

# 07 Promoting Philippine Culture and Values

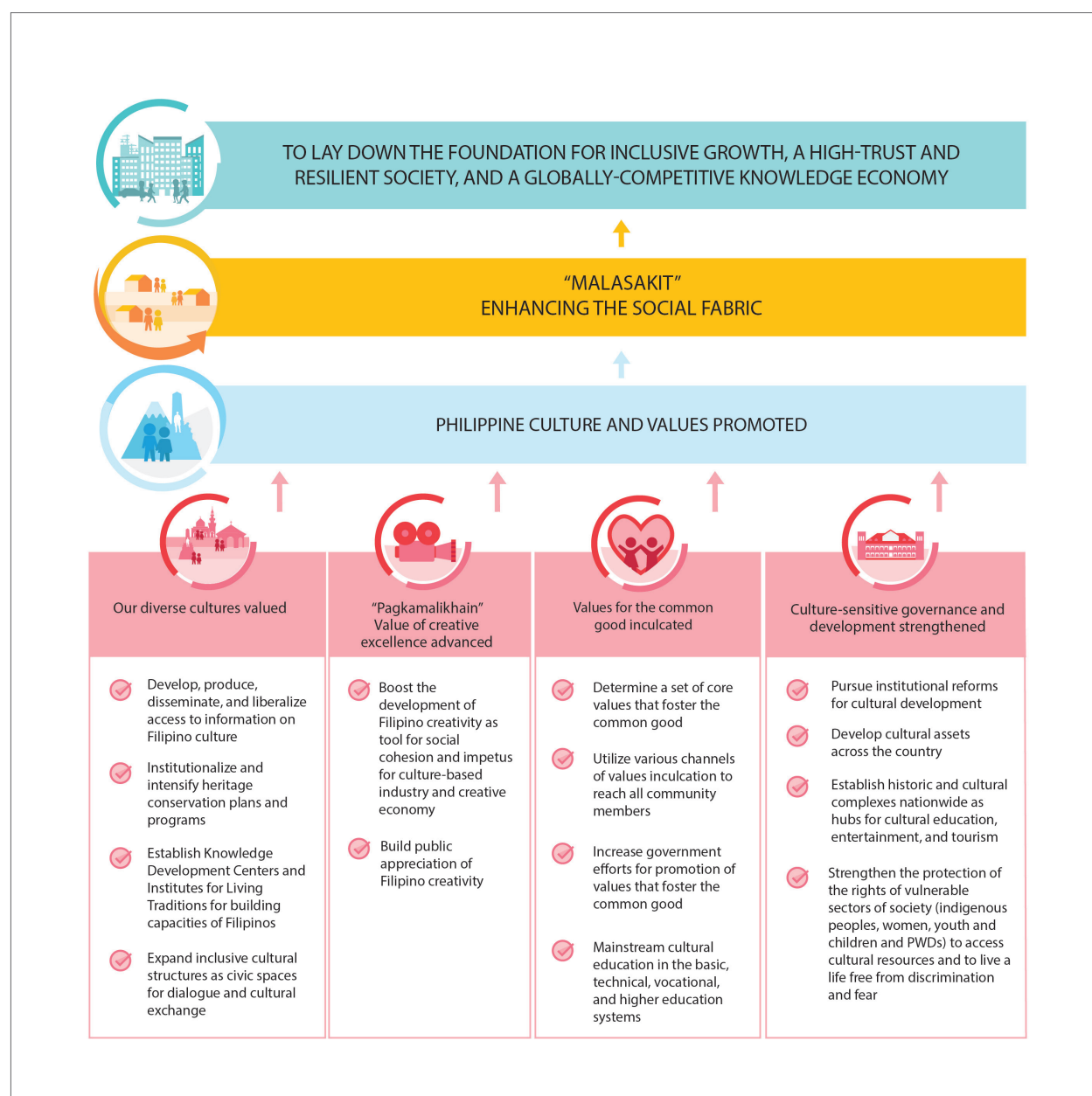


# PROMOTING PHILIPPINE CULTURE AND VALUES

Enhancing the social fabric requires promoting cultural awareness, identifying and inculcating values for the common good, cultivating creativity, and promoting culture-sensitivity in governance and development efforts. In the second year of the implementation of the Philippine Development Plan (PDP) 2017-2022, the sector achieved significant strides in heritage conservation, identification of shared cultural values, cultural promotion, and development of the creative industries.

