CHAPTER 7

Promoting Philippine Culture and Values towards *Bayanihan*

Over the past year, the imposition of community quarantines forced the closure of cultural sites, caused limited social gatherings, and exposed the vulnerabilities of cultural and creative workers and enterprises. However, the Filipino spirit of *bayanihan* demonstrated the collective capacity to enable a whole-of-government and whole-of-society response and recovery. Despite disruptions, Filipinos found creative ways to inspire one another and bring communities together by leveraging on technology and new forms of cultural production, exhibition, and dissemination. As we continue our recovery, foundational efforts for cultural development and promotion of our shared national identity must be strengthened further as we work towards improving social cohesion and realizing our long-term vision that includes vibrant and culturally diverse communities across the country.

ASSESSMENT

Culture is an essential background for our shared values and collective vision as a society. It enriches participation in national life and puts people at the heart of development. Although the contributions of culture to development may be difficult to measure and remain underreported in official statistics, proxy indicators have been used to monitor progress in terms of promoting Philippine culture and values.

The Philippines has shown relatively strong social networks and personal and family relationships, yet there has been a decrease in social capital overall, a decline in social and civic participation, and consistent weakening interpersonal trust. Among the elements reported under the Legatum Prosperity Index (LPI) - Social Capital pillar for 2021, the country scored highest on social networks (i.e., neighbors) and personal and family relationships, but declined in score and ranking on both areas, along with involvement in the civic and social spheres [*See Chapter 5*]. Moreover, the country continues to remain near the bottom with regard to trusting strangers. While this downward trend in our perceived social capital was already observed even before the pandemic, how we interact with members of our communities and those belonging to our out-groups will continue to have implications on the level of societal trust in the long run.

Cultural spaces are beginning to reopen but mobility restrictions pose operational risk. Our experience in this pandemic highlighted the demand for open spaces to help improve people's wellbeing. However, the imposition of localized community quarantines will continue to affect the number of visitors or the extent of live events allowed in certain areas. Costs related to implementing minimum public health standards and the adoption of digital technology are expected to rise in the immediate term.

Dissemination of cultural content online provides opportunities for greater reach, but information on culture is also subject to misrepresentation and disinformation. Technology allows participants from different regions to come together virtually in cultural events. However, the existing digital divide affects access to cultural resources across communities. While online media can help promote cultural and creative content, it may also be subject to misuse (e.g., dissemination of materials that propagate stereotypes, historical revisionism, and outright falsehoods). Moreover, digital transmission may alter the overall audience experience and limit the positive impact of face-to-face interactions that deepen intercultural understanding.

Recovery varies across different domains of the creative economy, even as digitalization provides new models for operations, production, and exhibitions for cultural and creative enterprises. Certain industries, such as live performances or traditional arts, may not be able to cope as rapidly as others. Cultural and creative workers, especially freelancers and gig workers, are generally able to adapt to the new ways of working but also face the risks and vulnerabilities related to informality and disruptions. Meanwhile, the Philippine creative economy continues to face stiff competition from its ASEAN neighbors, as they may also leverage on their creative industries as part of their economic recovery.

Local government units (LGUs) mechanisms to measure, evaluate, coordinate, and consolidate efforts towards cultural development have improved. The share of LGUs which have Local Culture and Arts Councils (LCACs) have increased from 51 percent in 2020 to 55 percent in 2021 (both exceeding their respective year targets). Local conservation efforts have slightly improved with an increase of the percentage of LGUs with local cultural inventories from 42 percent in 2020 to 43 percent in 2021 (both significantly below their respective year targets). Additionally, while culture and arts are included in the Seal of Good Local Governance, there are other competing priorities as LGUs begin to implement their devolution transition plans.

