

## 1 Chapter 7

# 2 Promoting Philippine Culture and 3 Values

4 Culture is a very dynamic and multi-dimensional aspect of development as it spans and intersects  
5 with various sectors and social groups. More than these intersections, it is also an interface of the  
6 past and the present that influence how people move forward into the future. It is the identity of  
7 societies, where way of life is a result of their histories, stories, experiences, knowledge, beliefs,  
8 and traditions. Values on the other hand, is the basis of people's choices and is defined as a belief  
9 or ideal that is shared by a group or a community regarding what is good or bad, desirable or  
10 undesirable, acceptable or unacceptable. Having a set of values that is shared within a society  
11 provides a common ground where greater cohesion can be cultivated. Hence, culture is the  
12 background while shared values are the guiding principles by which policies and programs must  
13 be developed in order to give flesh to inclusive, sustainable, and people-centered development.

14 The Philippine Development Plan (PDP) 2017-2022 acknowledges the role that culture and values play in  
15 development, especially in strengthening social inclusion and equity. Lodged under the *Malasakit* pillar,  
16 culture is seen as a means in enhancing the social fabric toward a high-trust society by promoting cultural  
17 awareness, identifying and inculcating values for the common good, cultivating creativity, and promoting  
18 culture-sensitivity in governance and development.

## 19 Assessment and Challenges

20 The first three years of the PDP 2017-2022 implementation saw government's greater awareness and  
21 recognition of the role of culture in the country's socioeconomic development which prompted significant  
22 foundational efforts in the sector. These include identification of shared cultural values, institution-building,  
23 support for creative industries, increasing awareness on the rights of indigenous peoples and doing other  
24 cultural promotion activities, strengthening documentation and monitoring of ongoing programs,  
25 addressing data gaps, continuing efforts at heritage conservation.

26 **To address inadequacies in the current governance framework, sustainable institutional structures  
27 and mechanisms for cultural development are imperative.**

28 In 2017, culture and the arts were added into the Seal of Good Local Governance (SGLG) assessment  
29 criteria as among the "+1" options for LGUs under the "4+1" assessment but was later modified by the  
30 Department of Interior and Local Government (DILG) into "ALL-IN", elevating the status of culture  
31 components as required areas.

32 Local culture and arts councils (LCACs) were established in 426 out of 1,715 LGUs and these need to fully  
33 exercise their functions as mandated by the DILG Memorandum Circular No. 2017-133. Only 9 percent

34 out of the currently established can be considered functional<sup>1</sup>. The presence of functional LCACs will  
35 ensure that heritage preservation, protection, and promotion are given due attention at the local government  
36 unit levels.

37 Meanwhile, the creation of Uniform Muslim Consultative Council (MCC) in cities and municipality of the  
38 National Capital Region<sup>2</sup> is an innovative model for the engagement of Muslim Filipinos on matters of  
39 development, social cohesion, governance, and peace at the local level.

40 The recent passage of the National Museum of the Philippines Act (RA 11333) also ensures greater access  
41 on cultural resources in regions, given the National Museum's mandate to establish regional museums and  
42 to support local museums.

43 To complement the significant efforts at the local levels, sustainable institutional structures and mechanisms  
44 for cultural development should be established at the national level. Culture agencies do not have regional  
45 presence and as such, they are hard-pressed at heritage management and promotion of cultural rights at the  
46 subnational level.

47 The creation of a Department of Culture with strong sub-national presence is expected to address current  
48 cultural governance inadequacies. On the promotion and protection of cultural rights, stronger advocacy  
49 should be backed by mechanisms for stronger implementation and reinforcement of the Indigenous Peoples  
50 Rights Act (IPRA) to facilitate IP participation in local legislative councils. In the past two years, the  
51 Philippines did not meet its target on the percentage of barangays, municipalities, cities, and provinces with  
52 Indigenous Peoples Mandatory Representation (IPMR).