Moving forward, the sector should focus on mainstreaming culture in governance. Complementing this strategy are: creating a Department of Culture; developing human resources for specialized skills in heritage preservation and conservation; increasing youth enrollment in culture education and arts programs; and hastening the development of the creative economy, among others.

**Figure 7.1 Strategic Framework for Promoting Philippine Culture and Values**



# Assessment

## Valuing our diverse cultures

**Tangible and intangible heritage are continuously being documented, preserved, and conserved although the dearth of heritage conservation experts remains a major concern.** For tangible heritage, 98.2 million pages of Filipiniana resources, 215 movable artworks, and 531,590 items in the paleontological, geological, botanical, zoological, archaeological, ethnographic, and underwater archaeological collections of the National Museum, as well as collections in regional museums, were maintained and preserved. Eighty-seven structures, along with Spanish period records collection of the Archdiocese of Nueva Segovia<sup>1</sup> were declared as either National Cultural Treasures (NCT)<sup>2</sup> or Important Cultural Properties<sup>3</sup> (ICP) due to their cultural and historical significance. As such, they are eligible for government funding for their preservation. Eleven heritage structures, which are mostly churches, ten NCT structures, six monuments, and an obelisk tribute were also restored and preserved. The return of the Balangiga bells, taken by American soldiers more than a century ago from a church in Balangiga, Samar, after decades-long efforts of the government and war veterans, is a landmark for the sector and the country.

For intangible heritage, ethnography of 33 Philippine languages and orthography of three languages, namely Ilokano, Waray, and Kinamayu, were completed. Fifty-one indigenous knowledge systems and practices (IKSPs) from 25 Indigenous Peoples (IP) groups were documented as of December 2018. In addition, 18 customary laws and 25 indigenous political structures were documented, which are essential to understanding the specific cultural and organizational systems, institutions, relationships and dynamics, rules, patterns and processes of particular IP groups.

The sector, however, has limited capacity to address the country's heritage conservation requirements. In particular, there is a lack of local experts for the conservation of certain cultural assets, conservators for paper, microfilms and other multimedia resources, photographs and memorabilia, and Spanish language and paleography experts for cataloguing and describing Spanish period archival records. For intangible heritage, while the Komisyon sa Wikang Filipino (KWF) recognizes the contribution of language experts, higher level skills are needed to support language revitalization, or the process of transmitting or teaching language to the younger generation.

**State of Conservation (SOC) reports for some NCTs and ICPs were completed as initial steps in crafting Conservation Management Plans (CMP).** From 2017 to 2018, the National Museum completed its evaluation of 22 out of 455<sup>4</sup> NCTs and ICPs and prepared the corresponding SOC reports. These reports on the status of immovable structures and other cultural assets are critical inputs to the preparation of CMPs.

**Public access to cultural resources has been expanded, but inadequate support to establish and maintain public libraries and local community archives poses as a stumbling block.** The opening of the National Museum of Natural History is a significant accomplishment for the preservation and promotion of biodiversity heritage and Philippine natural history. The Presidential Car Museum of the National Historical Commission of the Philippines, the first of its kind in the country, chronicles our political history through

<sup>1</sup> The collection contains records of great historical value as well as important records for the study of art history, language development, religious development, political development, economic development, social movements and other fields.

<sup>2</sup> Republic Act No. 10066 or the Heritage Law defines a "National Cultural Treasure" as a unique cultural property found locally, possessing outstanding historical, cultural, artistic, and/or scientific value which is highly significant and important to the country and nation, and officially declared as such by pertinent cultural agency.

<sup>3</sup> RA 10066 or the Heritage Law defines an "Important Cultural Property" as a cultural property having exceptional cultural, artistic, and historical significance to the Philippines, as shall be determined by the National Museum and/or National Historical Institute.

<sup>4</sup> The data refers only to the total number of NCTs and ICPs declared by the National Museum and the National Archives of the Philippines.

the story of cars used by past Philippine presidents. Eleven language monuments, 39 local public libraries, and two regional cinematheques were also established. The *Bahay Wika for Ayta Magbukun* in Bataan is the first among the language centers for children to be established under the nationwide Philippine language revitalization program. More Sentro Rizal Branches<sup>5</sup> were established in Ottawa and Toronto, Canada, Jeddah, and in Washington, USA. As of December 2018, 30 centers have so far been set up overseas. In addition, 24 Virtual Sentro Rizal<sup>6</sup> hard drives were distributed to nine Philippine posts, eight Philippine Schools Overseas, five Filipino associations overseas, and two Filipino academicians overseas.