IN FOCUS: NENE, ASPIRING MASTER WEAVER

Nene is a young T'boli weaver from South Cotabato. She is a descendant of the master weaver in her community. As an artist, she aspires to continue the traditions of her community and become a master weaver someday. As the eldest child, she also wants to help earn money for the family and hopes to remain close to them while working. Nene used to work as a heritage tourism guide around Lake Sebu. Unfortunately, the pandemic forced her to find other means of living, as tourism sites and the local School of Living Tradition are closed. Although hesitant to leave her family, she now considers finding a job in Davao, Cebu, or even Manila because opportunities in her town are limited.
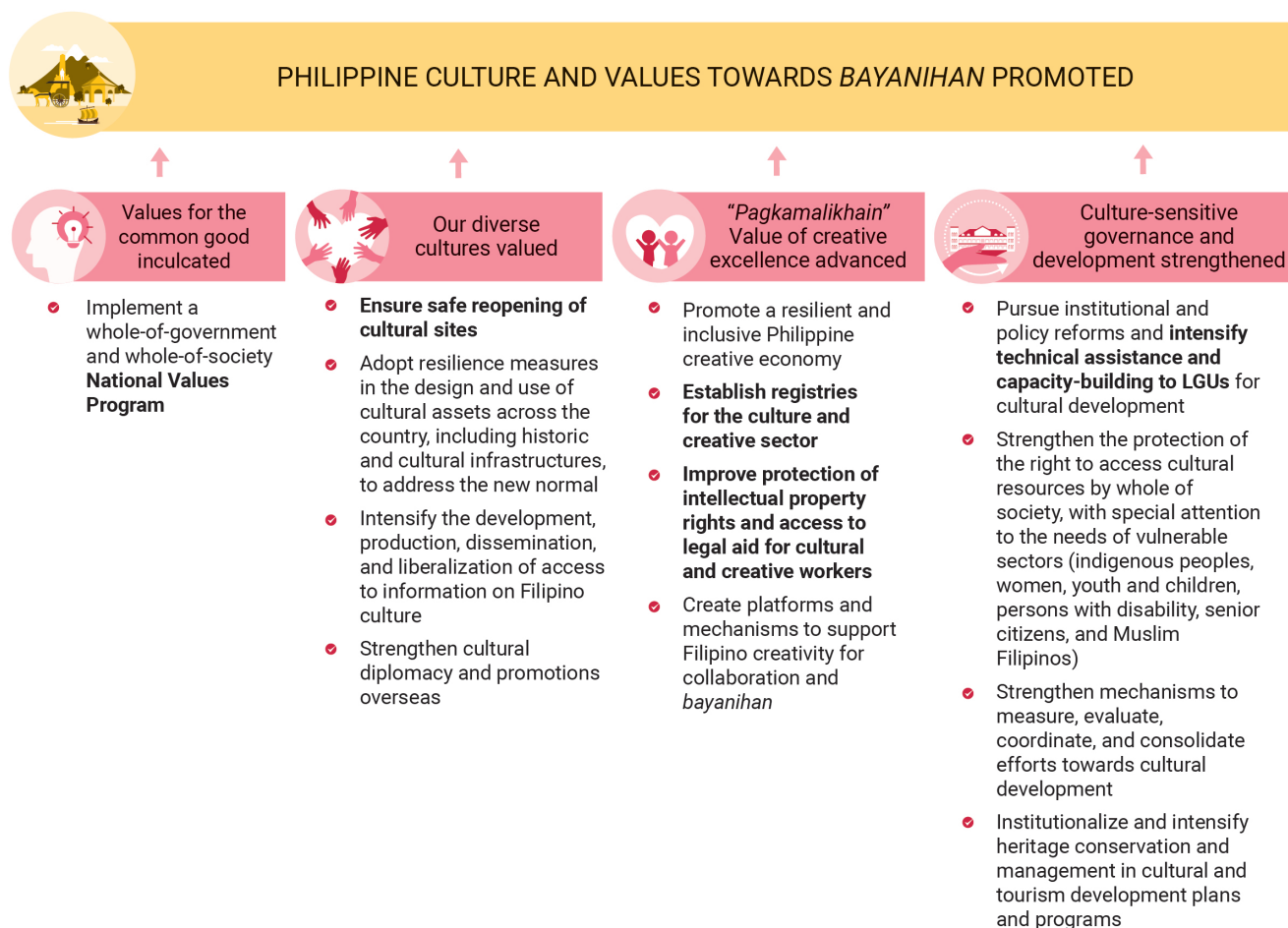
Currently, Nene works part-time as a tailor in a shop that now sells masks using native fabrics. However, she faces discrimination as a Lumad; people in the town center underestimate her because of her background. Moreover, she is worried about her family, especially her parents and grandparents.