53 Cultural infrastructure should also serve as venues for cultural and heritage management and promotions.  
54 To date, the 513 libraries, 120 museums, and 11 performance venues across the country are not sufficient  
55 to ensure heritage preservation and promotion, as well as access, considering regional and national  
56 population. As such, the previous strategy to expand the use of such cultural structures to serve as civic  
57 spaces for dialogue and cultural exchange will not sufficiently address the needs of communities. The  
58 strategy should be reversed such that existing and future civic structures are utilized for cultural activities.  
59 The establishment of cultural spaces such as cinemas and performance venues are heavily lacking in regions  
60 and this should be prioritized.

61 The emergence of the creative economy in the Philippines opens opportunities for the advancement of  
62 Filipino creative excellence.

63 Since the country's hosting of the ASEAN Creative Cities Forum and Exhibition in 2017, the creative sector  
64 found a place in program and policy-level discussions in government. The private sector has also been  
65 actively engaged with government to promote and develop the creative industry.

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<sup>1</sup> "Functional Local Culture and Arts Council (LCAC)" is defined as an LCAC that: (1) has been formed according to the manner of creation and composition prescribed in DILG MC No. 2017-133, which has been validated by the NCCA upon receipt of a copy of the LCAC ordinance/resolution or executive issuance; (2) crafts and/or approves the LGU Annual Cultural Development Plan; and (3) has established, maintains, and/or updates the Local Cultural Property Inventory.

<sup>2</sup> Joint Memorandum Circular No. 01 Series of 2019 by the NCR offices of the Department of Interior and Local Government (DILG), National Commission on Muslim Filipinos, and the Regional Peace and Order Council, mandated the creation of the MCC.

66 With heightened private and public partnerships, Baguio City was included in the UNESCO Creative Cities  
67 Network in 2017 under the Crafts and Folk Art Category. This opened strategic opportunities for the city  
68 to establish innovative policies towards creativity and to increase their international networks and reach.

69 At the policy level, a technical working group composed of government and some stakeholders from the  
70 private sector was created toward the development of a creative economy roadmap. The implementation  
71 has to be complemented by a strengthened engagement from key industry players. Hence, there is a need  
72 to raise their level of awareness in order for them to be able to participate in the implementation of the  
73 roadmap. Labor issues concerning creatives and the challenges posed by the fast-paced digital economy,  
74 such as issues of copyright, where they are mostly engaged need to be addressed.

75 In terms of outputs, the percentage of filed applications for intellectual property for individual creative  
76 works<sup>3</sup> exceeded the annual targets in the past two years which means that more Filipinos are creating  
77 original works. The average percentage in number of products with Philippine cultural influences exceeded  
78 the two year targets. Efforts to instill Philippine cultural influences in Filipino products need to be  
79 strengthened and sustained. Given that the percentage of trained designers increased and exceeded the  
80 annual targets, they should be encouraged to use Philippine culture as inspiration and to file intellectual  
81 property applications on their works.

82 The development of a pool of creative talent coming from the formal education institutions has been gaining  
83 ground. Children are ensured to have access to arts education with 288 schools in 2019 offering special  
84 program in the arts. While it already exceeded the 2019 target of 250, it is challenged by lack of qualified  
85 teachers and appropriate infrastructure. For more specialized education, regional arts academies need to be  
86 established.

87 At the tertiary level, advocacy efforts need to be strengthened regarding the new specialized culture  
88 education and arts programs<sup>4</sup> to increase the rate of enrollment and graduation. The creation of these  
89 programs will make the creative industry more substantive because of the streamlining and inclusion of the  
90 programs into the higher education level. These would yield more cultural research and projects, paving  
91 the way towards creating a niche in the employment sector. For SY 2018-2019, there were only 2,476  
92 enrollees in these programs against the 3.21 million total enrollment for the academic year.