Some local chief executives, however, do not consider the establishment and maintenance of local public libraries and archives, which serve as repositories of cultural heritage, as a priority for their respective local government units (LGUs). Out of the target 44,011 LGUs, there are only 1,433 public libraries and Barangay Reading Centers affiliated with the National Library of the Philippines (NLP), notwithstanding the recent establishment of 39 libraries. The lack of professional librarians in the country exacerbates the situation.

**Cultural cooperation agreements have been forged to foster greater appreciation of Philippine culture and Filipino talents overseas.** The bilateral cultural agreements with Brunei Darussalam and Qatar entered into force in May 2018. Meanwhile, the agreement with Burkina Faso in Africa, ratified in March 2018 by the Philippines, has yet to come into force. The Philippines also signed an Executive Program on Cultural Exchange with China and a Memorandum of Understanding between Cambodia's National Institute of Diplomacy and International Relations and the Philippines' Foreign Service Institute. Three Sister Cities Agreements were formalized between (a) Davao City-Kauai, Hawaii, (b) Candon City, Ilocos Sur- Kauai, Hawaii, and (c) General Santos City - Jersey City, USA. A Letter of Intent on the twinning of Calamba, Laguna and Jinjiang City in China was likewise signed to enhance the Friendship Accord between the two cities. These agreements paved the way for wider promotion of Philippine culture, as well as the development of Filipino talents and creativity.

**Overseas Filipinos have taken more active roles in cultural preservation and promotion abroad.** Foreign service posts have engaged more overseas Filipinos in cultural diplomacy events featuring both foreign-based and Philippine-based Filipino artists. The Philippine Foreign Service organized and hosted such cultural events to promote Filipino historical milestones, gastronomy, performing arts, visual arts, Philippine studies and literature, film and TV, and other creatives.

To advance Philippine studies, the Philippine Embassy in London, for the first time, provided endowments to partner with the University of London-School of Oriental and African Studies. This was geared to educate policymakers in Europe and the new generation of Filipino nationals on the Filipino heritage.

**Foreign service posts face some constraints that make the implementation of cultural programs difficult.** Foreign service posts continued to experience budget and manpower constraints. Their human resources perform multiple roles, which include providing assistance to nationals and fulfilling consular demands, which far outweigh other activities, even programs in political and economic diplomacy. According to the Department of Foreign Affairs (DFA), in the deployment for tours of duty abroad, foreign service officers as third, second, or first secretary to the ambassador wear two or more hats, serving as consuls and diplomatic officers at the same time.

<sup>5</sup> Sentro Rizal promotes Philippine arts, culture, literature, history, and languages around the world through the Philippine embassies/consulates and/or institutions of countries where there are large concentration of Filipinos. It provides language programs and knowledge resources on Philippine culture for Filipinos overseas, as well as interested local and foreign individual or groups.

<sup>6</sup> The Virtual Sentro Rizal (VSR) targets tech-savvy Filipinos and youth overseas to bring the traditional mode of appreciating Filipino heritage into the digital age. The VSR is a portable, multi-lingual collection of selected Filipiniana references in DVD format culled from the library collection of the National Commission for Culture and the Arts. These are being disseminated by the Commission on Filipinos Overseas.

## Advancing *pagkamalikhain* or values of creative excellence

**Filipinos with significant contributions to Philippine arts have been recognized.** The seven new National Artists<sup>7</sup> named were Larry Alcala for visual arts, Amelia Lapeña-Bonifacio for theatre and literature, Ryan Cayabyab for music, Kidlat Tahimik for film and broadcast arts, Francisco T. Mañosa for architecture and allied arts, Resil B. Mojares for literature, and Ramon Muzones for literature. Receiving the *Gawad Manlilikha ng Bayan*<sup>8</sup> or National Living Treasures Award were three women, namely Ambalang Ausalin for textile weaving, Estelita Bantilan for B'laan mat weaving, and Yabing Masalon-Dulo for B'laan ikat weaving. Apo Whang Od Oggay, the highly respected manwhatok (tattooist) from Kalinga, was also conferred the prestigious *Dangal ng Haraya* Award for Intangible Cultural Heritage by the National Commission for Culture and the Arts (NCCA). The award was given for her exemplary work and influence on Philippine traditional arts. Publications, online platforms, and touring exhibits popularize the contributions of these recognized artists.

