about art products. However, this theory should not have been limited to advertising alone. It should have establish the position and roles of other elements of promotion (sales promotion, public relation, personal selling and direct marketing) in the lacuna between production and reception.

3C's of Pricing Strategy

The theory of 3Cs of pricing strategy was developed by Nagle and Holden in 2003. The theory explains that there must be a balanced consideration of information, perception and intrinsic behavior of the 3Cs (Cost, Competition and Customers) as a way to reach the optimal price. Avlonitis, Indounas and Gounaris (2005) elucidated further by categorizing pricing strategy into three big groups: cost-based pricing, competition-based pricing and customer value-based pricing. The management of information about 3Cs is a crucial factor for the success of the pricing strategy and the price settlement. In some cases, these practices have also been designated as pricing methods.

De-Tonia, Milanb, Saciltob and Lanrentisa (2016) described customer value-based pricing strategy as the offer of benefits of equal or superior value to the sacrifices incurred by the purchaser for a product and/or service. Within the possible sacrifices, there is the financial sacrifice, which is translated by the price to be charged or actually paid by the buyer. Therefore, Cresman (2012) explained value-based pricing as a cultural orientation of businesses, derived from a set of routine philosophies and organizational strategies that a specific company could use in order to focus on customer satisfaction and, as a result, increases their profitability. In view of the above, Hinterhuber (2008) opined further that using prices based on customer's perception of value is a more modern pricing approach.

Competition-based pricing uses as key information the competitors' price levels, as well as behavior expectations observed in real competitors or potential primary sources to determine adequate pricing levels to be practiced by the company. Liozu and Hinterhuber (2012) explained that the demand related aspects of competition-based pricing are not always considered by entrepreneurs. Furthermore, Heil and Helsen (2001) submitted that a strong competitive focus among the competitors can increase the risk of starting a price war among competitors in the market. In this sense, they described

competition-based pricing strategies as very dangerous because an enterprise does not effectively have clear cost or profit information from its competitor who, in some instances, may be working with very low margins.

Cost-based pricing as another component of 3Cs of pricing strategy is the most simple and popular method for setting prices. Historically, it is the most common pricing strategy because it carries a sense of financial prudence. De-Tonia, Milanb, Saciltob and Lanrentisa (2016) explained that cost-based pricing involves adding a profit margin on costs, such as adding a standard percentage contribution margin to the products and services. In cost-based pricing, the sales level (revenue) is determined, and then the unit and total costs are calculated, followed by checking the company's profit objectives and finally establishing the prices. Thus, Monroe (2013) opined that for the professionals involved in this process, it is necessary to show to customers enough value on products and commercialized services in order to justify the prices charged by the company.

The theory is relevant to this study because it describes pricing which is the only revenue generating marketing strategy. The knowledge of this theory is highly useful for small scale entrepreneurs for building a pricing mechanism that satisfy consumers, beat competitors, cover operating costs and generate profits. However, entrepreneurs in art and culture industry need to always consider and integrate the 3c in coming up with a pricing that will beat the competitors, beat the production and operating cost and enhance demand.

Theory of Distribution Channel Structure

The theory of distribution channel structure was formulated by Bucklin (1966). He explained that at distribution, four service output levels are important, these are: market decentralization (fragmentation), lot size, assortment, and waiting time. Firms choose channels that minimize the distribution costs associated with delivery time of these outputs. Delivery time is the main factor that predicts the structure of a channel. He

submitted further that, with a very short delivery time, the intermediate inventory is necessary because only in this way can goods be rushed quickly to the consumer. The more the consumers want the good quickly, the more the inventory and safety stock is needed. In support of Bucklin's theory, Lancaster and Massingham (2011) opine that any products, no matter how good they are, are unlikely to gain market acceptance without being made available at a time and place that are convenient for final users. Channels as a well organized structures of buyers and sellers/entrepreneur, bridge the gap of time and space between the entrepreneurs and the end customer. Channel represents a system of marketing institutions through which products, resources, and information flow from the cultural entrepreneurs to the end user. This channel is concerned with non-physical aspects of the transfer such as negotiations, the purchasing and selling of the product, and the ownership of goods as they are transferred through various distribution systems.

The theory is very relevant to this study as distribution/place option stands as one of the marketing strategies identified by this study. The theory gives understanding of factors to be considered by small scale entrepreneurs in art and culture industry in getting goods to the final users at profit and complete the production process.

Marketing

Marketing as a concept is explained differently by many scholars in the field of marketing based on their perceptions, orientation, experience and exposure they have gathered over the years. These diverse but related definitions or explanation of marketing center around need identification and how to satisfy these needs profitably. Lancaster and Massingham (2011) explained that marketing deals with identifying and meeting human and social needs. Similarly, Jubril (2012) submitted that marketing has to do with planning and executing the conception, pricing, promotion, and distribution of ideas, products, and

services to make exchanges possible in satisfying individual and organizational objectives. This shows that marketing process starts from the point of time when a product idea is conceived. This conception of the product starts the marketing functions. This is where creative and innovative ideas come in as a basis for conceptualizing products that satisfy human needs and at the same time, a basis for entrepreneurship.

In line with the above, The Chartered Institute of Marketing (2016) expatiated that the process of marketing identifies, anticipates and satisfies customer requirements profitability. It was explained further that the marketing process diverges depending on some factors like: the size of the organization, the sector in which it is located, the types of work or role performed by the manager and the career experience that the marketing manager brings with him.

Marketing has evolved over the years, in the view of Odebunmi, Itiola and Adeyemo (2013) the development of marketing from one concept to another is obvious. The first marketing concept is exchange concept, it developed to production concept, to product concept, to selling concept, to marketing concept. Presently, concept in vogue is Societal Marketing Concept. As a result of this development, marketing is more than satisfying consumers' needs profitably, it has included catering for the responsibilities that the society has directly and indirectly imposed on the marketing organization. In support of the above, Brassington and Pettitt (2010) held that customers are presently becoming more discriminating, and because of this, there is need for marketers to integrate and cater for societal value and needs, and that marketing organizations should become more environmentally conscious in their response to customers' needs. In the same vein, Chartered Institute of Marketing (2016) is of the opinion that more organizations are developing strategies on Corporate Social Responsibility (CSR) in the way of societal marketing because of the fact that the possible effect of marketing activities and provision

of goods and services on society are some of the key differentiators in the minds of more customers.

Marketing strategy is a method by which a firm attempts to reach its target markets and satisfy them profitably. Yusuff and Sajuyigbe (2011) opined that marketing strategy may not be possible without conducting market research, because it is through marketing research that needs, attitudes, and competitors' products (if any) are assessed and continues through into integrated marketing communication, distribution and where applicable, customer servicing. All these elements of marketing communication contribute to increase in the cost of marketing which shall surely increase the total cost of production, and eventually upsurge the selling price which according to simple law of demand influences reduction in the quantity demanded of the product in question. Therefore, while marketing strategy must focus on delivering greater value to customers and the firm, this is expected to be done at a possible lower cost. However, Chliya, Herbst and Roberts (2009) are of the opinion that quantifying the return on investment from marketing expenditure on activities such as advertising, promotion and distribution is one of the most complex issues facing decision makers in marketing. Meanwhile, Subahash (2011) gave consideration to a tripartite elements as being fundamental to the application of marketing strategy by marketing structures regardless of kind of industry, these fundamental elements are customers, corporation and competition, they are three key ingredients that must be well defined in an endeavor by a corporation to differentiate itself positively from its competitors, while using its relative corporate strengths to better satisfy customers' needs in a given environmental setting.

Marketing strategy in application has never been in isolation of art and culture industry, whereas, the new trend of appreciating cultural heritage or works as intensified by United Nation has been one of the major means of economic sustenance to most of

developed countries. In support of this, Sparks and Waits (2012) submitted that arts and Culture have roles to play in compelling economic development. Connor (2014: 84) defines that “The cultural industry comprises firms’ activities which deal primarily in symbolic goods (goods whose primary economic value is derived from cultural value)” He further explained that cultural industry is classified into Classical and Traditional art. The ‘classical’ cultural industries includes broadcast media, film, publishing, recorded music, design, architecture, new media, and the ‘traditional arts’ which also includes visual art, crafts, theatre, music theatre, concerts and performance, literature, museums and galleries,

In Nigeria, some of the major roles observed of art and culture is promotion of cultural heritage, enhancement of economic activities especially through tourism and hospitality, and creation of identity as Nigeria is known for her traditional art and cultures of Ile-Ife, Oyo, Osogbo, Nok, Benin, Igbo Ukwu, Owo, Esie, and many others. Similarly, Uzoagba (2012) maintained that through art and culture, the history of a race is documented. He further confirmed that Nigerian artists are well known for their skills, creativity, and dexterity in the industry.

Another major aspects of art and culture in Nigeria reside in the fact that they draw their inspiration from the rural traditional folk heritage of Nigeria, helps industries to become more competitive, provides the critical ingredients for innovative places, catalyze community revitalization, and deliver a better-prepared workforce. These are in favor of investment in art and culture as one of the means of entrepreneurial opportunity that can be developed through appropriate marketing strategy.

Aniakor (2011) has however observed that challenges of life are nexus opening a better creative instinct merging the traditional and the modern usefulness of art products. He upheld that Art and culture is very useful in everyday life and indeed so much with us,

around us and within us. In the past decade, there is increased interest in social activities in Nigeria's older cultural products; for example, Olojo Festival in Ile-Ife, Sango Festival in Oyo, Osun Festival in Osogbo, Ogun Festival in Ondo, Argungu Fishing Festival in Kebbi and Leboku (New Yam) Festival in Cross River were reshaped to showcase contemporary ideas and realities.

Nevertheless, the possibility of art and culture enhancing self-reliance at individual or national level is reinvigorated by National Planning Commission (2017) when it x-rayed that art and culture has the potential of being a major foreign exchange earner, a major employer of labour, and income distributor, a catalyst for sustainable rural development and poverty alleviation through economic independence.

In buttressing the above, Regional Technology Strategy (2007) explained that the economy of United State of America (USA) has benefited immensely from the proceeds of art and culture as they contribute directly to jobs, tax generation, and wealth. It explained further that USA has studied economic contributions of the arts using a range of measures, from the work of nonprofit arts agencies to the impact of cultural tourism. Regional Technology Strategy confirmed that art and culture has infused \$3.9 billion into North Carolina's economy in 2006 through the wages and income of workers employed by creative enterprises, it is clear that art and culture sector is important to countries' economic self-reliance.

Self-reliance concept is one of the fundamental propellers of community development. In the view of Umoru (2012), self-reliance is fundamental for establishment, Progress, and efficient management of any enterprise. Self-reliance is the ability to depend on one's own proficiencies, intelligence, financial and material endowments towards achieving business objectives and economic freedom. Anyanwu (2012) suggested that the widespread acceptance of this concept of self-reliance in the development planning of most

African countries has the tendency to give greater stimulus and cohesiveness to community development in African countries. Similarly, Ojameruaye (2014) self-reliant economic development is that type of development that relies on the human and material resources of the economic unit. In other words, it is the development that relies on “internal” resources as opposed to development that relies heavily on “external” resources.

In researcher’s view, total self-reliance may not be feasible at individual, societal and national level as people are created to depend on one another in life by one way or the other. However, this study considers the possibility of relying on self to a significant or recognizable degree of an aspect of one’s life especially in the area of economic life. This is in support of Capfens (2009) who argued that self-reliant economic development is not autarky (quality of being self-sufficient), it should allow for “external” support, however, it is propelled and sustained by “internal” resources.

Consequently, one general objective discovered in economic plans or blueprints of continental, regional, national, state and local governments is ‘to promote self –reliant development’. In as much as rural economies are encouraged to pursue policies of self-reliance and strive to ensure “autonomy”, they should allow for substantial external support. Ojameruaye (2014); Capfens (2009) contended that in many cases external resources do make a difference and can challenge the independence of the economic unit. Hence, self-reliance ought to be viewed as a continuum that is bounded by parasitism and autarchy on the left- and right hand side respectively.. Thus we can talk of different degrees or levels of self-reliance, the farther an economic unity to the right-hand side of the continuum, the more self-reliant it is.

In their different suggestions, Bloom (2018), Mansor (2009), and Ikoku (2008) self-reliance should be seen as an economic development strategy based on indigenous socio-economic engineering. Its philosophy is improvement from within. This does not

imply a return to the past, nor does self-reliance equate to autarky or dismiss some advantages of international relations. It means, rather, the search for and the application of scientific and rational knowledge to the resolution of local problems, within the context of maximum autonomy in decision-making.