93 However, the current measure of creative excellence which is awards and recognitions shows that from  
94 2016 to 2019, there is a declining trend in the number of top awards garnered by Filipino artists and artistic  
95 works from award-giving bodies in the Philippines and abroad<sup>5</sup>. To address this, support for top performing  
96 fields like cinema, music, and visual arts should be scaled up while greater efforts are needed to advance  
97 excellence in other fields such as architecture and allied arts, broadcast arts, dance, dramatic arts, and  
98 literary arts.

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<sup>3</sup> The data is based only on the intellectual property applications assisted by the Design Center of the Philippines.

<sup>4</sup> These new specialized programs include: (a) Bachelor of Arts in Literature/ Bachelor of Arts in Literary and Cultural Studies, (b) Bachelor of Performing Arts (BPeA), and (c) Bachelor of Culture and Arts Education (BCAEd).

<sup>5</sup> The assessment is based on NCCA's data on Ani ng Dangal (Harvest of Honors) recipients. Ani ng Dangal is a state recognition given to those who garnered the top awards from legitimate festivals and competitions which have existed for five years or more and which have adjudicators.

99 **The Philippines is in a relatively competitive position in terms of global creativity as it moved up by**  
 100 **26 percentile ranks (25 to 51.2) from 2016 to 2019 in creative outputs as measured in the Global**  
 101 **Innovation Index by the World Intellectual Property Organization.**

102 Performance in creative outputs sub-index contributed to improvement of the Philippines in overall Global  
 103 Innovation Index. In 2019, the country ranks 8th overall in creative goods exports<sup>6</sup> showing that it is a  
 104 relative strength of the Philippine economy. After years of non-reporting, creative goods comprised roughly  
 105 7 percent of total trade in the Philippines. Creative goods exports is a general strength among ASEAN  
 106 member countries where the Philippines is 5th in the Creative Outputs sub-index and 3rd in terms of creative  
 107 goods exports as a percentage of trade. While the Philippines can play with its strength in terms of creativity,  
 108 it likewise faces stiff competition among its ASEAN neighbors. Developing the Philippine creative  
 109 economy should be parallel to the need to improve other aspects of innovation, such as improving ease of  
 110 doing business, ease of getting credit, among others.

111 *Table 7.1. WIPO Global Innovation Index- Creative Outputs Sub-Index vis-à-vis Creative Goods Exports*  
 112 *as Percentage of Total Trade (ASEAN, 2019)*

ASEAN COUNTRIES	CREATIVE OUTPUTS SUB-INDEX (2019)		CREATIVE GOODS EXPORTS (% of Total Trade)
	OVERALL PERCENTILE RANK	SCORE	
AVERAGE	N/A	N/A	4.9
Singapore	73.6	38.3	4.4
Malaysia	65.9	32.8	9.8
Vietnam	63.6	32.3	5.9
Thailand	58.1	30.0	8.7
Philippines	51.2	27.7	7.0
Indonesia	41.1	24.0	2.9
Cambodia	24.8	19.8	0.6
Brunei Darussalam	17.1	17.0	0.2

113 *Note: Laos and Myanmar are not included in the GII*

114 *Source: 2019 Global Innovation Index Report*

115 The Philippines needs to improve however, in cultural and creative services exports<sup>7</sup>, as it declined in rank  
 116 from 52nd in 2016 to 92nd in 2019 (See Chapter 9).

<sup>6</sup> Creative goods as defined in 2009 UNESCO Framework for Cultural Statistics, Table 3, International trade of cultural goods and services based on the 2007 Harmonised System (HS 2007). These include antiques, musical instruments, recorded media, paintings, other visual arts (e.g. glassware, engravings, sculptures), crafts, jewellery, books, newspaper, other printed matter (e.g. maps, postcards, calendars, drawings, colouring books), film and video, among others.

<sup>7</sup> These include information services (news agency, library services, archival services), advertising, market research, public opinion polling services, audiovisual and related services, other personal cultural and recreational services as a percentage of total trade.