STRATEGIC FRAMEWORK

To achieve the long-term goal of a high-trust society, government policies and programs need to be responsive to the needs and aspirations of all Filipinos even those belonging to indigenous cultural communities like Nene, who have faced discrimination and isolation especially during the pandemic. Opportunities must also be created to realize the growth and development potential of cultural and creative artists and enterprises.

Inspired by the Filipino spirit of *bayanihan*, the reopening of social and economic activities is a chance to renew our sense of national identity, creativity, and core values, born out of our collective experience in this pandemic. Technology provides a strong channel to promote Philippine culture and values, but poses both potential risks and opportunities that need to be managed properly. Moving forward, we must continue to pay attention to how our social relations and our sense of national identity evolve. As local governments and communities take on a greater role in safeguarding local heritage, support from the national government and strengthened collaboration with the academe and the private sector will be vital for cultural development. Cultural and creative enterprises must be better prepared for future risks. Data gathering and development of relevant statistics on culture and the creative economy will have to be improved as we endeavor to paint a clearer picture of their contributions to national development.

Figure 7.1 Strategic Framework to Promote Philippine Culture and Values towards Bayanihan

PHILIPPINE CULTURE AND VALUES TOWARDS *BAYANIHAN* PROMOTED

Values for the common good inculcated

- Implement a whole-of-government and whole-of-society **National Values Program**

Our diverse cultures valued

- **Ensure safe reopening of cultural sites**
- Adopt resilience measures in the design and use of cultural assets across the country, including historic and cultural infrastructures, to address the new normal
- Intensify the development, production, dissemination, and liberalization of access to information on Filipino culture
- Strengthen cultural diplomacy and promotions overseas

"*Pagkamalikhain*" Value of creative excellence advanced

- Promote a resilient and inclusive Philippine creative economy
- **Establish registries for the culture and creative sector**
- **Improve protection of intellectual property rights and access to legal aid for cultural and creative workers**
- Create platforms and mechanisms to support Filipino creativity for collaboration and *bayanihan*

Culture-sensitive governance and development strengthened

- Pursue institutional and policy reforms and **intensify technical assistance and capacity-building to LGUs** for cultural development
- Strengthen the protection of the right to access cultural resources by whole of society, with special attention to the needs of vulnerable sectors (indigenous peoples, women, youth and children, persons with disability, senior citizens, and Muslim Filipinos)
- Strengthen mechanisms to measure, evaluate, coordinate, and consolidate efforts towards cultural development
- Institutionalize and intensify heritage conservation and management in cultural and tourism development plans and programs

Note: Text in bold are revised/new strategies to address the challenges identified in the sector.

STRATEGIES

TO INCULCATE VALUES FOR THE COMMON GOOD

Accelerate the implementation of the National Values Program. With the National Commission on Culture and the Arts (NCCA), Department of Education, and Civil Service Commission as lead, government institutions will: (a) mainstream values formation as part of regular agency capacity-building and in educational programs; and (b) harmonize the various values formation programs at the national and local levels. Filipino values that support recovery, such as resiliency, holistic health and wellbeing, innovation and creativity, among others, will be highlighted.

TO VALUE OUR DIVERSE CULTURES

Ensure safe reopening of cultural sites. Minimum public health standards will be strictly observed as the number of visitors is expected to rise. Facilities may have to be renovated or reconfigured to accommodate new equipment, sanitation stations, signage and markers that are needed to be installed for proper ventilation, disinfection, and crowd control. Site managers and personnel must also be trained in first aid and basic medical response. Shifting of cultural programs to digital or hybrid formats will continue to be applied.

Forge collaborative arrangements with the private sector and academe to improve existing cultural infrastructure, public open spaces, parks, and performance and exhibition venues in the regions. To support equitable access to cultural resources across the country, concerned agencies and LGUs, especially those that own or manage cultural properties, will strengthen collaboration with other sectors in the community to maintain cultural sites and design programs that will spur the public's interest in Philippine culture. The use of existing public sites, such as parks and gymnasiums, can be made more purposive to also serve as venues for cultural activities and dialogues. Public libraries, museums, cinematheques, theaters, and galleries can also host local cultural workers, artists, and events.