Therefore, for an entrepreneur to break-even and be successful and self-reliant, he or she needs to be exceptional in making use of marketing strategy, especially in the area of innovative conceptualization of product, pricing, place or location and distribution system, and promotion.

Product Development Strategy by Small Scale Entrepreneurs in Art and Culture Industry

Practitioners and researchers use the term new product development to describe a range of product developments. However, there is little agreement as to what actually is a “new product”. The Chartered Institute of Marketing(CIM) (2016) described new product to include either the development or introduction of a product new to the manufacturer or the introduction of an old product into a new market.

The types of introduction innovations that can be undertaken as espoused by CIM, (2016) and at the same time, observable by the researcher among small scale entrepreneurs in cultural industry are: Brand reformulations, when a brand product has been largely unchanged over the past years, the entrepreneur can reformulate the brand in a way that appeal to customers for instance, old clay pots has been reformulated to modern flower vases; Line extensions, when an entrepreneur decides to extend a successful product line, for example batik production now comes in different forms, color, and designs; New markets, small scale entrepreneurs find new market for old ideas, for example, Nigeria cultural products are now for the consumption of international markets; New products, find new product ideas for new markets or old markets, this is exemplified in the activities of small scale entrepreneurs when new art products are as a result of creativity and

innovation; Imitation products, produce a product similar to an existing one for instance, many of modern art and cultural products are similar to the traditional art products especially in functions and objectives. Product development strategy of entrepreneurs in art and culture industry can come in either of the above depending on the marketing objectives of the entrepreneurs.

In general, no single organizational unit optimally represents at the same time the voice of the customer, as well as all of the technical, operational, and financial competences of the firm. Therefore, Wind (2014) opined that the interactions between multiple organizational units are instrumental in influencing the efficacy of the product development strategy and, in turn, the likelihood of introducing commercially viable products. The strategy clearly benefits from inputs gathered from sources outside of the organization, like, from key customers, from important competitors, and from strategic partners such as the firm's principal suppliers. In support of this idea, Scheuing (2014) suggested that limiting the product development strategy to the insights of only a few people in one certain functional area inside the firm will generally restrict its long term effectiveness, and have a negative influence on the firm's product portfolio. Small scale entrepreneurs in art and culture industry therefore need to always expand their scanning for necessary information even beyond cultural industry on the suitability of new cultural products that is intended to offer to the market.

Further to the above, Ulrich and Eppinger (2011) was of the view that the operation involved in the product development strategy is also becoming increasingly geographically dispersed. One will therefore wishes to be convinced that within a given organization, it is entirely possible due to the sophistication of the organization that employees representing the important functional areas of the firm may be situated in different locations around the country and across the world, for instance, key marketing personnel

may be located in Nigeria, the finance department may be headquartered in New York, while the relevant engineering and production personnel for a new product project may be found in several locations across Africa due to availability of raw materials. Some of Nigeria art and cultural products, sponsored by United Nation or other international organizations and marketed or publicized internationally fall into this category of geographically dispersed product development strategy

Similarly, Hauser and Dahan (2008) clarified that there are new challenges and prospects arising and driven by global markets, global competition, and the global dispersion of engineering talent. Therefore, the current and future objective of product development in art and culture industry is that of a highly spread process that focuses on the skills and insights of entrepreneurs and small scale enterprises spread across geographical boundaries.

Moreover, the ability to have a comprehensive idea or useful information about the product is one of the advantages of dispersion in product development strategy. This is expected to eventually shape the entrepreneurs' planning toward launching a successful product. Conversely, this benefit come at a cost, Ulrich and Eppinger (2011) opined that the complex the organizational and geographic dispersion of product development, the more compound and difficult it may be to manage the process of having product development strategy. As a result of the above, the management of product development is fundamental to the integrated process that acknowledges interchanges between key measures of product development success such as cost efficiency, customer satisfaction, and time-to-market.

Any creative entrepreneur is expected to acknowledge the fact that productivity is a major element which propels the market demand for successful product development. The greatest ideal for new product development strategy is when it is designed from simple

to complex (Brands, 2013). Generally speaking, product development strategy has its process which can be described as having stages that varies according to the dictate of factors like: kind of industry, nature of product, management objectives, and many other factors as situation demands.

A six-stage process, identified by Brands (2013) is applicable in art and culture industry. This begins with Idea Generation, to start a new product, it is imperative to make the system search for new product ideas, in art and culture, this can come through inbuilt effect, acquired experience, intuition, creativity, and historical lineage of an entrepreneur. To develop a new product, business has to generate so many ideas. Successful enterprises have developed a system, which encourages every employee to contribute his part to seek new ways of improving production, product and services. According to Hauser and Dahan (2008: 92) Kodak claimed that it gives monetary, holidays, or recognition award to those employees who submit the best ideas. Also, Crawford (2012) submitted that researching competitor's products and services is a good source of generating new ideas. He said further that distributors and suppliers are very close to the market and know about the problems and possibilities of new product, therefore, they can as well contribute in developing a new product. Other sources of generating ideas in cultural industry may include Investors, marketing research firms, industrial publication, and advertising agencies.

Idea Screening is when the company put new product ideas from different resources under strict screens in other to identify the best idea, this in researcher's view is not well observed in cultural industry. Hauser and Dahan (2008) identified drop and go errors as the two types of errors that can come up at this stage. The first error is *Drop Error*, It means when a good idea is dropped by company, the second error is *Go Error*, It occurs

when poor idea is allowed to pass into development and commercialization. The screening purpose is to drop poor ideas, as soon it is possible.

Business Analysis is the next stage, after entrepreneur has come up with the product concept and marketing information, he or she evaluates the attractiveness of business proposal. To support this, Brassington and Pettitt (2010) remarked that management needs to prepare sales, costs, and profit projections to determine business objectives. Therefore, to estimate sales, entrepreneur in cultural and allied industry might need to look at sales history and conduct surveys of market opinion. Cooper (2013) buttressed the fact that minimum and maximum sales are to be estimated to assess the range of sale for business forecasting. After preparing the expected cost and profit for the product, it is necessary for entrepreneur in cultural industry to conduct cost benefit analysis including marketing research.

After the product concept passes the business test, it moves to research and development or engineering to assist in developing the product concept into a physical production. Some of these small scale entrepreneurs in cultural industry do not clearly engage this step, it is also the observation of the researcher that most of them do not have separate unit for research and development or engineering due to the small scale level at which they operate, therefore they mostly designed products by accident as the responsibility of conceptualizing and developing new product is singularly carried out by small scale entrepreneur in the industry. The need for developing prototype by entrepreneurs is made obvious by Brand (2013), he supported the necessity of research and development or engineering in first designing a prototype that will satisfy consumers, and that time should be taken into consideration, so also, the budgeted cost. It may take a week, a month, or a year. He submitted further that there is need to ensure that prototype

have required functional features, and also convey the intended psychological characteristics.

Testing Market is the next stage. After the entrepreneur's satisfaction with functional and physical performance, the product therefore accorded a brand name and packaging and put into market test. The cost of market test may be enormous, and take time that may allow competitors to gain advantages if care is not taken. Testing market is omitted by confident entrepreneurs in the cultural industry because of the attractiveness of cultural products. Booz, Allen and Hamilton (1982) is also of the opinion that if management is confident about new product, then the company may do little or no test marketing. There are three ways by which an entrepreneur can conduct test marketing as suggested by Wind (2014), these in researcher's view, are applicable in art and culture industry. The first way is standard marketing where entrepreneur finds a small number of representative test cities and conduct marketing campaign using different means (consumers & distributors surveys among others) to find the performance of new product. The second way is controlled marketing, under this method, a research firm manages an appointed panel of stores that will carry new products for fee. The research firm delivers the product to specific stores and controls shelf position. Sales result can be measured for accurate marketing decision. Simulated cost marketing is the third way. In this market test, a research or producing firm shows advertisements and promotion for a variety of products including new product promotion. The company gives some amount to customers and invites them at selected stores. The researchers observe how many consumers buy new product. Then they ask the reason of buying or not, the new product. The company keeps in touch with customers through phone and other resources and asks them about the use and qualities of the new product.

Commercialization is the next stage after the entrepreneur conduct test marketing. entrepreneur will face its largest costs. The enterprise may spend in millions on advertising, sales promotion and publicity of new product in the first year depending on the scale at which the enterprise operates. There are fundamental factors to be considered in the commercialization or launching of new products as explained by Booz, Allen and Hamilton (1982), these factors which based on the time, place, market, and strategy are:

- i. When (Timing Strategy): To launch a new product, market entry time is very important. If another company is near to launch the product, company has three choices:
 - a. First enter his product
 - b. Parallel entry of the product
 - c. Late entry of the product.
- ii. Where (Geographic Strategy): The company must decide to launch a new product in a single locality, a region, in a nation or launched it internationally.
- iii. To whom (Target Market Prospect): Within the rollout markets, the company must target its initial distribution and promotion to the best prospects.
- iv. How (Introduce Market Strength): The company should develop an action plan for introducing the new product into the rollout markets..

In art and culture industry, observations have shown that majority of the firms do not follow the identified product development process. They usually jump idea screening, business analysis and test-marketing and these at most of the time contribute to the commercialization failure of cultural products. Most of the time, the newly lunched product dies naturally as a result of omission of some of the steps involved in the product

development strategy. Therefore, Booz, Allen and Hamilton (1982) consented that product development strategy differs from industry to industry and from firm to firm. Indeed it should be adapted to each firm in order to meet specific company resources and needs.

However, Bhuiyan (2011) was of the opinion that the process of new product development cannot be stereotyped or limited to BAH model. The structure of individual organizational product development process can only be determined by factors like: kind of industry, nature of product, organizational objectives, time constraint, in the same vein, Wind (2014) submitted that prior to the commencement of new product development project, companies must set objectives and devise a clear new product strategy (NPS) to meet objectives of the organization. A firm's product development strategy should provide a clear understanding of the goals or objectives for the company's new product program, and should indicate the return-on-investment (ROI) expected, such that the contribution of new products to corporate goals is well-understood. Furthermore, clearly defined arenas, that is, specified areas of strategic focus, such as products, markets, or technologies, are needed to give direction to the firm's total new product program.

New product development is usually necessitated by changing needs of customers changing in the need of consumers are noted in the consumers' response to organizational products. Satisfaction of these changing needs is essential for the continuous existence of small scale enterprise in cultural industry. In support of the above, Jubril and Odua (2013) explained that needs and wants of customer changes from time to time, and marketer must ensure that they go into innovation of new products in order to meet with the changes in needs and wants of their customers. They further pointed out taking advantage of market opportunity, fighting competition, expanding overall market through segmentation, making use of excess capacity, using up obsolete materials, and when a product is at the decline stage as reasons why an enterprise can launch or manufacture a new product aside

profit making. Similarly, Jubril (2012) asserted that an enterprise of any nature can introduce a new product into the market with a view to dislodge imitator or stop imitation. All the above reasons are strategic in nature to the survival of entrepreneurs, art and culture entrepreneurs inclusive.

Promotional Strategies by Small Scale Entrepreneurs in Art and Culture Industry

Product promotion is an inevitable instrument for attracting new customers and getting one's brand in front of the public. There have been numerous ways to promote a product or service by entrepreneurs in art and culture industry. Some entrepreneurs use more than one method, while others use different methods for different marketing purposes. Sangodapo and Abiola (2013) submitted that regardless of product or service, a strong set of promotional strategies can help position an enterprise in a favorable light with not only current customers but new ones as well.

Brassington and Pettitt (2010) clarified that promotion strategy is the direct way in which an organization communicates the product or service to its target audiences. There are different ways by which entrepreneurs in art and culture industry communicate cultural products and services to the public, and these conformed to the submission of Brassington and Pettitt (2010), who agreed that promotion can be used in many different ways. They therefore categorized the promotional tools into five main elements; Advertising, Sales promotion, Public relations, Personal selling, and Direct Marketing.

Brassington and Pettitt (2010) and Kotler (2002) explained advertising as any kind of combined and general communication mechanism that is financially induced and intended to create awareness and promote a product, service or idea, directed towards identified public and disseminated through various mass media. The key difference between advertising and other promotional tools is that it is impersonal and communicates

with large numbers of people through paid media channels. Entrepreneurs in art and cultural industry like firms in other industries can use its advertising for either their short-term or long-term objectives. Entrepreneurs attempting to create a long-term relationship, should build up its name by using institutional advertising, i.e NIKE Gallery, Osogbo, which has been existing for long and still evergreen in Osun State and beyond while enterprises interested in promoting its brand name and its differentiated services would use a brand advertising policy. The institutional advertising consists of promotion of the firms' image as a whole and promotion of the products offered, with extra emphasis on the specific firm's name as Meidan (2016) observed that organizations engage in institutional advertising by seeking through its marketing communications to build awareness and to impress customers looking for the best range of organizational products/services. On the other hand, Lancaster and Massingham (2011) explained that brand advertising follows closely in the footsteps of institutional advertising and its purpose is to create awareness of the organizations' products' name and to advertise the different products/services the enterprise is offering. Art and culture firms are to serve or produce for people who have inclination or preference for cultural products, some of the problems of brand advertising are to know who to advertise to because it looks much more selective, and how to advertise, these two problems can be resolved through market segmentation. Conversely, institutional advertising may require no market segmentation because it is to be directed towards the whole population.