117 **Appreciation of the nation’s diverse cultures remains lacking, as reflected by a declining trust among**  
118 **Filipinos.**

119 In 2016, the Philippine score in the Legatum Prosperity Index- Social Capital Pillar<sup>8</sup> was 60.51, placing the  
120 country within the top 15 percent of the best performers globally. However, the score went down to 56.10  
121 in 2018 leading to a lower global rank of 33<sup>rd</sup> out of 149 countries from 20<sup>th</sup> in 2016. The country’s score  
122 is still relatively high placing it in the top 25 percent of top performers, but the decline should be reversed  
123 to achieve a high-trust society. The downward trend indicates a weakening of people’s trust and these may  
124 be caused by several political, economic, and social factors.

125 Observed manifestations of the lack of appreciation are discrimination, misrepresentation, and bias against  
126 indigenous peoples, Muslim Filipinos, and other groups. Hence, the nation’s diversity can be effectively  
127 given importance if these are adequately and properly documented, preserved, and communicated. The  
128 country is reported to have about 120-170 languages spoken by 110 ethnolinguistic groups who live in  
129 different social, political, environmental, and geographic conditions across the country. There are also  
130 groups who have their own cultures such as women, youth, children, and people with disabilities.  
131 Understanding and respect, as ways of valuing the nation’s diversity, can be facilitated only if these different  
132 cultural expressions are documented and effectively communicated to the public. Lack of knowledge about  
133 each other’s culture and cultural expressions and the lack of concern for others’ welfare and feelings become  
134 the usual source of conflict and misunderstanding which undermine social cohesion-- a necessary tool for  
135 a high-trust society.

136 This may be addressed by propagating a culture of peace (*see Chapter 18*) and strengthening values  
137 inculcation programs in schools, government, and communities while continuously promoting good  
138 governance (*see Chapter 5*), providing greater access to social services and enhancing social protection (*see*  
139 *Chapters 10-12*). Relevant to this are the two studies on cultural values recently concluded by the National  
140 Commission for Culture and the Arts (NCCA) and the National Economic and Development Authority  
141 (NEDA), which could serve as guide for policies and programs. The NCCA study identified a set of shared  
142 values by Filipinos which contribute to the attainment of *AmBisyon Natin 2040*, while the study  
143 commissioned by NEDA measures aspects of culture that have an impact to national development. In  
144 essence, both studies show that despite the perceived cultural differences, the Philippine society, at its core,  
145 is one nation where Filipinos share one unified culture. We should acknowledge then these differences but  
146 focus on the common threads which bind Filipinos together and strengthen the nation’s social fabric. (*See*  
147 *Box Article 7.1 for more information on the findings of the NEDA-commissioned study*)

148 On the preservation of tangible heritage from 2017 to 2018, the National Museum completed its evaluation  
149 of 22 out of 455<sup>9</sup> National Cultural Treasures (NCTs) and Important Cultural Properties (ICPs), and

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<sup>8</sup> The Legatum Prosperity Index or LPI is the proxy for our previous indicator which was tolerance and respect for others. LPI is also identified as the source for the new "Social capital index" under the World Economic Forum's Global Competitiveness Index 4.0 indicators. "The Social Capital pillar measures countries’ performance in three areas: social cohesion and engagement (bridging social capital), community and family networks (bonding social capital), and political participation and institutional trust (linking social capital). This pillar evaluates how factors such as volunteering, helping strangers, and donating to charitable organisations impact economic performance and life satisfaction. It measures levels of trust—whether citizens believe they can rely on others and whether they can rely on institutions such as the police force. It also measures whether citizens feel and act as though they have a say in the political process. Empirical studies on social capital have shown that citizen wellbeing improves through social trust and family and community ties. Similarly, societies with lower levels of trust—a central component of social capital—have been shown to experience lower levels of economic growth. Thus the word "capital" in "social capital" highlights the contribution of social networks as an asset that produces economic returns and improves wellbeing." (Source: The Legatum Prosperity Index 2018 Methodology Report)

<sup>9</sup> The data refers only to the total number of NCTs and ICPs declared by the National Museum (452) and the National Archives of the Philippines (3). Each agency is required to prepare at least a state of conservation report for all NCTs and ICPs under its care, and then eventually come up with a Cultural Management Plan.