**Notable artistic works have been documented.** The completion of the new edition of the Cultural Center of the Philippines (CCP) Encyclopedia of Philippine Arts is also significant. It now serves as the country's only comprehensive inventory of artistic excellence that is inclusive of the country's major ethnolinguistic groups and with updates on notable works in the fields of architecture, visual arts, film, music, dance, theater, broadcast arts, and literature. The encyclopedia documents the history, specific characteristics, and contribution of Philippine artists to national heritage and world culture. The online and offline versions to be provided free to all public schools and state universities' libraries also democratize access to cultural history and knowledge.

**There is now more government support for creative industry sectors, but there is a need to consolidate all creative industry players, create opportunities, and develop a pool of creative talent and experts for a more inclusive creative economy.** Events that foster creativity and spur innovation were organized by the Design Center of the Philippines, providing platforms for collaboration among individual artists, the country's top brands, design organizations, innovators, and innovation centers. Managers for creative hubs were also trained to become trailblazers in creating synergy among creativity, innovation, and entrepreneurship for social impact. To provide opportunities for creatives in the film industry, a registry of film artists and film industry service providers was established by the Film Development Council of the Philippines. Moreover, 83 intellectual property applications for individual creative works were filed, exceeding the target of 50 in 2018.

Design innovations for the social good were supported to participate in international promotions and markets. The Philippines bagged four prestigious Good Design Awards (GMark) under the ASEAN Selection Category from the Japan Institute of Design Promotion for Bambino (Bamboo Balance Bike), SALt Lamp (Emergency Lamp), Banana Stalk Wallpaper, and Social Tourism. This has elevated the discussion on design beyond aesthetics and towards a holistic perspective that covers people, society, and quality of life. The awarded products and services would bear the GMark seal that would facilitate their entry into the Japanese market.

Since the concepts of "creative industry" and "creative economy" are relatively new, there is a need to have a common and shared understanding of such between the government and private sector. Hence, at the industry level, efforts to raise awareness should be intensified so that creative firms and individuals can access government support. For this reason, mapping of creative and cultural industries must be undertaken to identify the specific players and determine the industry size and its contribution to the services sector and the economy.

<sup>7</sup> The Order of National Artists is the highest national recognition given to Filipino individuals who have made significant contributions to the development of Philippine arts. The order is jointly administered by NCCA and CCP and is conferred by the President of the Philippines upon recommendation by both institutions.

<sup>8</sup> The *Gawad sa Manlilikha ng Bayan*, or the National Living Treasures Award, is conferred on Filipinos who have done significant work in the preservation and promotion of the nation's traditional folk arts.

To further strengthen creative industries, a pool of creative talents must be created. To this end, the government must create more awareness on culture education and arts programs especially in literature, literary and cultural studies, performing arts, and culture and arts education. In turn, these programs will make the creative industry more substantive. Furthermore, streamlining these programs into higher education levels would yield more cultural research and projects, which will result into added value in the employment level.

**The government gave more value to the identity and the participation of IP communities in creative production but it needs to promote culture-sensitivity in commercial product development.** The Department of Trade and Industry (DTI) went through the process of acquiring free, prior, and informed consent from IP communities, as communities and their indigenous knowledge, systems, and practices (IKSPs) were tapped for the National Arts and Crafts Fair. Likewise, through the collaborative efforts of the National Commission on Indigenous Peoples (NCIP) and the Office of the Cabinet Secretary, funding support for culture-based livelihood projects of indigenous cultural communities in their respective Ancestral Domains Sustainable Development and Protection Plans increased.

However, a lot of creative industry players tend to use IKSPs and other tangible and intangible indigenous cultural assets in commercial production without getting the FPIC of indigenous cultural communities (ICCs). Moreover, due to the lack of appreciation of the IKSPs being borrowed or drawn from ICCs/IPs for inspiration, issues of misappropriation arose. This could be considered as a form of disrespect toward indigenous peoples and exploitation of their cultural assets.

## Inculcating values for the common good

**The results of the studies to determine the corpus of values to be promoted are now undergoing validation processes.** The study to clarify Filipino values for national development under the NCCA is currently in its final stages of validation and results of which will be available in the first quarter of 2019. Meanwhile, the Philippine Dimensional Model on Filipino Values has been completed by the National Economic and Development Authority (NEDA). An accompanying survey instrument has likewise been completed for a national survey to be undertaken in the first quarter of 2019. These studies will update the existing set of values being taught in schools and in government. The last study undertaken on national values was in 1999.