Both institutional and brand advertising are still related and complement one another as all the individual campaigns of brand advertising have to be compatible in tone and presentation and be in line with the positive image the cultural enterprises have created through its institutional advertising. In the view of Mortimer (2011) an important part of advertising is to create tangible service in the mind of the consumers in order to reduce

apparent risk and provide a clear idea of what the service comprises. Furthermore, there is need for cultural enterprises to advertise consistently, with clear brand image in order to achieve differentiation and encourage word-of-mouth communication to cultural products users.

There are two types of advertising channels that this research considered as appropriate for firms in art and cultural industry. These are “above-the-line” and under-the-line” advertising. Meidan (2016) explained the above-the-line advertising as containing different channels of communication such as television, radio, posters, magazines and newspapers, while under-the-line advertising is the invisible advertising of the institutions which include leaflets, pamphlets, explanatory guides and manuals that can be used to induce selling of a specific product/service.

Brassington and Pettitt (2010) described sales promotion as tactical marketing techniques with mostly short- term enticements, which are to add value to the product or service, in order to achieve specific sales or marketing objectives. Further to this, Meidan (2016) submitted that sales promotion have two distinctive qualities, Firstly, it an attention gaining quality that communicates an offer and appeal to a wide range of buyers, but on the long-run, many customers tend to be less brand loyal to the product. Secondly, the frequent and useless usage of sales promotions could lead to insecure customers wondering whether the services are reliable or reasonably priced. Therefore, it is imperative for entrepreneurs in cultural industry to know when, how and for whom to make use of sales promotion and to avoid arbitrary usage of it, this is in support of Peatti and Peatti (2014) assertion that organizations must base its decision upon relevance and usefulness of sales promotion as well as cost effectiveness before applying it to achieve sales objectives. He said further that coupons, special offers and other forms of price manipulation are the dominant forms of sales promotion. Thus, price based promotions are difficult and

probably dangerous to use for cultural or art service markets. This is due to the fact that price setting for cultural product/service is already a difficult process, and that consumers often see lower prices as a result of lower quality and. However, it has been observed that entrepreneurs are persistent and frequent in the use of advertising and sales promotion in art and culture industry, Meidan (2016) corroborated this fact that sales promotion appears to be most effectively used in combination with advertising. The primary objectives of sales promotion to industries according to Lancaster and Massingham, (2011) are to increase market share in selected market segments; to attract new customers; and to lower the cost of acquiring new customers by seeking to avoid direct price competition with other organizations. All these objectives are the perceived urgent needs of small scale entrepreneurs so as to be able to compete with products from other industry.

The essence of public relations (PR) is to look after the nature and quality of the relationship between the organization and its different publics and to create a mutual and considerable understanding between them. It is presumed that many internationally recognized entrepreneurs in cultural industry today created their international connections through public relation either directly or indirectly, and this serves as a pointer to the relevance of public relation to cultural industry. Brassington and Pettitt (2010) opined that public relations cover a range of activities, for example the creation and maintenance of corporate identity and image; charitable involvement, such as sponsorship, and community initiatives; media relation for the spreading of good news as well as for crisis management, such as damage limitation. Moreover, Jubril and Odua (2013) submitted that an organization can attend trade exhibitions to create stronger relationships with key suppliers and customers as well as enhancing the organization's presence and reputation within the market. Another form of public relations as mentioned by Meidan (2016) is the publicity

gained through magazines. Players in art and culture industry obtain considerable publicity in so called quality press, such as different journals.

Personal selling is a two-way communication method between a representative of an enterprise or entrepreneur himself and an individual or group of buyers, with the intention to establish, persuade or remind them, or sometimes serve them to take appropriate actions. In the view of Brassington and Pettitt (2010) personal selling is a fundamental element in guaranteeing customers' post-purchase satisfaction and in building profitable long-term buyer-seller relationship built on trust and understanding. Furthermore, Juilan and Ramaseshan (2014) opined that the long-standing person to selling person relationship is a significant factor for a merchandising enterprise to achieve a competitive advantage. Lee (2012) elucidated that in this modern dispensation, personal selling is still performed using face to face, but prevalently performed through information and communication technology. Therefore, ICT is window for small scale entrepreneur in cultural engagement to reach out to the entire potential markets, retain and maintain long term marketing relationship with them.

The relationship between the practitioners in cultural enterprise and customer is observed as being of great importance for the marketing of art and culture products. Juilan and Ramaseshan (2014) opined that the sales force needs not only to be employed or expected to perform in the art of selling, but also to be abreast of all information about the enterprise product, be aware of all the products available and be able to clearly explain what each product offers. In the submission of Meidan (2016) customers' needs and motivation are likely to be multifaceted, and their capability to assess other courses of action without specialized assistance is likely to be limited. However, Meidan (2016) submission is of great significance to the sales force and entrepreneurs in art and culture industry in engaging to co-operate with the customer, so as to find solution to the

customer's problem, rather than only persuading customers to purchase cultural products/services.

Direct marketing as a communicating system of marketing, relies on one or more advertising media to achieve assessable response anywhere, creating a foundation for establishing and further developing a continuous direct relationship between an art and cultural entrepreneurs and their customers, so as to be able to create and sustain quality relationship with many of individual customers in cultural industry. Corroborating this, Brassington and Pettitt (2010) explained that an organization needs to have as much information as possible about each of the consumer, and needs to be able to access, manipulate and analyze that information. They explained further that the database of customer created as a result of direct marketing is crucial to the process of building the selling relationship for art and culture products/services. Furthermore, the Internet technology also makes it possible to monitor individual customer. With the information gathered in an integrated database it is possible to read the customers' needs and satisfy them.

Pricing Strategy by Small Scale Entrepreneurs in Art and Culture Industry

Pricing strategy is a plan that entrepreneurs in art and culture industry follow when setting prices for their products or services for the purpose of maximizing profits and market expansion. This strategy takes into account the cost of making cultural product or rendering cultural services as well as labor, advertising expenses, competitor's pricing technique, trade margins, and the overall market conditions of cultural industry to determine the unit price. Lancaster and Massingham (2011) clarified that the kind of pricing strategies to be used is partly influenced by the kind of industry in which a firm operates, he explained further that there are different pricing strategies to implement, such as penetration pricing, premium pricing, discount pricing and competitive pricing.

Pricing strategy is a way of finding a competitive price for a product or a service. This strategy is combined with other marketing strategies to make the four traditional marketing elements or strategies (products, price, place and promotion) of marketing, other considerations are economic patterns, competition, market demand and finally product characteristic. In reiterating the importance pricing strategy to the survival of any enterprise regardless of the kind of industry Chartered Institute of Marketing (2016) affirmed that pricing is the only element that focuses on generating and increasing the revenue for an enterprise, which ultimately becomes profit making for the enterprise.

Brassington and Pettitt (2010) suggested that there is need to understanding the market conditions and the unmet desires of the consumers along with the price that the consumer is willing to pay to fulfill his unmet desires as the ultimate way of gaining success in the pricing strategy of a product or a service. There are numerous types of pricing strategies as dictated by situation, market structure, marketing and organizational objectives, consumers' economic status and so many other factors.

Nwabufo (2013), Jubril (2012), Subhash (2011), Kotler and Armstrong (2010), explained different strategies of pricing; penetration pricing is set artificially low in order to gain market share. Once this is achieved, the price is increased. Economy Pricing is a no frills low price, the costs of marketing and promoting a product are kept to a minimum. Price Skimming sees a company charge a higher price because it has a substantial competitive advantage. However, the advantage tends not to be sustainable. The high price attracts new competitors into the market, and the price inevitably falls due to increased supply.

Psychological Pricing is used when the marketer wants the consumer to respond on an emotional, rather than rational basis. For example Price Point Perspective (PPP) N99 is not N100 when consumers react emotionally. Product Line Pricing is a range of products

or services the pricing reflects which gives the benefits of parts of the range. For example in car wash, a basic wash could be N2, a wash and wax N4 and the whole package for N6. Product line pricing infrequently reflects the cost of making the product since it delivers a range of prices that a consumer perceives as being fair incrementally – over the range.

Optional Product Pricing attempts to increase the amount customers spend once they start to buy. Optional ‘extras’ increase the overall price of the product or service. For example a sculptor will charge extra price for using a special and uncommon design, while a batik producers charge extra price for using special clothing. Kotler and Armstrong (2010) explained that using captive product pricing, companies will charge a premium price since the consumer has no choice. For example a cultural dance performer will charge a low price for the customer’s cultural uniform and recoup its margin (and more) from the sale of the tickets for the cultural concert.

Jubril (2012) explained that product bundle pricing is when sellers combine several products lines in the same package. A package of batik may contain different colors, sizes, and designs. It’s a good way of moving slow selling products. Promotional Pricing is used to promote a product, it is a very common application. In the view of Subhash (2011) there are many examples of promotional pricing including approaches such as BOGOF (Buy One Get One Free), money off vouchers, and discounts etc.

Geographical Pricing sees variations in price in different parts of the world. For example infrequency of value, or where shipping costs increase price. In the submission of Lancaster and Massingham (2011) some countries there is more tax on certain types of product which makes them more or less expensive, or legislation which limits how many products might be imported into a geographically defined area may again raise price. Value pricing strategy is used where external factors such as recession or increased competition force companies to provide value products and services to retain sales. Value price means

that you get great value for money. Subhash (2011) opined that the price that customer pay makes him/her feel that he/she is getting a lot of product.

Kotler and Armstrong (2010) advocated that premium pricing makes use of a high price where there is a unique brand. This approach is used where a substantial competitive advantage exists and the marketer is safe in the knowledge that they can charge a relatively higher price. Such high prices are charged for luxuries. All the aforementioned pricing techniques are applicable in art and cultural industry because pricing of any products naturally reinforces consumers' behavior either positively or otherwise. Application of pricing strategy in cultural industry should be carefully implemented with close watch of consumer, cost and competitors' reactions.

Distribution Strategy of Small Scale Entrepreneurs in Art and Culture Industry

The distribution strategy of entrepreneurs in art and culture industry is about how entrepreneurs in cultural industry will dispense their product or service to the end user. The entrepreneur is duty bound to fashion-out a clear structure for the distribution of the cultural products to the users at the right time, at the right place while ensuring safety of the products profitably. Odebunmi, Itiola and Adeyemo (2011) opined that efficient and effective distribution is important if the organization is to meet its overall marketing objectives. Therefore, entrepreneurs should not underestimate demand as this can affect profitability.

Physical distribution means coordination of the information and goods flow among the involved parties in the channel, in the way that the goods are available in the right places, at the right time, in the right quantities, and in a cost efficient manner. Kehinde (2017) and Subhash (2011) explained that distribution of goods involves not only physical movement of goods, but also location of plants, warehousing (storage), transportation, inventory quantities.

Kotler and Armstrong (2010) identified direct and indirect distributions as the two major classifications of channels of distribution. These two classifications of channel of distribution are available to firms in art and culture industry. Indirect distribution involves distribution of product by the use of an intermediary for example an entrepreneur selling to a wholesaler and then on to the retailer. Direct distribution involves distributing directly from the enterprise to the consumer or user. Kotler and Armstrong (2010) explained further that direct distribution gives entrepreneurs complete control over the distribution of their art and culture product, although not without additional cost.