150 prepared the corresponding State of Conservation (SOC) reports. These reports are critical to the  
151 preparation of Cultural Management Plans.

152 For preservation and protection of intangible heritage, efforts on Philippine languages have made  
153 significant strides, with linguistic ethnography of 33 Philippine languages completed and a newly-  
154 developed national agenda for language revitalization set for implementation in the next three years.  
155 Documentation efforts on indigenous knowledge systems and practices (IKSPs) intensified in 2017 but  
156 have been derailed in 2018 due to the removal of budget for the Philippine Indigenous Peoples  
157 Ethnographies (PIPEs) Project<sup>10</sup>. There were only 123 documentations reported out of the targeted 371 in  
158 the past two years.

159 **Development of cultural data has improved. Initiatives should be sustained by conducting data**  
160 **inventory and review of methodologies to develop indicators for culture that are inputs to**  
161 **development planning and responsive to the 2030 Agenda.**

162 The availability of cultural statistics has since improved with efforts being done relative to the Philippine  
163 Cultural Statistics Framework. Linked to this are culture mapping initiatives. Two editions of *Bilangan*, a  
164 collection of cultural data in various dimensions of the PCSF has since been published. To further improve  
165 cultural governance, however, engagement among cultural agencies and the Philippine Statistics Authority  
166 needs to intensify. This is necessary for the conduct of data inventory and review of methodologies in order  
167 to produce data that are input to development planning and the 2030 Agenda such as the share of culture in  
168 GDP, cultural employment, public finance for culture, and expenditure on heritage.

169 **Cultural diplomacy and promotions overseas have caused notable bilateral agreements and inspired**  
170 **greater participation by Filipinos overseas<sup>11</sup>. To meet the demands for cultural diplomacy, more**  
171 **foreign service officers must be developed.**

172 In the past three years, cultural cooperation agreements were forged to provide platforms for the promotion  
173 of Philippine culture and Filipino talents overseas. Foreign-based and Philippine-based Filipino artists are  
174 also engaged in cultural events that promote Filipino historical milestones, gastronomy, performing arts,  
175 visual arts, Philippine studies and literature, film and TV, and other creatives. In terms of promotion through  
176 education, a major accomplishment was the advancement of Philippine studies through the Philippine  
177 government's endowment to the University of London-School of Oriental and African Studies. To sustain  
178 these initiatives, the Department of Foreign Affairs must develop more foreign service officers (FSOs) as  
179 a way to address lack of human resource. The country will benefit from having sufficient number of FSOs  
180 who could focus and effectively take on the demands of cultural diplomacy, without the pressure of having  
181 to perform multiple roles in foreign service posts.

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<sup>10</sup> It is a project of the National Commission for Indigenous Peoples, which aims to map and document the indigenous knowledge systems and practices of the Philippines' Indigenous Peoples/ Indigenous Cultural Communities.

<sup>11</sup> Socioeconomic Report 2018. The document may be accessed via <http://www.neda.gov.ph/socioeconomic-report-2018/>

## 183 Action Plan

184 Effectively promoting Philippine culture and values means that by the end of 2022, the following subsector  
185 outcomes would have been achieved: (1) our diverse cultures valued, (2) values that foster the common  
186 good inculcated, (3) *pagkamalikhain* or value of creative excellence advanced, and (4) culture-sensitive  
187 governance and development strengthened.

188 In the next three years, culture will be mainstreamed in governance, awareness-raising on culture and values  
189 formation will be strengthened, and Filipino creativity will be harnessed through a multi-agency approach  
190 from human capital development to industry development.