Intensify the development, production, dissemination, and liberalization of access to information on Filipino culture.

Continuously improve online and digital services of agencies supporting the culture and creative sector. Technology will be utilized to develop digital cultural assets, online program offerings for wider reach and to enable the continuity of information exchange. E-learning capabilities in Institutes/ Schools of Living Tradition will be strengthened. Likewise, cultural agencies will fast-track digitalization of their frontline services [*See Chapter 5*].

Support convergence efforts for knowledge management and dissemination of research on Filipino culture. Mechanisms to democratize access to documentation of tangible and intangible heritage, including archival materials from relevant government agencies and independent organizations, will be established to allow for their use as basis for policy and programming.

Encourage state universities and colleges (SUCs) and higher education institutions (HEIs) to support local cultural mapping and heritage documentation. The Commission on Higher Education (CHED), SUCs, and HEIs will support thesis and dissertation writers, professors, and researchers in the humanities and social sciences, who can assist communities in conducting local cultural mapping and research.

Pursue strategic cultural diplomacy. Regular outreach to Overseas Filipinos (OFs) and Sentros Rizal will be vital, as OFs will continue to be tapped as cultural ambassadors in destination countries. Efforts to incorporate nation-branding strategies in cultural diplomacy must be developed further.

TO ADVANCE *PAGKAMALIKHAIN* OR CREATIVE EXCELLENCE

Future-proof creative careers and businesses as a part of the sector's recovery. Skills retooling, upskilling, digital literacy, and similar capacity-building programs will be offered to cultural and creative workers. Business toolkits that encourage business continuity planning, technology-enabled operations, and innovative practices such as design thinking will be developed for cultural and creative enterprises. Industry roadmaps for specific domains in the creative economy will incorporate strategies to prepare firms for risks and disruptions [*See Chapter 9*]. Collaboration and co-creation among local and international stakeholders in the creative economy will be leveraged further.

Establish registries for the culture and creative sector. Agencies such as the NCCA, National Commission on Indigenous Peoples (NCIP), National Commission on Muslim Filipinos (NCMF), Design Center of the Philippines (DCP), and Film Development Council of the Philippines (FDCP), will prioritize the generation of registries of their respective stakeholders. Once established, this will be coordinated with the Department of Labor and Employment (DOLE), Department of Social Welfare and Development, Department of Trade and Industry, and the Social Security System to facilitate access to social protection programs, especially during emergencies [*See Chapter 11*].

Improve protection of intellectual property rights and access to legal aid for cultural and creative workers. Interventions to integrate creative workers into the formal economy will be complemented with strategies to assist them in intellectual property rights registration and accessing other relevant legal services when necessary. Concerned agencies like NCCA, DCP, and FDCP will work with DOLE and the Intellectual Property Office of the Philippines to raise awareness among cultural and creative workers of their legal rights, including intellectual property rights [*See Chapter 14*].

Maximize the use of traditional media and digital presence to showcase Filipino cultural assets, creative works, and new forms of cultural experiences. Online and offline platforms, including trade fairs, will be utilized to expand the distribution and promotion of cultural products and services.

TO STRENGTHEN CULTURE-SENSITIVE GOVERNANCE AND DEVELOPMENT

Provide technical assistance and capacity-building to LGUs to ensure full functionality of participatory mechanisms for cultural development and realization of cultural rights. The NCCA, NCIP, and NCMF will collaborate with LGUs and Regional Development Councils to ensure that

LCACs, Indigenous Peoples Mandatory Representation, and Unified Muslim Consultative Councils are able to exercise their respective duties. In particular, the LCACs are expected to draft annual plans on culture, arts, and heritage to be integrated in local development plans, including ways to sustain and further develop traditional crafts and local creative industries.

Implement sector-specific action plans for cultural development. Programs designed specifically for vulnerable sectors will be enhanced in line with the principle of respect for cultural diversity and cultural rights. The protection of traditional skills and practices must complement human capital development interventions in indigenous cultural communities so that they could produce their own pool of professionals, such as doctors and teachers, who will support their cultural development [*See Chapter 10*].