The three most common distribution strategies according to The Chartered Institute of marketing (2016); Odebunmi, Itiola and Adeyemo (2011); Subhash (2011); Brassington and Pettitt (2010) are Intensive distribution, this is used commonly to distribute low priced products or impulse purchases. For example, traditional black soap, beads production, traditional jewelries etc. Exclusive distribution, this involves limiting distribution to a single outlet. The product is usually and highly priced, and requires the intermediary to place much detail in its sale. An example will be the promotion of traditional music performer through exclusive manager or promoter. Selective Distribution is when small number of retail outlets are chosen to distribute the product. Selective distribution is common with cultural products such as, Batik products Art work and design, running of private museum for tourist, where client or customers are willing to shop around and where manufacturers want a large geographical spread. If a player in art and culture decides to adopt an exclusive or selective distribution strategy he/she should select reputable intermediaries, experienced in distributing similar products and an intermediary known to the target audience

It is important that entrepreneurs, who want their goods to be available in markets, need to define the distribution channel's objectives, before 'building' a channel between

the enterprise and the end customers. Some of the major objectives of distribution according to The Chartered Institute of marketing (2016); Subhash (2011) are: product availability and visibility for the customers, mutual cooperation between the manufacturer and the intermediaries, the end users receive desired level of service, distribution costs are minimized, the desired information flow is achieved. Based on these objectives the most appropriate distribution channel structure can be developed by entrepreneurs in art and culture industry

Effectiveness of Marketing Strategies in Art and Culture Industry

Some of the small businesses or entrepreneurs are implementing marketing strategies without being consciously aware that they are doing so because the conception of marketing strategy is alien to them as some of the entrepreneurs have no formal training on the line of enterprise they have chosen. Matiz (2018); Meziou (2011) suggested that small business units who are not able to transform or expand their enterprise by making use of marketing strategy to compete with their competitors often struggle to manage their resources and fail to make initiatives towards business growth. Supporting the above, Hooley, Piercy and Nicoulaud (2008) affirmed that the success of a firm depends on its responsiveness to customers' needs and changing market conditions in this era of competition.

Martiz, (2018) gave an empirical demonstration of association of marketing factors with that of the service quality. The study was conducted among small business sector that is showing a high rate of growth in Australia. The marketing factors considered were price and promotion, and their association with service quality was studied. These propositions were found to have a positive relationship with the service quality. Dragnic, (2009) studied the presence and implementation of marketing activities in Croatian small business entities as a part of behavioral (managerial and operational) aspects of market orientation. A basic

assessment of customer orientation and competitor orientation has been made to understand the mediating effect of these on performance of the firm. The study revealed that most of the small business in Croatia implemented marketing activities like planning and control of the key elements of the marketing mix -product or service and pricing. The author also confirms significant consideration for customers and competitors by the business units.

Review of Related Empirical Literatures

Studies on marketing strategies by small scale entrepreneurs and economic self-reliance have received major focus by researchers and scholars. Some of the researchers that have contributed to the study of marketing strategies and economic self-reliance include among others the following:

Kehinde (2017) examined the effects of Marketing Strategies on Entrepreneurial Development. He further made attempt to determine the extent to which promotion increases sales growth. Survey research method was used in a cross sectional design through the use of comprehensive questionnaires which were distributed to selected business enterprises in Ikeja area of Lagos State, Nigeria. In the analysis of data collected, it was found that marketing strategy such as promotion has a significant impact on the sales growth of any company. It was also found that the use of direct distribution channel has a positive effect on the overall profitability of the firm. From the analytical findings, it was recommended that entrepreneurs should be able to understand the need for customer satisfaction and create niche for the product they sell. Entrepreneurs should engage in more marketing promotions by making use of the internet, radio, TV, billboards, and ensure their customers are reached wherever they are found. The research makes clear the importance of Marketing Strategy to all organizations, as it has been confirmed that marketing strategy does have effects on entrepreneurial development.

The two works are related because they both identify marketing strategies, but different because the focus of Kehinde's work was general entrepreneurial development while this study is directed toward economic self-reliance of entrepreneur in art and culture industry. Moreover, Kehinde (2017) examined marketing strategy from the perspectives of promotion and distribution only, not including other two strategic elements of marketing. This work examined marketing strategies from four perspectives of product development, promotion, pricing and distribution strategy.

Toghraee, Rezvani, Abad, and Moghadam (2017) explored the marketing perception of creative cultural-art businesses in terms of the most crucial challenges that artists face. In-depth interviews were conducted locally with artists and directors from various art fields to unravel their marketing perception of the current art sector. Data collection and analysis included participant observation, multiple interviews, focus groups and the interpretation of textual and voice data. They identified and examined a divergence of philosophies and practices in cultural-art based businesses. The purpose of their paper was to identify which set of marketing practices creative art entrepreneurs are likely to benefit from. The findings show that art entrepreneur's benefit from elements of creative marketing mix, and, rather than rely on the traditional four Ps (product, price, place, and promotion) their marketing strategy and practice is reminiscent of the entrepreneurial five Cs (contact network and communicating competency, content, creativity, cultural values, and creator of artwork). The paper validated a framework for the analysis of marketing practices specific to art and cultural entrepreneurs.

This research work is related to the work of (Toghraee, Rezvani, Abad, & Moghadam, 2017) since both are concerned with identifying marketing strategies of entrepreneurs in art and culture industry. However, the two works differ on the grounds that while Toghraee, Rezvani, Abad, and Moghadam identified contact network and

communicating competency, content, creativity, cultural values, and creator of artwork as marketing strategies for art and culture works, this research identify the traditional marketing elements (Product, Price, Promotion and Place) as the focus of marketing strategy. Toghraee, Rezvani, Abad, and Moghadam's work is not restricted to small scale entrepreneurs in art and culture industry. Also, the area surveyed by Toghraee, Rezvani, Abad, and Moghadam is Terhan, and the area covered by this work is Osun State Nigeria.

Wyszomirski and Chang (2017) investigated the ongoing, self-motivated activity called freelancing or self-employment, and explored ideas about the entrepreneurial competencies needed to conduct a sustainable work life in the arts. The work presents the findings of a comparative concept analysis of three concept clusters concerning working in the arts and creative sector: Portfolio of jobs, Portfolio of hybrid practices, and the Portfolio or Protean career. The researchers relate these concept clusters to ideas about arts entrepreneurship and professionalism in the arts in order to investigate the research questions: How do cultural workers or artists in today's social context create economically and creatively sustainable careers? What can we learn from their experiences about broader questions of the cultural value of art, the ongoing trend toward professionalization, and the changing roles of the worker and the entrepreneur in 21st-century economic life? To answer the questions, the researchers undertook conceptual literature review and used conceptual mapping as a primary tool. The researchers drew on a critical analysis of research, practice, and policy, as well as numerous discussions and interviews with creative professionals and the authors' own experiences with educating students who aim to become cultural workers in the creative sector. Based on the findings, Researchers developed the Integrated Model for Self-Structuring Portfolio Professions. This model demonstrates how incomes and work practices tend to be clustered into portfolios that are self-structured by individual creative workers, acting as the entrepreneurs in their own

career management and sustainability. The two works are related because they focus on self-sufficiency and employment in entrepreneurial engagement in art and culture industry, but they are different because Wyszomirski and Chang only investigated self-motivation activity or self-employment, and explored ideas about the entrepreneurial competencies needed to conduct a sustainable work life in the arts and culture without giving consideration to marketing strategy. Also, the study area of Wyszomirski and Chang is Korea while this work surveyed Osun State, Nigeria.

Umeze and Ohen (2015) assessed the utilization of marketing mix strategies and entrepreneurial competencies of micro restaurant owners in Calabar metropolis. Proportionate random sampling was used to select 132 restaurants which formed the sample of the study. Results showed that preparing quality and tasty meal was the most utilized marketing mix factor with mean value of 3.85. On entrepreneurial competence, relationship competence recorded the highest mean score of 3.92. A significant Chi Square (χ^2) value of 10.739 indicated that there was an association between the use of marketing mix strategies and entrepreneurial competencies of the business owners. Kendall's coefficient of concordance (w) value of 0.31 proved that there is a reasonable degree of agreement among the respondents regarding the ranking of the constraints facing their enterprises. The study recommended consistent application of 7Ps marketing mix strategies to eliminate most of the constraints identified by the operators and continuous capacity building on entrepreneurial skills. Although, both works discuss marketing strategies and involvement of entrepreneurs. The two works differ because Umeze and Ohen (2015) examined seven marketing strategies by incorporating additional three (3) elements of marketing (people, process and physical evidence), this work is limited to the four (4) traditional marketing elements. Also, Umeze and Ohen (2015) surveyed micro

restaurant owners in Calabar metropolis, while this work surveyed small scale entrepreneurs in art and culture industry in Osun State

Tisdell (2013) investigated how China's market reforms and its development have impacted on subnational economic self-reliance within China and to assess the extent to which its open-door policy has reduced its national self-reliance, using Mao's principle of self-reliance. Secondary sources of data were used to develop the study. Tisdell (2013) found out that as a result of China's market reform and economic development, all parts of China's economy have become more interdependent. In addition, China has become more dependent for its economic welfare on international trade, but its dependence is much less than that of many other countries like Germany, Nevertheless, the Chinese still endeavor to control their economy. From this perspective, Mao's principle of self-reliance has not been abandoned by Chinese government.

This study is related to the work of Tisdell (2013). Both researches examine economic self-reliance. However, the studies differ as Tisdell examined the effect of China's market reforms and development on economic self-reliance of China both at micro and macro level, this study identify and examine marketing strategies as being applied by small scale entrepreneurs towards economic self-reliance of entrepreneurs in art and culture industry. Further to the above, Tindell's work was carried out in China, while this work is conducted in Osun State, Nigeria.

Imhonopi and Urim (2010) presented a sociological appraisal of the efforts of various governments in Nigeria towards economic self-reliance using state-owned enterprises as the case study. It was found out that achieving economic self-reliance has continued to elude these Nigeria as public-sector driven economic system has been replaced by government with different privatization models aimed at strengthening the institutional mechanisms of the state and creating an efficient and effective economic

system to drive its development agenda. They identified the factors that negatively affected the economic self-reliance of state-owned enterprises as follows: corruption, frequent change of policies, multiplicity of economic advisers, lack of continuity of policies, political instability among others. They also found out that accountability, empowerment and independence of anti-corruption agencies, renewal of ethical standard, consistency in policy formulation and implementation, need for entrepreneurship development, political will and commitment of government to economic self-reliance are practical solutions to the problems facing economic self-reliance of state enterprises in Nigeria.

This research work is connected to the work of (Imhonopi and Urim, 2010) since both are concerned with economic self-reliance of enterprises in Nigeria. However, the two studies differ in the following areas: Imhonopi and Urim, (2010) examined various efforts and contributions of government in terms of policies and provisions on economic self-reliance, this work identify and examine marketing strategies as being applied by small scale entrepreneurs towards economic self-reliance of entrepreneurs in art and culture industry. Further to this, Imhonopi and Urim, (2010) examined economic self-reliance of public enterprises while this study focus on economic self-reliance of small scale entrepreneurs in private sector and restricted to art and culture industry.

Appraisal of Reviewed Literature

This chapter reviewed different submissions on identification and application of marketing strategies of small scale entrepreneurs in art and culture industry for economic self-reliance in Osun State. The theory of marketing strategy as codified in various ways was examined including BAH model of product development, advertising model of mediated communication n, 3cs of pricing strategy, distribution strategy development. It was discovered that Marketing strategy starts with market research, in which needs,

attitudes, and competitors' products are assessed and continues through into pricing, promotion, distribution and where applicable, customer servicing, packaging, sales and delivery. The cultural industry comprises firms' activities which deal primarily in symbolic goods, goods whose primary economic value is derived from cultural value. The roles of art and culture to the society are numerous, art and culture promotes our cultural heritage and creates identity couple with potential to create economic value. Self-reliance is the act of looking within or depending on oneself for the actualization of targeted or specific goal. The desire of most developing countries including Nigeria is to have a self-reliant and resilient economy capable of generating an internally self-sustaining growth. Kehinde (2017) examined the effects of Marketing Strategies on Entrepreneurial Development. In the analysis of data collected, it was found that marketing strategy such as promotion has a significant impact on the sales growth of any company. It was also noted that the use of direct distribution channel has a positive effect on the overall profitability of the firm. The research confirmed that marketing strategy does have effects on entrepreneurial development. Umeze and Ohen (2015) assessed the utilization of marketing mix strategies and entrepreneurial competencies of micro restaurant owners in Calabar metropolis. The research indicated that there was an association between the use of marketing mix strategies and entrepreneurial competencies of the business owners. The study recommended consistent application of 7Ps marketing mix strategies to eliminate most of the constraints identified by the operators and continuous capacity building on entrepreneurial skills. Toghraee, Rezvani, Abad, and Moghadam (2017) also explored the marketing perception of creative cultural-art businesses in terms of the most crucial challenges that artists face. The paper validated a framework for the analysis of marketing practices specific to art and cultural entrepreneurs.

Overall, the study reviewed four empirical studies which elucidate on different aspects of the study purpose. However, none of the study focused specifically on the four (4) traditional marketing strategies for self-reliance of small scale entrepreneurs in art and culture industry in Osun State, Nigeria.