## Strengthening culture-sensitive governance and development

**Coordination mechanisms for cultural planning and programming between national and local government have been bolstered.** The NCCA has established closer linkages with LGUs to align efforts on cultural preservation, inventory of cultural properties, cultural mapping, and other culture-related activities. It has been included in regional development councils for cultural concerns. NEDA, on the other hand, has conducted alignment workshops on culture with its regional counterparts in Mindanao to ensure better coordination and implementation of initiatives.

**Provision of capacity building and knowledge development support for LGUs and the public has been strengthened. However, the increasing frequency and intensity of hazards and events brought about by climate change and human-induced disasters continued to hamper government efforts.** Cultural agencies such as the NCCA, NLP, National Historical Commission of the Philippines, and National Archives of the Philippines conducted training on culture and heritage for local government officers. The topics include the Flag and Heraldic Code, Basic Conservation of Movable Objects, Establishment of Local History Museums, Policies on the Declaration of Local Holidays and Guidelines on Naming and Renaming of Public Places, Preserving and Protecting Historic Urban Landscapes in the Philippines, and Setting up of Local



Community Archives, among others. The National Museum also held free seminars on museum practices, which focus on heritage management and museum education.

Through the Culturally Adaptive Basic Education and Health Integrating Indigenous Knowledge Systems and Practices Project of the NCIP, 448 public school teachers, 110 development management officers and health personnel, 116 IP leaders/elders, and 32 IP youth were trained on cultural sensitivity and ethnographic participatory research, which are essential in the documentation of IKSPs, customary laws, and indigenous political structures.

Climate change and human-induced disasters remain key issues affecting heritage preservation. This vulnerability is exacerbated by the lack of conservation management plans that could guide preparations for the effects of disasters on built and movable heritage. The National Archives of the Philippines suffered from a fire in May 2018, which damaged restoration equipment and materials, and affected the storage and management of archival records.

**Awareness and understanding of issues relating to violence against women (VAW), persons with disabilities, and indigenous peoples increased.** As part of the 18-Day Campaign to End Violence Against Women in 2018, the Philippine Commission on Women conducted the VAW Experiential Museum, an interactive and walk-through event aimed at deepening public understanding on the difficult experiences of VAW victim-survivors. National government agencies have also undergone disability sensitivity training to promote understanding on disability laws and sensitivity towards persons with disabilities. Cultural sensitivity orientation activities for the delivery of services for ICCs/IPs were also conducted with specific units of partner-stakeholders including the Department of Education (DepEd), Department of Health, Department of Agriculture, Technical Education and Skills Development Authority, Bureau of Fisheries and Aquatic Resources, and Cooperative Development Authority, as well as with the Metropolitan Waterworks and Sewerage System, Manila Water Company, Inc., and Maynilad Water Services, Inc..

**Public awareness and understanding of the cultures of Muslim Filipinos remains a challenge.** Stereotyping and issues of discrimination continue to be present in the contemporary narratives of and about Muslim Filipinos. This is aggravated by the perception that private *Madaris* are breeding grounds of terrorists. However, the number of private *Madaris*, which were granted permits to operate by DepEd, went down from 81 in 2017 to 59 in 2018 due to the Marawi siege. Many of the *Madaris* supported by DepEd were destroyed, thus displacing students. *Madaris* are schools for basic tenets of Islam and Qur'an recitation with the primary aim of teaching Islamic studies and the Arabic language.

Madrasah students benefit from DepEd's Madrasah Education Program through the Arabic Language and Islamic Values Education (ALIVE) and support to private *Madaris*. The number of public elementary schools implementing the ALIVE Program reached 1,662. Eighty-five private *Madaris*, meanwhile, are now offering the K to 12 Program nationwide with an estimated 176,000 learners receiving quality and appropriate education that is culturally and socially relevant.

## Moving Forward

Upcoming major events in 2019, such as the yearlong celebration of Philippine cinema's centenary dubbed "Sandaan," will give the culture sector a great boost. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) 2005 Convention, a legally-binding international agreement on the protection and promotion of the diversity of cultural expressions, is also expected to be ratified in the Philippines within this year. The creative industry must take advantage of these events, especially the opportunities afforded by the UNESCO convention once ratified.