## 191 Targets

192 Over the first three years, the sector faced challenges in monitoring and measuring outcomes down to the  
193 local level. Due to the inherent nature of culture which is difficult to measure and the demand for  
194 harmonizing national and regional monitoring and evaluation, amendments have been made and new targets  
195 prioritized. These will facilitate greater harmonization and guide policy interventions down to the level of  
196 local government units (LGUs).

197 Hence, moving forward, a new set of core indicators has been developed, with the following targets in the  
198 next three years.

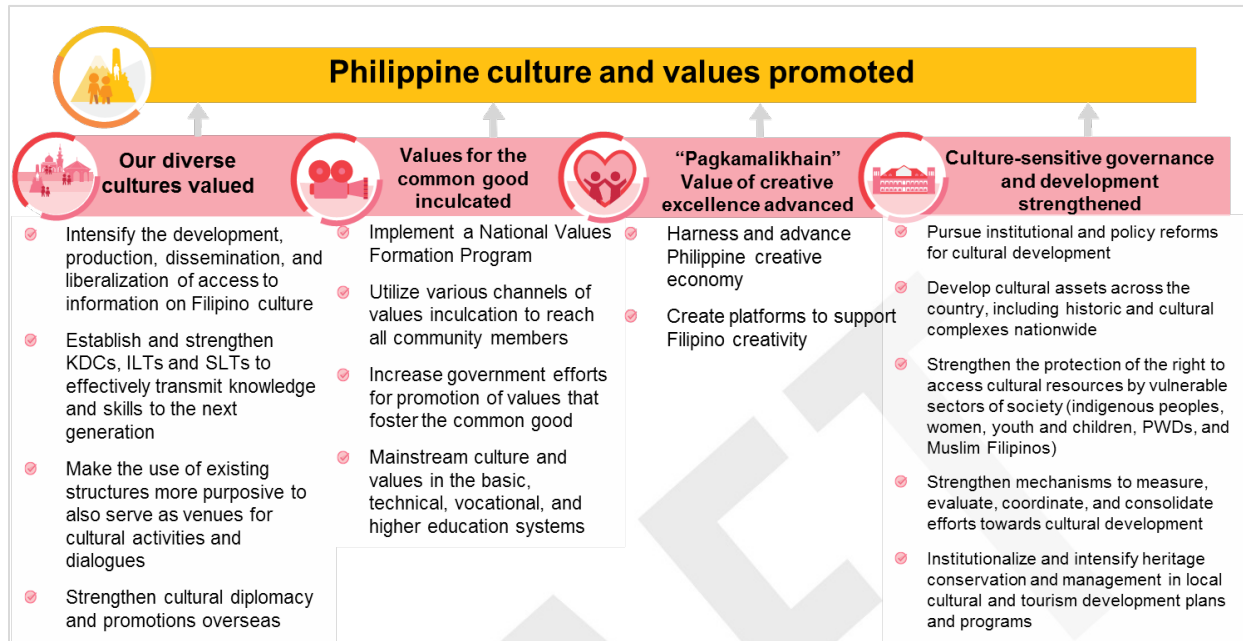
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200 *Table 7.2. Plan Targets to Promote Philippine Culture and Values*

INDICATORS	BASELINE VALUE (YEAR)	PLAN TARGETS				END OF PLAN TARGET
		2019	2020	2021	2022	
Pride of being Filipino increased (%)	92.2 (2013)	Increased	N/A	N/A	N/A	Increased
Legatum Prosperity Index (LPI) - Social Capital pillar score improved	60.51 (2016)	59.5	60.5	61.5	62.5	62.5
Legatum Prosperity Index (LPI) - Social Capital pillar percentile rank improved	87 (2016)	Top 15%	Top 15%	Top 15%	Top 15%	Top 15%
World Intellectual Property Organization (WIPO) - Creative Outputs score improved	22.1 (2016)	22.4	22.6	22.7	23.0	23.0
World Intellectual Property Organization (WIPO) - Creative Outputs percentile rank improved	25 (2016)	26	27	28	29	29
<b>AGGREGATE OUTPUTS</b>						
Number of Regional Development Plans with culture components increased (cumulative)		0 (2016)	17	17	17	17
Percentage of LGUs with Local Culture and Arts Councils (LCACs) increased: Threshold = 1,715 (cumulative)		22.5 (2018)	24.8	36.0	47.2	58.3
Percentage of LGUs with local cultural inventories submitted increased		3.7 (2018)	36.1	55.8	75.5	94.8
Percentage of municipalities, cities, and provinces with Indigenous Peoples Mandatory Representation (IPMR) increased: Threshold of P/C/M = 1,406		21.4 (2015)	31.7	44.2	56.7	68.5