CHAPTER THREE

RESEARCH METHODOLOGY

This chapter presented the methods and procedures employed by the researcher in conducting the study. The chapter was discussed under the following sub-headings:

Research Design

Population of the Study

Sampling and Sampling Technique

Research Instrument

Validation of Instrument

Pilot Study

Reliability of Instrument

Procedure for Data Collection

Method of Data Analysis

Research Design

Descriptive survey research design was used for the study. This is one of the most common types of quantitative social science research design where a sample of respondents is selected from a population and, a standardized questionnaire is administered on them. This design was adopted in order to uncover answers to research questions raised. The reason for the choice of descriptive survey is because of its usefulness in describing the characteristics of a large population which ensures a more accurate sample in which to draw conclusions and make important decisions (Gay, 2016). Also, descriptive survey design is dependable because anonymity of surveys allows respondents to answer with more candid and valid answers (Adetayo, 2011).

Population of the Study

The population of the study comprised all the 809 artists and players in cultural industry registered with the Ministry of Home Affairs, Culture and Tourism, Osun State Secretariat, Osogbo. The breakdown of the population of the study is as given in Table 1.

Table 1: Population of the Study

Sex		Location	Education	Total	
Male	518	Urban	686	Graduates	327
Female	291	Rural	123	Non-graduates	482
Total	809		809		809

Source: Osun State Ministry of Home Affairs, Culture and Tourism, 2018.

Sampling and Sampling Techniques

The sample size for this study is 242. The researcher used Stratified Random Sampling Technique where the stratification is based on Gender (Male and Female), Location (Urban and rural), and Education (Graduate and Non-graduate). This is to allow equal representation. The expected sample size determined using Taro Yamane formula at 0.05 margin error was approximately 268. Hat and draw method was used to select this 268 as sample size from strata of the population. The total number of questionnaire returned from 268 distributed was 242. The analysis of sample size based on sex, location and education as given in Table 2.

Table 2: Sample size of the study

Sex		Location	Education	Total	
Male	164	Urban	205	Graduates	98
Female	78	Rural	27	Non-graduates	144
Total	242		242		242

Source: Derived from questionnaire retrieved.

Research Instrument

The researcher-developed instrument for data collection is tagged: 'Marketing Strategies for Economic Self-reliance of Entrepreneurs in Art and Culture Industry Questionnaire' (MSESEACIQ). The questionnaire is structured based on 4 point rating scale of Strongly Agreed (SA) 4 points, Agreed (A) 3 points, Disagreed (D) 2 points, and Strongly Disagreed (SD) 1 point. The instrument is divided into two parts, namely; Part A and B. Part A sought information on demographic features of respondents, while Part B focused on issues of Identification and application of marketing strategies by entrepreneurs in art and culture industry towards economic self-reliance. Part B contains five sections, section 1, 2, and 4 contains seven items each. Section 3 contains nine items while section five contains six items.

Validation of Instrument

The face and content validity of instrument for data collection for this research work was done by three experts in the Department of Business and Entrepreneurship Education, College of Education, Kwara State University, Malete, Nigeria. Their corrections and suggestions were incorporated in the final draft of the document.

Pilot Study

A pilot study was conducted at Atiba Local Government, Oyo State of Nigeria which is outside the study area to determine the reliability of the instrument and to assess the ease with which the respondents could understand and complete it. The choice of Atiba Local Government was predicated on the availability of cultural practitioners, and the fact that the Local Government area possessed the same characteristics with Osun State, Nigeria, and was not part of the place under study. This is supported by Olaofe (2010) who explained that the sample for pilot study must have clear similarity with the population

under study but not the same with them, he said further that the pilot tests are conducted with a small sample size of respondents. The instrument was administered on a sample size of 20 respondents among art and cultural practitioners within Atibal Local Government, Oyo, in Oyo State under the pilot study. Sequel to the pilot test, the areas of ambiguities, difficulties, misconceptions, and spellings in the instrument were further corrected and made easier for respondents' understanding.

Reliability of Instrument

The reliability of the instrument was determined by statistical analysis of the data collected from the pilot study. The correlation between data of test-retest was calculated using Pearson Product Moment Correlation (PPMC). This was to ascertain the instrument's reliability or otherwise. The reliability index of 0.79 we determined which shows that the instrument is reliable. Shuttleworth (2009) explained that a test re-test correlation of +0.75 or greater is considered to indicate good reliability. Also, in the opinion of Gay (2016) it can elicit required data for the study.

Procedure for Data Collection

The study used primary method of data collection through the questionnaire administration. The respondents were informed of the purpose of the study and assured of the confidentiality of their responses through a letters of introduction, one from the Head of Department of Business and Entrepreneurship Education, College of Education, Kwara State University, Malete, and another letter of introduction that emanated from the researcher to the respondents. These two letters accompanied the questionnaires to secure respondents seriousness in filling the questionnaires. Five research assistants assisted the researcher in the collection and collation of completed questionnaires. Respondents were reached with the assistance of their associations at state level. The associations were earlier

identified and the researcher worked very closely with the executive members for ease of instrument administration and retrieval. Respondents were given one week to fill the questionnaire, after which collection of completed questionnaire was done within the following two weeks. Sorting and collation of returned questionnaire took five days. Copies of questionnaires distributed were 268, and 242 copies were retrieved by the researcher for analysis. The mortality rate of 10% was recorded, and this was as a result of refusal of nine respondents to fill and return questionnaires, 11 questionnaires were badly filled and six questionnaires were mutilated. The process of questionnaire administration lasted for four weeks.

Method of Data Analysis

Percentage was used for analyzing the demographic data of the respondents. Mean rating was used to answer the research questions while the standard deviation was used to determine the closeness or otherwise of the responses from the mean. Independent sample t-test was used to test the null hypotheses at 0.05 level of significance.

For research questions one to five, any mean score of 2.5 and above is regarded as agree, while below 2.5 is regarded as disagree. For the test of hypotheses, if the observed probability is less than the alpha significance of 0.05, the hypothesis is rejected, but if the observed probability is higher than the alpha significance of 0.05, the hypothesis is accepted.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

This study was conducted to investigate the application of marketing strategies of small-scale entrepreneurs in the art and culture industry in Osun State for economic self-reliance. This chapter deals with the presentation and analysis of the research data and discussion of findings. The chapter is organized under the following sub-headings:

Analyses of data to answer the Research Questions

Test of Hypotheses

Summary of Major Findings

Discussion of Findings

Analysis of Demographic Data

The demographic variables for the study were analyzed in table 3, 4, and 5 as follows:

Table 3: Percentage Distribution of Respondents by Sex

Sex	Frequency	Percentage (%)
Male	164	67.8
Female	78	32.2
Total	242	100.0

Source: Field survey, 2019

Analysis of data in Table 3 reveals that there are 242 respondents from which 164 respondents representing 67.8% were male while 78 respondents representing 32.2% were female. This implies that majority of the respondents are male cultural practitioners.

Table 4: Percentage Distribution of Respondents by Location

Sex	Frequency	Percentage (%)
Urban	205	84.7
Rural	37	15.3
Total	242	100.0

Source: Field survey, 2019

Analysis of data in Table 4 reveals that there are 242 respondents from which 205 respondents representing 84.7% live in urban area of Osun State, while 37 respondents representing 15.3% live in rural area of Osun State. This implies that majority of the respondents live in urban area of the State.

Table 5: Percentage Distribution of Respondents by Education

Sex	Frequency	Percentage (%)
Graduate	98	40.5
Non-graduate	144	59.5
Total	242	100.0

Source: Field survey, 2019

Analysis of data in Table 5 reveals that there are 242 respondents from which 98 respondents representing 40.5% are graduates, while 144 respondent representing 59.5% are non-graduates. This implies that, though, majority of the respondents are non-graduates, but the percentage of graduates is still noticeable.

Analyses of data to answer the Research Questions

Analysis of data to answer the research questions are conducted in Table 6 to 10 as follows:

Research Question One: What are the product development strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance?

Table 6: Mean and standard deviation of responses on product development strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance

S/N	Items	Mean	S.D	Remark
1	I generate ideas of new product frequently	3.28	0.592	Agree
2	I often screen new product ideas to avoid errors	2.32	0.731	Disagree
3	I evaluate ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume	3.21	0.61	Agree
4	Development of physical products includes functional features to convey the intended psychological characteristics.	3.29	0.577	Agree
5	I test market acceptability of the new products before launching	2.38	0.709	Disagree
6	In commercializing the new product, I give consideration to target market in line with timing and geographical location	2.78	0.874	Agree
7	I conduct business analysis of the new product before commercialization	2.53	0.815	Agree
Weighted Average		2.83	0.70	Agreed

Source: *Field survey, 2019*

Table 6 reveals that the respondents agreed that small scale enterprises generate ideas of new products frequently (mean = 3.28), also, the respondents agreed that they evaluate ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume (mean = 3.21) and that development of physical products includes functional features, and also conveys the intended psychological characteristics (mean = 3.29). In addition, the respondents agreed that in commercializing the new products, they give consideration to timing, geographical location and target market (mean = 2.78) and that they conduct business analysis of the new products before commercialization (mean = 2.53). However, respondents disagreed that they often screen new product ideas to avoid errors (mean = 2.32), and that they test market acceptability of the new products before launching (mean = 2.38). All the seven items have their standard deviation scores ranging

from 0.577 to 0.874. This indicates that the responses of the respondents are not dispersed, but are close to the mean.

Overall, the respondents agreed to five constructs and disagreed with two constructs in the table. The calculated weighted average mean (2.83) and standard deviation (0.70) indicate that the constructs are generally regarded as product development strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance. This implies that the product development strategies used by small-scale entrepreneurs in the art and culture industry include generating ideas of new products frequently; evaluating ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume; development of physical product on the basis of functional features to convey the intended psychological characteristics; giving adequate consideration to timing, geographical location and target market in commercializing cultural products; conducting business analysis of the new product before commercialization.

Research Question Two: What are the promotional strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance?

Table 7: Mean and standard deviation of promotional Strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance

S/N	Items	Mean	SD	Remark
1	I make use of art and cultural exhibitions to promote my brand to attract new customers	3.25	0.69	Agree
2	I use advertising in promoting art and culture products	2.47	0.72	Disagree
3	Sales promotion is employed in promoting art and culture products	2.34	0.68	Disagree
4	I use public relation in creating awareness for art and culture products	2.61	0.79	Agree
5	The use of personal selling is paramount in art and culture industry	3.33	0.57	Agree
6	The use of direct marketing is prominent in art and culture industry	3.25	0.65	Agree
7	I take advantage of electronic marketing in promoting art and culture product	2.38	0.85	Disagree
Weighted Average		2.80	0.71	Agreed

Source: *Field survey*, 2019

Table 7 reveals that the respondents agreed that they make use of art and cultural exhibitions to promote their brand to attract new customers (mean = 3.25). In addition, they make use of public relation in creating awareness for art and culture products (mean = 2.61), also, they make use of personal selling as a dominant promotional strategy in art and culture industry (mean = 3.33), the respondents agreed that the use of direct marketing is prominent in art and culture industry (mean = 3.25), On the other hand, respondents disagreed that they use advertising in promoting art and culture products (mean = 2.47), also, they disagreed that they employed sales promotion in promoting art and culture products (mean = 2.34), further to this, they disagreed that they take advantage of electronic marketing in promoting art and culture product (mean = 2.38). All the seven items have standard deviation scores which ranged from 0.567 to 0.847. This means that the responses of the respondents are not dispersed, but are close to the mean.

Overall, the respondents agreed to four constructs and disagreed with three constructs in the table. The calculated weighted average mean (2.80) and standard deviation (0.71) indicate that all the constructs are generally promotional strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance. This implies that the promotional strategies used by small-scale entrepreneurs in the art and culture industry include art and cultural exhibitions to promote brand, direct marketing, public relation, and use of personal selling to attract new customers.

Research Question Three: What are the pricing strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance?