Other forthcoming positive developments include the activation of the Design Advisory Council, the completion of the Indigenous Peoples' Masterplan, and the incorporation of the Corpus of Filipino Values in the education modules and curriculum and other government training instruments such as that of the Civil Service Institute.

With the challenges and gains from the past, culture must be mainstreamed across all governance channels, from planning to the design, implementation, appraisal, and monitoring of development programs and projects.

Toward this end, the Social Development Committee – Sub-Committee on Culture will develop and implement a roadmap for mainstreaming culture in development. To complement this major undertaking, the following priority strategies are recommended:

**Pass a bill creating the Department of Culture.** This forms part of the legislative agenda in the PDP 2017-2022. Still pending in Congress, this legislation seeks to respond to several structural weaknesses of the culture sector by: (a) acquiring the mandate and resources to implement initiatives from national to local levels, (b) rationalizing the overlapping functions among existing agencies, and (c) asserting the regulatory powers as prescribed by law.

**Develop human resources for specialized skills in heritage preservation and conservation as well as for the development of conservation management plans.** Training and education opportunities on the preservation and conservation of tangible and intangible cultural assets should be made available to increase the pool of local experts. Bilateral cultural agreements, foreign grants, and scholarships should be facilitated and tapped. Incentives to faculty members or university researchers should be given by Higher Education Institutions to undertake culture studies and projects. Current preservation and conservation experts should also develop cultural conservation and preservation management plans while implementing preventive conservation activities.

**Encourage youth to enroll in culture education and arts programs.** At the secondary level, through the DepEd, arts will be integrated into the science, technology, engineering, and math education. The DepEd policy on creating regional arts academies should be implemented. At the tertiary level, scholarship grants, opportunities to attend international conferences, seminars, and culture education and arts activities and events in the country should be provided by public and private higher educational institutions, and facilitated by the Commission on Higher Education.

**Hasten the development of the creative economy.** As part of the full implementation of the Creative Economy Roadmap to 2030, the passage of the Creative Economy Act should be pushed to pave the way for the establishment of the Creative Economy Agency. The UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions should also be ratified to provide opportunities for creative industries, artists, and culture workers to enjoy mobility in terms of their creative production and distribution. The Philippines' bid to have additional UNESCO Creative Cities should likewise be adequately supported by DTI. To further inform policy and programming, a more aggressive cultural and creative industries mapping, through the DTI and NCCA, should be implemented. To create opportunities for culture and arts workers, stronger academe-industry partnerships must be forged.

**Strengthen implementation of heritage laws and develop supporting policies.** A guideline or code of conduct for creative industries will be developed in relation to the use of IKSPs in commercial production. Policies to implement the Philippine commitment to the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage should also be crafted. All these efforts need to be coordinated among the NCCA, NCIP, and DTI, with support from the appropriate offices in DFA.

**Develop and implement programs and policies utilizing the results of the values studies by NCCA and NEDA.** The corpus of Filipino values study will be used to update the DepEd core values curriculum, as well as the Civil Service Institute's Public Service Values Program. On the other hand, the Philippine Dimensional Model on Cultural Values Study will guide future policy formulation and development planning, particularly on the promotion of Philippine culture and values, enhancing the social fabric, and creating a high-trust society.

**Raise public awareness and understanding of the culture of Muslim Filipinos.** This will address stereotypes and issues of discrimination. The National Commission on Muslim Filipinos needs to work with DepEd in the accreditation of all private *Madaris* to ensure that they conform with the national formal education system, not only to enable learners to have better opportunities at becoming more globally competitive, but also to allay public fears and address the perception that private *Madaris* are breeding grounds of terrorists.

**Continue the establishment of Knowledge Development Centers and Schools of Living Traditions nationwide and overseas.** Schools of Living Traditions, Sentro Rizal, Arts Centers, and satellite venues for the arts will be established and maintained. The feasibility studies for the establishment of culture hubs should be completed.

**Continue to generate a comprehensive set of data on culture, including data on indigenous peoples across the country to support planning, policy, and programming toward more inclusive development.** The Philippine Cultural Statistics Framework will continuously be implemented by the NCCA and Philippine Statistics Authority to generate sound cultural statistics in aid of policy and programming toward a high-trust society. The Philippine Indigenous People's Ethnographies Project under the NCIP should also be continuously funded and implemented to strengthen initiatives for properly documenting IKSPs, doing participatory cultural mapping, reinforcing community protocols including the assertion for respecting the IPs' free and prior informed consent process, and establishing community registries.