## 201 Chapter Strategic Framework



202

## 203 Strategies

### 204 *Valuing our diverse cultures*

#### 205 **Intensify the development, production, dissemination, and liberalization of access to information on** 206 **Filipino culture.**

207 Relevant agencies will develop resource materials more extensively in the form of print and audiovisuals,  
208 to ensure greater public access to knowledge on culture and history. This is to curb lack of understanding  
209 of various Philippine cultures, especially of the indigenous peoples and Muslim Filipinos, which lead to  
210 misrepresentation and bias. Technology will be used to ensure a more effective knowledge dissemination  
211 and greater public access. Toward this end, the development of the Culture Portal under the National  
212 Government Portal Project will be hastened.

213 As an input to resource materials, documentation and research of both tangible and intangible heritage will  
214 be strengthened through inter-agency research initiatives. Mechanism to consolidate research works by  
215 relevant government agencies and independent organizations should be established to ensure that all  
216 documentations are captured and used as bases for government interventions. The involvement of the  
217 academe and other research institutions in IKSP documentation initiatives should also be encouraged while  
218 ensuring that they are properly briefed on the free, prior, and informed consent (FPIC) process and  
219 communal intellectual property. On the other hand, the FPIC process needs to be reviewed as it hampers  
220 not only documentation initiatives but project implementation as well. The National Commission on  
221 Indigenous Peoples (NCIP), as the lead agency, must facilitate and implement necessary reforms to ensure  
222 the preservation of IP culture.

223 **Establish and strengthen KDCs, and Institutes and Schools of Living Traditions to effectively**  
224 **transmit knowledge and skills to the next generation.**

225 Schools of Living Traditions, Sentro Rizal, Arts Centers, and satellite venues for the arts will be established  
226 and maintained.

227 **Make the use of existing structures more purposive to also serve as venues for cultural activities and**  
228 **dialogues.**

229 The use of existing cultural structures (i.e. museums and libraries) in the country for activities such as  
230 dialogues and forums, is a challenge, as these structures are inherently constrained by their design and space  
231 making them inadequate for other purposes. Hence, moving forward, existing infrastructure which are not  
232 necessarily cultural, if applicable and adequate, should be made available and be considered to serve as  
233 venues for cultural activities.

234 **Strengthen cultural diplomacy and promotions overseas.**

235 Cultural cooperation agreements should continuously be forged to foster greater appreciation of Philippine  
236 culture and Filipino talents overseas. Promotions conducted in the past two years should be continued to  
237 sustain the momentum in terms of raising appreciation for Philippine culture and history, especially among  
238 Filipinos overseas.

239 *Inculcating values for the common good*

240 Social cohesion is an important aspect of a high-trust society. This begins with cultural awareness and  
241 values inculcation. Toward this end, the government has recently completed two studies on cultural values  
242 which will inform policy and programming. With a clearer understanding of our core values, government  
243 will have a better handle in applying appropriate interventions to influence people's attitudes and behavior  
244 towards building a high-trust society.