Table 8: Mean and standard deviation of Pricing Strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance

S/N	Items	Mean	SD	Remark
1	I apply price discrimination strategy when setting prices for art and culture products or services	3.07	0.90	Agreed
2	I make use of Penetration Pricing or Pricing to Gain Market Share in art and culture industry	3.10	0.76	Agreed
3	I use Economy pricing or No Frill Low Pricing in art and culture industry	3.17	0.81	Agreed
4	I apply psychological pricing in art and culture industry	2.7	0.94	Agreed
5	Going-Rate pricing is relevant and useful to my business in art and culture Industry	2.32	0.81	Disagreed
6	I make use of price skimming to enhance my economic self-reliance	2.42	0.82	Disagreed
7	Pricing of my products in art and culture industry is done with respect to Geographic Locations	2.93	0.90	Agreed
8	Pioneer pricing enhances my economic self-reliance	2.18	0.87	Disagreed
9	I apply premium pricing strategy to enhance profitability.	2.51	0.90	Agreed
10	I use optional product pricing to generate higher income	2.74	0.99	Agreed
Weighted Average		2.71	0.87	Agreed

Source: *Field survey, 2019*

Table 8 reveals that the respondents agreed that they apply price discrimination strategy when setting prices for art and culture products or services (mean = 3.07) and that they also make use of penetration pricing or pricing to gain market share in art and culture industry (mean = 3.1). Furthermore, they agreed to making use of economy pricing or No Frill Low Pricing in art and culture industry (mean = 3.17). They similarly agreed to applying psychological pricing as well in art and culture industry (mean = 2.7), the respondents agreed that Pricing of their products in art and culture industry is done with respect to Geographic Locations (mean = 2.93) The respondents agreed that they apply premium pricing strategy to enhance profitability (mean = 2.51) and that optional product pricing is used to generate higher income (mean = 2.74). However, the respondent

disagreed that Going-Rate pricing is relevant and useful to their business in art and culture Industry (mean = 2.32) , they similarly disagreed that they make use of price skimming to enhances their economic self-reliance (mean = 2.42), and disagreed also, that pioneer pricing enhances their economic self-reliance (mean = 2.18). All the 10 items have their standard deviation scores ranging from 0.763 to 0.994. This means that the responses of the respondents are not wide spread as they are close to the mean.

Overall, the respondents agreed to seven constructs and disagreed with three constructs in Table 8. The calculated weighted average mean (2.71) and standard deviation (0.87) indicates that the constructs are generally pricing strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance. This implies that the pricing strategies used by small-scale entrepreneurs in the art and culture industry include price discrimination, penetration pricing, economy pricing or No Frill Low pricing, psychological pricing, geographical pricing, premium pricing, optional product pricing.

Research Question Four: What distribution strategies are used by small-scale entrepreneurs in the art and culture industry for economic self-reliance?

Table 9: Mean and standard deviation of distribution Strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance

S/NItems	Mean	SD	Rank
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1	I make use of indirect distribution for art and culture products	2.46	0.81	Disagreed
2	I make use of direct distribution for art and culture Products	3.33	0.76	Agreed
3	I apply Intensive distribution strategy in art and culture industry	3.30	0.79	Agreed
4	I use Exclusive distribution strategy in art and culture industry	1.63	0.70	Disagreed
5	Selective distribution strategy is beneficial to me in art and culture industry	2.37	0.86	Disagreed
6	I make use of agents in the distribution of art and culture product	2.65	0.87	Agreed
7	I make use of distributors or retailers in the distribution of art and culture product	1.64	0.68	Disagreed
	Weighted Average	2.48	0.78	Disagreed

Source: *Field survey, 2019*

Table 9 reveals that respondents agreed to making use of direct distribution for art and culture products (mean = 3.33), similarly, that they apply intensive distribution strategy in art and culture industry (mean = 3.30), respondents also agreed that they make use of agents in the distribution of art and culture product (mean = 2.65). Conversely, respondents disagreed to making use of indirect distribution for art and culture products (mean = 2.46). The table further shows that respondents disagreed to the use of exclusive distribution strategy in art and culture industry (mean = 1.63), and also disagreed that selective distribution strategy is beneficial to them in art and culture industry (mean = 2.37), they further disagreed that they make use of distributors or retailers in the distribution of art and culture product (mean = 1.64). All the seven items have standard deviation scores ranging from 0.675 to 0.872. This means that the responses of the respondents are not dispersed, but are close to the mean.

Overall, the respondents agreed to three constructs and disagreed with four constructs in Table 9. The calculated weighted average mean (2.48) and standard deviation (0.78) indicate that the respondents disagreed to most of the items on the constructs. The findings revealed that the distribution strategies used by small-scale entrepreneurs in the art and culture industry include direct distribution, intensive distribution strategy and use of agents in the distribution of art and culture product.

Research Question Five: How effective are marketing strategies used by small scale entrepreneurs in art and culture industry for economic self-reliance?

Table 10: Mean and standard deviation of effectiveness of production, promotional, pricing and distribution strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance

S/NItems	Mean	SD	Remark
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1	I apply production strategy to enhance product acceptability in art and culture industry for economic self-reliance	2.43	0.77	Disagreed
2	Application of promotional strategy increases my sales in art and culture industry for economic self-reliance	2.86	0.86	Agreed
3	The pricing strategy I employed for art and culture products generates adequate revenue for me towards economic self-reliance.	2.47	0.82	Disagreed
4	The distribution strategy I apply enhances adequate distribution of products for economic self-reliance.	2.44	0.87	Disagreed
5	The combination of marketing strategies I employed enhances economic self-reliance.	2.63	0.99	Agreed
6	The combinations of marketing strategies I apply boost my profitability level in the industry.	2.84	0.80	Agreed
7	I have adequate knowledge on how to apply marketing strategies efficiently	2.31	0.80	Disagreed
Weighted Average		2.56	0.85	Agreed

Source: *Field survey, 2019*

Table 10 reveals that respondents agreed that application of promotional strategy increases their sales in art and culture industry for economic self-reliance (mean = 2.86), the respondents agreed that combination of marketing strategies employed enhances economic self-reliance (mean = 2.63) and that the combinations of marketing strategies applied boost their profitability level in the industry (mean = 2.84), but the respondents disagreed that they apply production strategy to enhances product acceptability in art and culture industry for economic self-reliance (mean = 2.43), also, respondents disagreed that the pricing strategy they employed for art and culture products generates adequate revenue towards economic self-reliance (mean = 2.47) similarly, the respondents disagreed to the fact that the distribution strategy they apply enhances adequate distribution of products for economic self-reliance (mean = 2.44), they also disagreed that they have adequate knowledge on how to apply marketing strategies efficiently (mean = 2.31). All the seven

items have standard deviation scores ranging from 0.771 to 0.999. This means that the responses of the respondents are not dispersed, but are close to the mean.

Overall, the respondents agreed to three constructs and disagreed to four constructs in Table 10. The calculated weighted average mean (2.56) and standard deviation (0.85) indicates that the construct are generally marketing strategies used by small scale entrepreneurs in art and culture industry. The findings reveal that marketing strategies used by small scale entrepreneurs in art and culture industry for economic self-reliance include application of promotional strategy and usage of combinations of marketing strategies for economic self-reliance.

Test of Hypotheses

The five null hypotheses of the study were tested using independent samples t-test to find the significant difference between the mean responses of male and female, urban and rural, and graduate and non-graduate respondents. The null hypotheses were tested at 0.05 level of significance. The summary of the test of hypotheses are presented in tables 11 to 15 as follows:

H₀₁: There is no significant difference in the mean ratings of male and female respondents on the product development strategies used by small-scale entrepreneurs in art and culture industry for economic self-reliance.

Table 11: Summary of t-test of the mean ratings of the views of male and female respondents on product development strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance

Group	N	Mean	SD	t-cal	Df	P-value	Decision
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Male	164	3.10	0.58				
				12.069	240	0.000	S
Female	78	2.25	0.34				

Source: *Field survey, 2019*

The data in Table 11 reveal that there are 164 male and 78 female. The male had higher mean ($\bar{x} = 3.1$; $SD = 0.58$) and female ($\bar{x} = 2.25$; $SD = 0.34$). The Table reveals there was a significant difference between the mean responses of male and female respondents on the product development strategies used by small-scale entrepreneurs in the Art and Culture industry for economic self-reliance ($t_{240} = 12.069$, $P = 0.000$). Since the P-value (0.000) is less than the level of significant (0.05), the hypothesis which stated that there is no significant difference in the mean ratings of male and female respondents on the product development strategies used by small-scale entrepreneurs in art and culture industry for economic self-reliance was rejected. This indicates that male and female entrepreneurs differ statistically significantly in their responses regarding product development strategies of small scale entrepreneurs in art and culture industry (mean difference = 0.85).

H_{02} : There is no significant difference in the mean ratings of urban and rural respondents on the promotional strategies being employed by small-scale entrepreneurs in art and culture Industry for economic self-reliance.

Table 12: Summary of t-test of the mean ratings of the views of urban and rural respondents on promotional strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance

Group	N	Mean	SD	t-cal	Df	P-value	Decision
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Urban	205	2.96	0.57				
				10.80	240	0.000	S
Rural	37	1.92	0.35				

Source: *Field survey, 2019*

The data in Table 12 reveal that there are 205 urban and 37 rural respondents. The urban group had higher mean (\bar{x} = 2.96; SD = 0.57) than the rural group (\bar{x} = 1.92; SD = 0.35). The Table further reveals there was a significant difference between the mean responses of urban and rural respondents on the promotional strategies applied by small-scale entrepreneurs in art and culture industry for economic self-reliance ($t_{240} = 10.80$, $P = 0.000$). Since the P-value (0.000) is less than the level of significant (0.05), the hypothesis which stated that there is no significant difference in the mean ratings of urban and rural respondents on the promotional strategies applied by small-scale entrepreneurs in Art and Culture industry for economic self-reliance was rejected. This indicates that male and female entrepreneurs differ statistically significant in their responses of the promotional strategies (mean difference = 1.04).

H₀₃: There is no significant difference in the mean ratings of graduate and non-graduate respondents on the pricing strategies being employed by small-scale entrepreneurs in art and culture industry for economic self-reliance.

Table 13: Summary of t-test of the mean ratings of the views of graduate and non-graduates' respondents on pricing strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance

Group	N	Mean	SD	t-cal	Df	P-value	Decision
Graduate	98	1.98	0.48				

				17.183	240	0.000	S
Non-graduate	144	3.21	0.58				

Source: *Field survey, 2019*

The data in table 13 reveals that there are 98 graduate and 144 non-graduates. The graduate had mean (\bar{x} = 1.98; SD = 0.48) and non-graduate (\bar{x} = 3.21; SD = 0.58). The table further reveals that there was a significant difference between the mean responses of graduate and non-graduate on the pricing strategies of small-scale entrepreneurs in Art and Culture industry for economic self-reliance ($t_{240} = 17.183$, $P = 0.000$). Since the P-value (0.000) is less than the level of significant (0.05), the hypothesis which stated that there is no significant difference in the mean ratings of graduate and non-graduate respondents on the pricing strategies of small-scale entrepreneurs in Art and Culture industry for economic self-reliance was rejected. This indicates graduate and non-graduate entrepreneurs differ statistically significant in their responses of the pricing strategies (mean difference = 1.23).

H₀₄: There is no significant difference in the mean ratings of male and female respondents on the distribution strategies being used by small-scale entrepreneurs in art and culture industry for economic self-reliance.

Table 14: Summary of t-test of the mean ratings of the views of male and female respondents on distribution strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance

Group	N	Mean	SD	t-cal	Df	P-value	Decision
Male	164	2.85	0.55				
				16.964	240	0.000	S
Female	78	1.71	0.32				

Source: *Field survey, 2019*

The data in Table 14 reveals that there are 164 male and 78 female. The male had mean (\bar{x} = 2.85; SD = 0.55) and female (\bar{x} = 1.71; SD = 0.32). The table shows there was a significant difference between the mean responses of male and female on the distribution strategies of small-scale entrepreneurs in Art and Culture industry for economic self-reliance ($t_{240} = 16.964$, $P = 0.000$). Since the obtained P-value (0.000) is less than the level of significant (0.05), the hypothesis which stated that there is no significant difference in the mean ratings of male and female respondents on the distribution strategies of small-scale entrepreneurs in Art and Culture industry for economic self-reliance was rejected. This indicates male and female entrepreneurs differ statistically significant in their responses of the distribution strategies (mean difference = 1.14).

H₀₅: There is no significant difference in the mean ratings of urban and rural respondents on the effectiveness of product development, promotional, pricing and distribution strategies being applied by small scale entrepreneurs in art and culture industry for economic self-reliance.