Strengthen mechanisms to measure, evaluate, coordinate, and consolidate efforts towards cultural development

Align the implementation of the Philippine Cultural Statistics Framework (PCSF) with the Thematic Indicators for Culture in the 2030 Agenda (UNESCO Culture/2030 Indicators). The Philippines was selected as the first pilot site in the Asia-Pacific region for the implementation of the UNESCO Culture 2030 Indicators, a methodology to measure how culture contributes to the realization of the Sustainable Development Goals. The output of this project, which is expected to be completed in 2022, cuts across the economic, social, environmental, and governance dimensions of sustainable development. This will complement the existing PCSF and generate defined indicators related to culture and development needed for evidence-based policymaking.

Support the establishment of a satellite account on Arts, Culture, and Creative Economy. This satellite account will provide a more definite reference on the contributions of culture to the economy. Concerned agencies, together with the Philippine Statistics Authority, will develop a statistical framework relevant to the Philippine context and aligned with the Philippine System of National Accounts.

Strengthen cultural mapping and data collection on culture and heritage. Collaboration between national and local governments will be improved to ensure that LGUs are able to submit their local cultural inventories and that the Philippine Registry of Cultural Property is regularly updated. National cultural agencies will provide relevant trainings and support to LGUs in local cultural mapping, heritage documentation, conservation, preservation, among others. Partnerships with relevant government agencies, such as CHED and SUCs, will also be explored for this purpose.

Streamline interagency mechanisms for safeguarding heritage sites and integrate climate change adaptation and mitigation/disaster risk reduction and management (CCAM/DRRM) in heritage management. Natural and artificial hazards that can affect heritage sites and structures must be identified. Coordination among the NCCA, National Historical Commission of the Philippines, National Museum of the Philippines, Department of Public Works and Highways, and Department of Environment and Natural Resources will be improved to better address heritage-related concerns in infrastructure projects. LGUs are encouraged to utilize a portion of their Internal Revenue Allotment for local heritage management. As heritage sites and structures continue to be exposed to natural and artificial hazards, localized conservation efforts will be crucial.

RESULTS MATRIX

Table 7.1 Results Matrix

INDICATOR	BASELINE (YEAR)	TARGETS			ACTUAL		
		2020	2021	2022	2019	2020	2021
Sector Outcome: Philippine culture and values towards bayanihan promoted							
Pride of being Filipino increased (%)	92.2 (2013)	-	-	-	99.4[a]	-	-
LPI - Social Capital pillar score improved [b]	59.4 (2016)	60.5	61.5	62.5	59.3	60.4	58.4
LPI - Social Capital pillar percentile rank improved [b]	83 (2016)	Top 15%	Top 15%	Top 15%	85	82	80
World Intellectual Property Organization (WIPO) - Creative Outputs score improved [c]	22.1 (2016)	22.6	Increased	Increased	27.7	24.2	24.2
WIPO - Creative Outputs percentile rank improved [c]	25 (2016)	27	Increased	Increased	51	56	51
Number of Regional Development Plans with culture components increased (cumulative)	0 (2016)	17	17	17	17	17	17
Percentage of LGUs with LCACs increased (cumulative)	22.5 (2018)	36.0	47.2	58.3	21.7	51.1	55.0
Percentage of LGUs with local cultural inventories submitted increased (cumulative)	3.7 (2018)	55.8	75.5	94.8	39.4	41.7	43.2
Percentage of municipalities, cities, and provinces with Indigenous Peoples Mandatory Representation increased	21.4 (2015)	44.2	44.0	56.5	31.4	27.9	32.1

Note: 2020 targets were set prior to onset of the COVID-19 pandemic and retained in the midterm update. 2021, 2022, and end-of-plan targets were adjusted to take into consideration the effects of the COVID-19 pandemic. Actual figures reported for 2021 are based on latest available data.
[a] Results of the 2019 Functional Literacy, Education, and Mass Media Survey rider questions were released in 2021 and will serve as end-of-plan accomplishment.
[b] This pillar of the LPI measures performance in terms of: social cohesion and engagement (bridging social capital), community and family networks (bonding social capital), and political participation and institutional trust (linking social capital).
[c] This sub-index of the WIPO's Global Innovation Index represents the contribution of creativity to the overall innovation-based economy. This sub-index measures performance in terms of: intangible assets, creative goods and services, and online creativity.