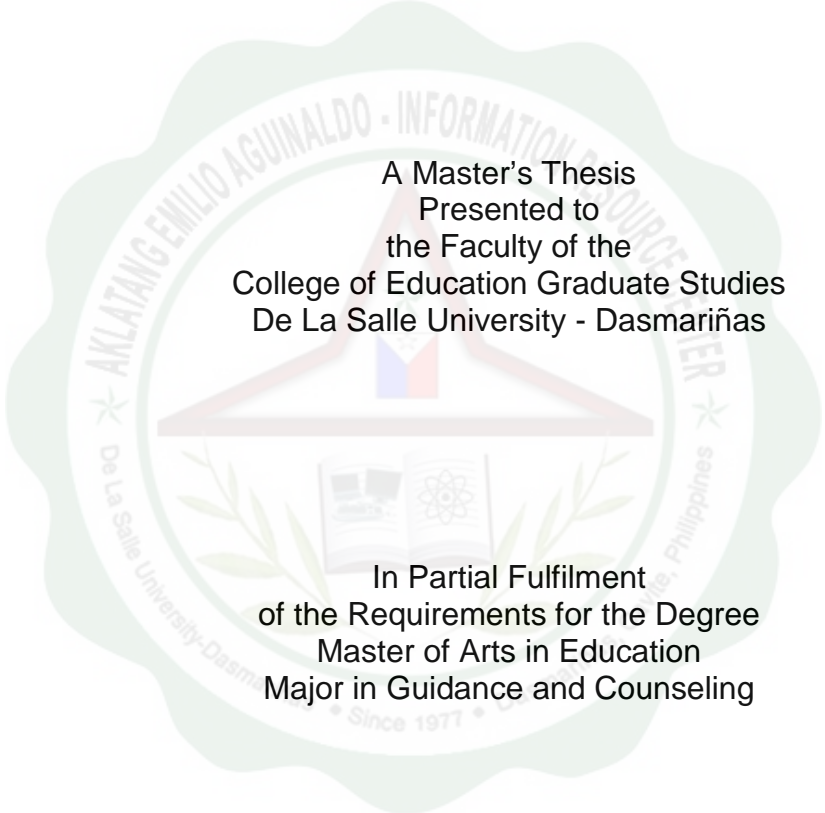


**THE REASONS, MOTIVATIONS AND PERSONAL MEANINGS
BEHIND THE STREET ART IN CAVITE**



A Master's Thesis
Presented to
the Faculty of the
College of Education Graduate Studies
De La Salle University - Dasmariñas

In Partial Fulfilment
of the Requirements for the Degree
Master of Arts in Education
Major in Guidance and Counseling

GILIAN JOAN MOJICA-HERNANDEZ
October 2013

ABSTRACT

Title of the Research: **THE REASONS, MOTIVATIONS AND PERSONAL MEANINGS BEHIND THE STREET ART IN CAVITE**

Author: **GILIAN JOAN MOJICA-HERNANDEZ**

Degree: **Master of Arts in Education**

Major: **Guidance and Counseling**

Date of Completion: **October 2013**

This phenomenological study was conducted to find out the reasons, motivations and personal meanings behind the street art creations of one street artist group in Cavite. It has also carried out to unveil certain relational issues expressed through art works and the impact of street art in their life. The conceptual framework of this study originated from the thought of Fekner that street art, as a medium of expression, is a powerful tool to communicate (with everyone) and illustrate subjective opinions, ideas, emotions and socially relevant themes. This study utilized purposive non-probability sampling technique and included all the members of one street artist group in Cavite as participants. Their age ranged from 19 to 30 years old; the participants were composed of 9 males and 1 female. The following research instruments were used in data collection: Personal Information Data form, in-depth interview with the participants, fieldnotes and participant-observation approach by the researcher. To analyze the data, the

researcher examined and re-examined the jotted field notes and transcribed interviews of the participants to seek any regularities or patterns. Content analysis was used to count the frequency with which specific patterns appeared from the transcribed interviews. The analyzed patterns were grouped into themes. Essential quotes were selected from the narratives of the participants to support the identified themes.

Findings from the study showed that they create street art for affective expression, attraction of public attention, and for communication. The extrinsic motivations of participants in creating street art were the interpersonal relationship established among the group and other street artists; and the positive reception received from the significant persons and the public. The intrinsic motivations of participants in street art engagement are their enticement to complexity; the gratification they felt afterwards and the sense of purpose they realized. The meanings depicted in their art works were their self-symbolism and their social consciousness.

The findings entailed that even though street art is a risky activity (because of occurrence of accidents, health and safety risks), determined individuals continue to do it because for them, street art promote positive traits. Through street art, they had freely expressed and displaced their negativities implying that “street art can heal their own hurt”.

The study concluded that street art is a potent instrument for expression, communication and display of talents for attention. Street artists were both extrinsically and intrinsically motivated in creating such art activity. Meanings depicted on their artworks basically revealed about themselves and their consciousness about surroundings. Street art has therapeutic features which can eliminate negative emotions and encourage positive outlook.