Table 15: Summary of t-test of the mean ratings of the views of urban and rural respondents on marketing strategies used by small-scale entrepreneurs in the art and culture industry for economic self-reliance

Urban	205	2.78	0.66				
				12.849	240	0.000	S
Rural	37	1.39	0.31				

Source: *Field survey, 2019*

The data in Table 15 reveals that there are 205 urban and 37 rural respondents. The urban group had higher mean and standard deviation (\bar{x} = 2.78; SD = 0.66) than the rural group (\bar{x} = 1.39; SD = 0.31). The table also reveals there is significant difference between the mean responses of urban and rural respondents on marketing strategies (product development, promotional, pricing and distribution) applied by small-scale entrepreneurs in Art and Culture industry for economic self-reliance was significant ($t_{240} = 12.849$, $P = 0.000$). Since the P-value (0.000) is less than the level of significant (0.05), the hypothesis which stated that there is no significant difference in the mean ratings of urban and rural respondents on the effectiveness of product development, promotional, pricing and distribution strategies being applied by small scale entrepreneurs in art and culture industry for economic self-reliance was rejected (mean difference = 1.39).

Summary of Major Findings

The following are the major findings of the study:

1. Product development strategies used by small-scale entrepreneurs in the art and culture industry include generating idea of new product frequently and evaluating ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume among others.
2. Promotional strategies used by small-scale entrepreneurs in the art and culture industry include the use of art and cultural exhibitions to promote brand, use of direct marketing and personal selling so as to attract new customers

3. pricing strategies used by small-scale entrepreneurs in the art and culture industry include economy pricing or No Frill Low pricing, penetration pricing and price discrimination strategy among others.
4. Distribution strategies used by small-scale entrepreneurs in the art and culture industry include direct distribution, intensive distribution strategy and use of agents in the distribution of art and culture product.
5. Marketing strategies used by small scale entrepreneurs in art and culture industry for economic self-reliant include effective application of combined marketing strategies but most especially promotional strategy for economic self-reliance.
6. There was a significant difference in the mean ratings of male and female respondents on the product development strategies used by small-scale entrepreneurs in art and culture industry for economic self-reliance ($t_{240} = 12.069, P = 0.000$).
7. There was a significant difference in the mean ratings of urban and rural respondents on the promotional strategies being employed by small-scale entrepreneurs in art and culture Industry for economic self-reliance ($t_{240} = 10.80, P = 0.000$).
8. There was a significant difference in the mean ratings of graduate and non-graduate respondents on the pricing strategies being employed by small-scale entrepreneurs in art and culture industry for economic self-reliance ($t_{240} = 15.993, P = 0.000$).
9. There was significant difference in the mean ratings of male and female respondents on the distribution strategies being used by small-scale

entrepreneurs in art and culture industry for economic self-reliance ($t_{240} = 16.964, P = 0.000$).

10. There was a significant difference in the mean ratings of urban and rural respondents on the effectiveness of product development, promotional, pricing and distribution strategies being applied by small scale entrepreneurs in art and culture industry for economic self-reliance ($t_{240} = 12.849, P = 0.000$).

Discussion of Findings

The study was conducted to identify and evaluate the application of marketing strategies by small scale entrepreneurs for economic self-reliance in the art and culture industry in Osun State. This discussion is based on five research questions and five hypotheses presented in chapter one and statistically analyzed in this chapter.

The findings on research question one show that small scale entrepreneurs in art and culture industry generate new product ideas frequently, evaluate product ideas based on profitability and other quantitative method, develop physical products in a way to convey intended psychological characteristics, give consideration to timing, geographical location and target market, and conduct business analysis of the new product before commercialization, Conversely, the findings revealed that respondents do not often screen new idea to avoid errors, and they do not test market acceptability of the new product before launching. This indicates that small scale entrepreneurs in art and culture industry do not follow every steps of new product development process as conceived by BAH model. This finding supports the position of Booz, Allen and Hamilton (1982) who were of the opinion that product development strategy differs from industry to industry and from firm to firm. They suggested further that the process should be adapted to each firm or industry in order to meet specific company resources and needs. Similarly, Bhuiyan (2011) opined that the process of new product development cannot be stereotyped or restricted to

BAH model alone. The structure of the steps in new product development process adopted by individual organization, firm, or industry is determined by factors like: kind of industry, nature of product, organizational objectives, and time constraint.

The finding in respect of hypothesis one shows that male and female entrepreneurs differ statistically significantly in their responses regarding product development strategies of small scale entrepreneurs for economic self-reliance in art and culture industry. This points to the fact that gender identity is a major factor that can contribute to variations in the process of product development. This supports the findings of Togharee, Revani, Abad, and Moghadam (2017) and Bhuiyan (2011) that variation in the process or structure of product development are products of kind of industry, nature of product, organizational objectives, and time constraint and many other peculiarities associated with the concerned enterprise.

The findings in respect of the second research question revealed that small scale entrepreneurs in art and culture industry make use of art and cultural exhibitions to promote new brands of art products, they make use of public relations in creating awareness of art products, it was further found that personal selling is strongly paramount to the selling and promotion of art products, also, the use of direct marketing. Contrariwise, the findings revealed that advertising is not significantly employed in promoting art and cultural products, so also sales promotion and electronic marketing. These findings are related to the submission of Brassington and Pettitt (2010), who explained that promotion can be used in many different ways; they categorized promotional tools into five main elements; Advertising, Sales promotion, Public relations, Personal selling, and Direct Marketing. This study put forward cultural exhibition and electronic marketing in addition to the above promotional tools, cultural exhibition, public relation, personal selling, and

direct marketing were found to be potent promotional strategies of small and medium scale entrepreneurs in art and culture industry for economic self-reliance.

The finding on hypothesis two shows that urban and rural entrepreneurs differ statistically significantly in their responses on promotional strategies of small scale entrepreneurs for economic self-reliance in art and culture industry, the inference from this is that, the type of promotional strategy employed by small scale entrepreneurs in art and culture industry is a function of geographical location. This is supported by Kehide (2017) and Lancaster and Massingham (2011) who found that means of product promotion is affected or shaped by several environmental factors and availability of means of communication.

The findings on the research question three revealed that price discrimination, penetration pricing, economy pricing, psychological pricing, geographical pricing, premium pricing, and optional pricing were found to be in use and relevant to self-reliance in art and culture industry. However, going rate pricing, price skimming, and pioneer pricing are found not to be relevant in art and culture industry as significant majority of small scale entrepreneurs in the industry disagreed to using them. These findings are in line with the submissions of Lancaster and Massingham (2011), Brassington and Pettitt (2010) who claimed that the kind of pricing strategies to be used by small scale entrepreneurs is partly influenced by the kind of industry in which they operate. This in researcher's view may account for different opinions on each of the pricing strategies. They explained further that there are different pricing strategies to implement and that there is need to understand the market conditions and the unmet desires of the consumers along with the price that the consumer is willing to pay to fulfill his unmet desires as the ultimate way of gaining success in the pricing strategy of a product or a service.

The finding on hypothesis three shows that graduates and non-graduates entrepreneurs differ statistically significantly in their responses on pricing strategies of small scale entrepreneurs for economic self-reliance this might connect to variations in expected level of exposure between graduate and non-graduate entrepreneurs in the industry. This finding is related to the findings of Togharee, Revani, Abad, and Moghadam (2017) and Lancaster and Massingham (2011) that experience and awareness of the availability of different types or methods of pricing assist in using better pricing options.

The findings on research question four show that small scale entrepreneurs in art and culture industry make use of direct distribution strategy, intensive distribution strategy, and agents in the distribution of art and culture products for profitability towards self-reliance. In contrast with the above, the opinion on small scale entrepreneurs in art industry disagreed to the employment of indirect distribution strategy, exclusive distribution strategy, selective distribution strategy, and distributors in the distribution of art and culture products for profitability towards self-reliance. This non-uniformity in the opinion of small scale entrepreneurs in art and culture industry is in line with the submission of The Chartered Institute of Marketing (2016) and Subhash (2011) who opined that divergence of objective of product distribution, such as product availability and visibility for the customers, mutual cooperation between the manufacturer and the intermediaries, the end users receive desired level of service, distribution costs are minimized, the desired information flow are functions of the most appropriate distribution channel structure that can be developed by entrepreneurs in art and culture industry.

The finding from hypothesis four shows that male and female entrepreneurs differ statistically significantly in their responses on distribution strategies of small scale entrepreneurs for economic self-reliance in art and culture industry, the inference drawn here is that gender identity among other factors may influence the choice of distribution

strategy in art and culture industry. This relates to the finding of Kehinde (2017) that salesperson's time (available working hours), gender and coverage in terms of distance and sales are related.

The findings on research question five revealed that small scale entrepreneurs in art and culture industry make use of only promotional strategy effectively. Product development, pricing and distribution strategies were not effectively put to use toward economic self-reliance. The findings show further that the potency of marketing strategy in boosting profitability and enhancing economic self-reliance were acknowledged by small scale entrepreneurs in art industry, nevertheless, they agreed to lacking adequate knowledge on how to apply marketing strategies effectively and efficiently. The above finding is contrary to the submission of Dragnic, (2009) who studied the presence and implementation of marketing activities in Croatian small business entities as a part of behavioral (managerial and operational) aspects of market orientation. The study revealed that most of the small business in Croatia implemented marketing activities like planning and control of the key elements of the marketing mix (product or service and pricing). In the opinion of this study, many of the small scale entrepreneurs in art and culture industry are implementing marketing strategies without being consciously aware that they are doing so because the conception of marketing strategy is alien to them as some of the small scale entrepreneurs have no formal training on the line of enterprise they have chosen, and most of entrepreneurial training designed toward improving them lacks adequate marketing orientation.

The finding on hypothesis five shows that urban and rural entrepreneurs differ statistically significantly in their responses on the effectiveness of marketing strategies of small-scale entrepreneurs for economic self-reliance in art and culture industry, the statistical difference may be connected to the variation in the level of marketing

information flow between urban and rural entrepreneurs. This finding was supported by Kehide (2017); Umeze and Ohen (2015) and Lancaster and Massingham (2011) who found that effectiveness of product promotion and other marketing strategies are affected by several environmental factors and availability of means of communication and other amenities which enhances marketing information flow.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presents the summary of this study. It presents the conclusions drawn from the findings. In addition, it proffers recommendations on the identification and application of marketing strategies by small scale entrepreneurs for economic self-reliance in art and culture industry in Osun State.

Summary

The research identified and examined the application of marketing strategies by small scale entrepreneurs for economic self-reliance in Art and Culture Industry in Osun State. The purposes of the study were to examine product development strategies of small-scale entrepreneurs in the art and culture industry for economic self-reliance; identify promotional strategies applied by small-scale entrepreneurs in art and culture industry for

economic self-reliance; examine pricing strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance; identify distribution strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance; determine the effectiveness of marketing strategies applied by small scale entrepreneurs in art and culture industry for economic self-reliance.

Related literatures were reviewed on the study and descriptive survey was adopted to collect relevant data with the aid of self-designed questionnaire “MSESEACIQ”. The population size of the study was 809 art and culture small scale entrepreneurs in art and culture industry in Osun State. The sample size of the study was 242. A 4-point rating scale was used in the questionnaire to show the extent of agreement and disagreement of the respondents to the items provided. Five research questions were formulated while five hypotheses were tested to guide the study. The data gathered were statistically analyzed using mean to answer the research questions and independent sample t-test statistics to test the hypotheses at 0.05 level of significance.

Findings on research questions revealed that product development strategies used by small-scale entrepreneurs in the art and culture industry include: generating idea of new product frequently; evaluating ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume among others. Promotional strategies used by small-scale entrepreneurs in the art and culture industry are: use of art and cultural exhibitions to promote brand; use of direct marketing and personal selling so as to attract new customers. Pricing strategies used by small-scale entrepreneurs in the art and culture industry include: economy pricing or No Frill Low pricing; penetration pricing; price discrimination strategy among others. Distribution strategies used by small-scale entrepreneurs in the art and culture industry include: direct distribution, intensive distribution strategy; use of agents in the distribution of art and culture product. Marketing

strategies used by small scale entrepreneurs in art and culture industry for economic self-reliant include: application of promotional strategy; combinations of marketing strategies for economic self-reliant.

Hypotheses tested revealed that there is a significant difference in the mean ratings of male and female respondents on the product development strategies used by small-scale entrepreneurs in art and culture industry for economic self-reliance. It also showed that there is a significant difference in the mean ratings of urban and rural respondents on the promotional strategies being employed by small-scale entrepreneurs in art and culture Industry for economic self-reliance. It further revealed that there is a significant difference in the mean ratings of graduate and non-graduate respondents on the pricing strategies being employed by small-scale entrepreneurs in art and culture industry for economic self-reliance. The test revealed further that there is significant difference in the mean ratings of male and female respondents on the distribution strategies being used by small-scale entrepreneurs in art and culture industry for economic self-reliance. Finally, the test showed that there is a significant difference in the mean ratings of urban and rural respondents on the effectiveness of product development, promotional, pricing and distribution strategies being applied by small scale entrepreneurs in art and culture industry for economic self-reliance in Osun State, Nigeria.

Conclusion

From the findings of this study, it is evident that small scale entrepreneurs in art and culture industry generate ideas of new products frequently and evaluate ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume among others. They promote art products through the use of art and cultural exhibitions, use of direct marketing and personal selling so as to attract new customers.

On pricing strategy, they make use of economy pricing or No Frill Low pricing, penetration pricing and price discrimination strategy among others. Distribution strategies used by small-scale entrepreneurs in the art and culture industry include direct distribution, intensive distribution strategy and use of agents. It was found out that combination of marketing strategies, especially promotional strategies applied by small scale entrepreneurs have positive effect on profitability and economic self-reliance in art and culture industry.

However, small scale entrepreneurs in cultural industry have no adequate knowledge or awareness of marketing strategies. Most of them practice product development strategy; promotional strategy; pricing strategy; and distribution strategy unknowingly because they have no formal education, and they inherited the art and culture's know-how from their forefathers, professional marketing contents is almost lacking in most of entrepreneurship trainings given to most of these small scale entrepreneurs in art and culture industry, all these may be contributing factors to insufficient dexterity among small scale entrepreneurs on marketing strategies. This implies that while certain relevant strategies are being applied by small scale entrepreneurs in the Art and Culture industry, art and culture entrepreneurs need to have greater in-depth professional marketing training for effectiveness and efficiency in the trade.

Recommendations

Based on the findings, the following recommendations are made:

1. Since the potentials of art and culture industry are enormous in enhancing economic development of a nation, it is recommended that government at all levels should create all-encompassing platforms for small scales entrepreneurs to showcase their innovations and creativities of art and cultural products as this will

expose them to internal criticism to meet up with internationalization of cultural products, which is expected to increase national GDP on the long-run.

2. Integrated marketing communication as a means of creating cultural product awareness is critical to the survival of small-scale entrepreneurs in art and culture industry, it is therefore recommended that government should assist in subsidizing the cost of advertising and other promotional mix on international media as this will enhance international promotion of art and cultural product.
3. Pricing as a fundamental element of marketing is the only element that enhances income flow to the small-scale enterprise in art and culture industry. This view is contrary to the perspective of consumer as consumers will always prefer lower prices. Consumers' decision to buy may be significantly influenced by the price charged by entrepreneurs. Therefore, it is recommended that small scale entrepreneurs in cultural industry should charge moderate prices for art products. This is expected to assist in expanding market for the product.
4. Production process is never completed until the art product gets to the final users. Therefore it is recommended that suitable distribution system be determined and used by individual small scale entrepreneurs in the industry. The determination of suitable distribution system should be subjected to environmental factors, resource availability, accessibility to market, type of users (industrial or domestic), financial capability, organizational objectives, and many others.
5. The curriculum of formal educational programmes that are related to art and culture like art and design, textile, drama art and other related discipline should be reviewed to accommodate marketing strategy. This will afford the practitioners in art and culture industry the opportunity to be equipped with adequate marketing strategies and techniques, this is expected to assist them to make use of marketing

strategies effectively and efficiently in the field of their profession. Further to the above, the general entrepreneurship programmes for artisan and small-scale entrepreneurs also should be redesigned in a way that players in the art and culture industry will be exposed to fundamentals of marketing strategies.

Suggestion for Further Studies

This research work was based on the four traditional marketing strategies (Marketing Mix), and was carried out in Osun State, Nigeria. Other researchers can extend the marketing strategies to include other additional three marketing mix (process, people and physical evidence), and to focus on other states or geo-political zones of the country so as to give room for future comparative analysis.

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APPENDIX I



KWARA STATE UNIVERSITY, MALETE
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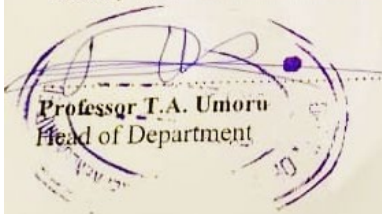
Phone: +2348033519030, +2348059272084
 11th June, 2019

Our Ref..... *Your Ref*..... *Date*.....

Dear Sir/Madam,

LETTER OF INTRODUCTION: AKINBODE SANGODAPO

This is to introduce AKINBODE SANGODAPO (with matriculation number **16/27MBE/025** as a student of the Department of Business and Entrepreneurship Education, Kwara State University, Malet. He is a Postgraduate student working on his research project on topic: Identification and Application n of Marketing Strategies by Small Scale Entrepreneurs for Economic Self-Reliance in the Art and Culture Industry . He needs some information to facilitate his research work. Please kindly assist him. Thank you



Professor T.A. Umoru
 Head of Department

APPENDIX II

Request Letters for Validation

APPENDIX III**Department of Business Education,
Faculty of Education,
Kwara State University, Malete, Kwara State.**

Dear Respondent,

This questionnaire is designed with the purpose of identifying and examining the application of Marketing Strategies of Small Scale Entrepreneurs in Art and Culture Industry towards Economic Development in Osun State.

Therefore, your honest and faithful cooperation in completing this questionnaire would be appreciated and every information given will be treated in strict confidentiality.

Thank you,

Yours faithfully,

Sangodapo, A.

APPENDIX IV
QUESTIONNAIRE

Part A: PERSONNAL DATA:

1. Sex (a) Male [] (b) Female []
2. Education (a) Non-graduate [] (b) Graduate []
3. Location: (a) Urban [] (b) Rural []

PART B: RELEVANT QUESTIONS TO THE SUBJECT MATTERS

Keys: SA= Strongly Agreed; A= Agreed; D= Disagreed; SD= Strongly Disagreed

(i) Product development strategy of small-scale entrepreneurs in art and culture industry for economic self-reliance.

S/N	ITEMS	SA	A	D	SD
1	I generate ideas of new product frequently				
2	I often screen new product ideas to avoid errors				
3	I evaluate ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume				
4	Development of physical products includes functional features to conveys the intended psychological characteristics.				
5	I test market acceptability of the new products before launching				
6	In commercializing the new product, I give consideration to target market in line with timing and geographical location				
7	I conduct business analysis of the new product before commercialization				

(ii) Promotional Strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance.

S/N	ITEMS	SA	A	D	SD
8	I make use of art and cultural exhibitions to promote my brand to attract new customers				-
9	I use advertising in promoting art and culture products				
10	Sales promotion is employed in promoting art and culture products				
11	I use public relation in creating awareness for art and culture products				
12	The use of personal selling is paramount in art and culture industry				
13	The use of direct marketing is prominent in art and culture industry				
14	I take advantage of electronic marketing in promoting art and culture product				

(iii) Pricing Strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance.

S/N	ITEMS	SA	A	D	SD
15	I apply price discrimination strategy when setting prices for art and culture products or services				
16	I make use of Penetration Pricing or Pricing to Gain Market Share in art and culture industry				
17	I use Economy pricing or No Frill Low Pricing in art and culture industry				
18	I apply psychological pricing in art and culture industry				
19	Going-Rate pricing is relevant and useful to my business in art and culture Industry				
20	I make use of price skimming to enhance my economic self-reliance				
21	Pricing of my products in art and culture industry is done with respect to Geographic Locations				
22	Pioneer pricing enhances my economic self-reliance				
23	I apply premium pricing strategy to enhance profitability.				
24	I use optional product pricing to generate higher income				

(iv) Distribution Strategies of small-scale entrepreneurs in art and culture industry for economic self-reliance.

S/N	ITEMS	SA	A	D	SD
25	I make use of indirect distribution for art and culture products				
26	I make use of direct distribution for art and culture products				
27	I apply Intensive distribution strategy in art and culture industry				
28	I use Exclusive distribution strategy in art and culture industry				
29	Selective distribution strategy is beneficial to me in art and culture industry				
30	I make use of agents in the distribution of art and culture product				
31	I make use of distributors or retailers in the distribution of art and culture product				

(v) Effectiveness of production, promotional, pricing and distribution strategies of small scale entrepreneurs in art and culture industry for economic self-reliance.

S/N	ITEMS	SA	A	D	SD
32	I apply production strategy to enhance product acceptability in art and culture industry for economic self-reliance				
33	Application of promotional strategy increases my sales in art and culture industry for economic self-reliance				
34	The pricing strategy I employed for art and culture products generates adequate revenue for me towards economic self-reliance.				
35	The distribution strategy I apply enhances adequate distribution of products for economic self-reliance.				
36	The combination of marketing strategies I employed enhances economic self-reliance.				
37	The combinations of marketing strategies I apply boost my profitability level in the industry.				
38	I have adequate knowledge on how to apply marketing strategies efficiently				

Thank you.

APPENDIX V

SPSS Analytical Table

	N	Minimum	Maximum	Mean	Std. Deviation
Sex of the Respondents	242	1	2		
Education	242	1	2		
Location	242	1	2		
I generate idea of new product frequently	242	1	4	3.28	.592
I often screen new product idea to avoid errors	242	1	4	2.32	.731
I evaluate ideas on the basis of quantitative factors, such as profits, Return-on-investment (ROI), and sales volume	242	2	4	3.21	.610
Development of physical product includes functional features, and also conveys the intended psychological characteristics.	242	2	4	3.29	.577
I test market acceptability of the new product before launching	242	1	4	2.38	.709
In commercializing the new product, I give consideration to timing, geographical location and target market	242	1	4	2.78	.874
I conduct business analysis of the new product before commercialization	242	1	4	2.53	.815

I make use of art and cultural exhibitions to promote my brand to attract new customers	242	2	4	3.25	.691
I use advertising in promoting art and culture products	242	1	4	2.47	.724
Sales promotion is employed in promoting art and culture products	242	1	4	2.34	.676
I use public relation in creating awareness for art and culture products	242	1	4	2.61	.793
The use of personal selling is paramount in art and culture industry	242	2	4	3.33	.567
The use of direct marketing is prominent in art and culture industry	242	2	4	3.25	.649
I takes advantage of electronic marketing in promoting art and culture product	242	1	4	2.38	.847
I apply price discrimination strategy when setting prices for art and culture products or services	242	1	4	3.07	.895
I make use of Penetration Pricing or Pricing to Gain Market Share in art and culture industry	242	1	4	3.10	.763
I use Economy pricing or No Frill Low Pricing in art and culture industry	242	1	4	3.17	.805
I apply psychological pricing in art and culture industry	242	1	4	2.70	.944

Going-Rate pricing is relevant and useful to my business in art and culture Industry	242	1	4	2.32	.811
I make use of price skimming to enhances my economic self-reliance	242	1	4	2.42	.817
Pricing of my products in art and culture industry is done with respect to Geographic Locations	242	1	4	2.93	.897
Pioneer pricing enhances my economic self-reliance	242	1	4	2.18	.869
I apply premium pricing strategy to enhances profitability.	242	1	4	2.51	.898
I use optional product pricing to generate higher income	242	1	4	2.74	.994
I make use of indirect distribution for art and culture products	242	1	4	2.46	.810
I make use of direct distribution for art and culture products	242	1	4	3.33	.762
I apply Intensive distribution strategy in art and culture industry	242	1	4	3.30	.786
I use Exclusive distribution strategy in art and culture industry	242	1	3	1.63	.706
Selective distribution strategy is beneficial to me in art and culture industry	242	1	4	2.37	.856
I make use of agents in the distribution of art and culture product	242	1	4	2.65	.872

I make use of distributors or retailers in the distribution of art and culture product	242	1	4	1.64	.675
I apply production strategy to enhances product acceptability in art and culture industry for economic self-reliance	242	1	4	2.43	.771
Application of promotional strategy increases my sales in art and culture industry for economic self-reliance	242	1	4	2.86	.862
The pricing strategy I employed for art and culture products generates adequate revenue for me towards economic self-reliance.	242	1	4	2.47	.820
The distribution strategy I apply enhances adequate distribution of products for economic self-reliance.	242	1	4	2.44	.868
The combination of marketing strategies I employed enhances economic self-reliance.	242	1	4	2.63	.999
The combinations of marketing strategies I apply boost my profitability level in the industry.	242	1	4	2.84	.796
I have adequate knowledge on how to apply marketing strategies efficiently	242	1	4	2.31	.800
Valid N (listwise)	242				

APPENDIX VI

Correlations of Pre-test score vs Post-test Score

<i>Pre-test score</i>	Pearson Correlation	1	.790**
	Sig. (2-tailed)		.000
	N	20	20
<i>Post-test Score</i>	Pearson Correlation	.790**	1
	Sig. (2-tailed)	.000	
	N	20	20

** . Correlation is significant at the 0.01 level (2-tailed).

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