The study thereby recommends using visual arts in assessment of clients or students specifically those who have difficulty on expressing themselves. Visual arts therapy is also recommended in counseling depressed or apprehensive clients.

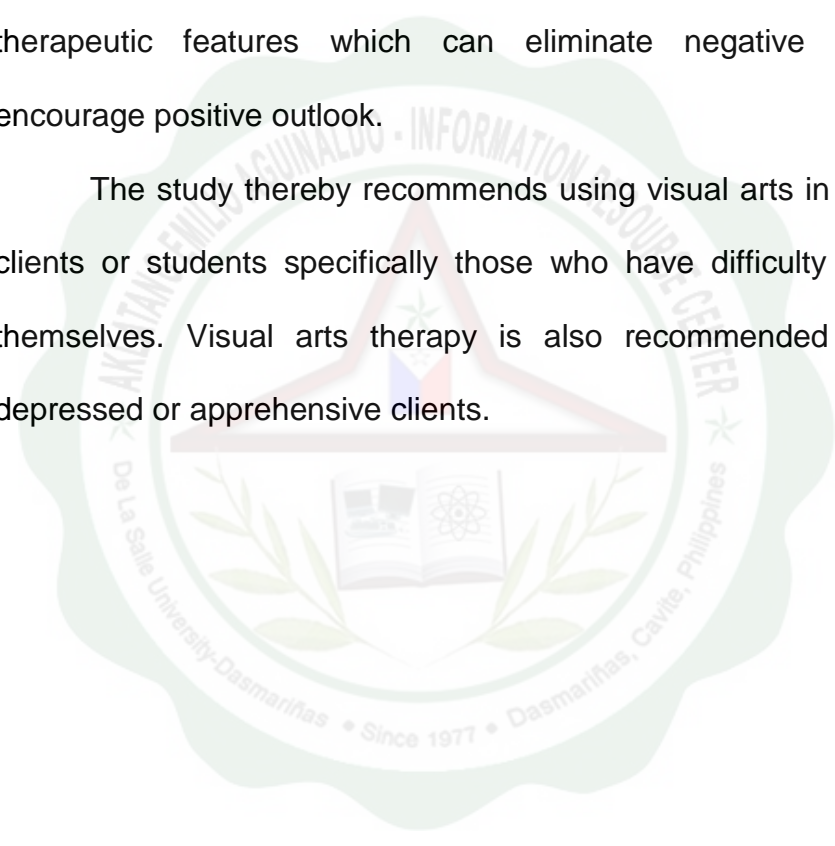


TABLE OF CONTENTS

	Page
TITLE PAGE	1
ABSTRACT	2
APPROVAL SHEET	5
ACKNOWLEDGMENTS	6
TABLE OF CONTENTS	8
LIST OF TABLE	11
LIST OF FIGURES	12
Chapter	
1 THE PROBLEM AND ITS BACKGROUND	
Introduction	14
Conceptual Framework	17
Statement of the Problem	20
Assumption of the Study	20
Scope and Delimitation of the Study	21
Significance of the Study	21
Definition of Terms	23
2 REVIEW OF RELATED LITERATURE	25
Synthesis	40

3	METHODOLOGY	
	Research Design	42
	Population and Sampling	44
	Participants of the Study	44
	Research Instrument	46
	Data Gathering Procedure	48
	Data Analysis	54
4	PRESENTATION, ANALYSIS AND INTERPRETATION	
	Problem no. 1	55
	Problem no. 2	78
	Summary Discussion	104
5	SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	
	Summary	108
	Findings	110
	Conclusions	112
	Recommendations	113
	REFERENCES	115
	APPENDICES	
	A Personal Information Data Form	123
	B Interview Guide Questions	124
	C Field Notes	126
	D Transcriptions of Individual Interviews	143

E	Individual Profiling of the Participants	190
F	Formation and History of the Group	197
G	About the Author	203
H	Deed of Declaration	204



LIST OF TABLE

TABLE		Page
1	Demographic Profile of the Participants (Age arranged chronologically)	45



LIST OF FIGURES

FIGURE		Page
1	Paradigm of the Study	19
2	Participant Paksiw – Artwork	82
3	Participant Insektoo – Artwork	85
4	Participant Kariton – Artwork	87
5	Participant IV (Quatro) – Artwork	89
6	Participant A.lien – Artwork	91
7	Participant Qudo – Artwork	93
8	Participant Tako – Artwork	95
9	a. Participant Lee – Artwork	98
	b. Art Collaboration of Lee and Blic	99
10	Participant Rai – Artwork	101
11	Participant Blic – Artwork	103
12	Researcher’s helping to spray paint	140
13	Art collaboration of Tako and Qudo	141
14	Researcher’s attempt to put tag or vandal	141
15	Group’s first collaboration project with Foundation	199