245 **Implement a National Values Formation Program.**

246 Ongoing values education programs will be intensified, focusing on the core values which are shared by all  
247 Filipinos. Based on the NCCA study, these are valuing a) family, b) education, c) faith, d) health and  
248 wellness, e) basic needs, f) self, g) work and livelihood, h) peace and development, i) honesty and integrity,  
249 j) resilience, k) life and purpose, l) human rights, m) environment, n) love for country, o) happiness, p)  
250 *kapwa*, q) governance, r) culture, arts and sciences, and s) creative excellence. Seven sectoral values also  
251 emerged which are a) ancestral domain and indigenous knowledge systems and practices, b) social  
252 responsibility, c) practice of Islam, d) empowerment, e) inclusion, f) acceptance, and g) honor. A national  
253 policy on values formation should be developed and implemented to ensure national action and greater  
254 societal impact.

255 **Utilize various channels of values inculcation to reach all community members.**

256 Relevant agencies should further their engagement with mainstream media, local government units, and  
257 civil society organizations for the promotion of positive values and facilitation of cultural literacy.

258 **Increase government efforts for promotion of values that foster the common good. A culture of**  
259 **integrity, public service, and excellence should be upheld by all civil servants.**

260 The Civil Service Commission, through its Civil Service Institute, will work toward the development of  
261 civil servants who embody such values.

262 **Mainstream culture and values in the basic, technical, vocational, and higher education systems.**

263 As much as values starts within the family, it is also reinforced in educational institutions, beginning at  
264 children's formative years. Hence, culture and values will be mainstreamed in the curriculum within the  
265 basic, technical, vocational, and higher education systems.

266 *Enhancing pagkamalikhain or value of creative excellence*

267 **Promote Philippine creative economy.**

268 With the development of a creative economy roadmap, cultural and creative industry mapping should be  
269 vigorously implemented through the DTI and NCCA to inform policy and programming, and ensure  
270 inclusivity in the provision of government support. Its implementation needs to take into consideration the  
271 current labor situation of creatives within the formal economy. Providing proper interventions will  
272 encourage creatives in the informal economy to participate in the formal economy where there is greater  
273 potential for economic advancement, social protection, and personal development. Its effective  
274 implementation will enable the creative sector to contribute not only to the economic dimension of  
275 development but more importantly, on the social dimension. Creativity for social impact is a growing trend  
276 within the industry and these should be continuously supported and developed through an enabling  
277 environment. In turn, this will have a direct impact on social cohesion.

278 Philippine accession to the UNESCO 2005 Convention on the Protection and Promotion of the Diversity  
279 of Cultural Expressions should be hastened. Being a party to the Convention will provide Philippine  
280 creative industries, artists, and culture workers with economic opportunities to further build their  
281 capabilities and capacities for creative production and distribution across the world. Philippine cities which  
282 aim to become part of the UNESCO Creative Cities Network should also be actively and adequately  
283 supported.

284 Establishment of strong linkages between academe and creative industry should also be a priority in order  
285 to provide opportunities for culture and arts graduates and workers. Toward this end, at the tertiary level,  
286 young people should be encouraged to take specialized programs on cultural education and arts, as they  
287 will be developed to become culture and arts managers. Secondary level schools that offer special program  
288 for the arts must also be equipped with functional facilities and well-trained teachers, while establishing  
289 regional arts academies.

290 **Create platforms to further support Filipino creativity.**

291 As the country lays down plans and policies that will formally and strategically ensure the economic and  
292 social benefits of supporting the creative sector, programming will focus on ensuring that the works of the  
293 creatives are given due exposure through events, fairs, exhibits, shows, and competitions. A showcase of  
294 the works of Filipino creatives elicits national pride, and increases awareness and appreciation of the  
295 country's diverse cultures. Such platforms may also inspire innovations for the common good that can be  
296 further developed through artistic-scientific-technological collaborations. Examples of such programs are  
297 the DTI-Design Center of the Philippines' Good Design Philippines and the Department of Education's  
298 National Festival of Talents.

299 *Strengthening culture-sensitive governance and development*

300 **Pursue institutional and policy reforms for cultural development.**

301 The creation of a Department of Culture needs to be hastened as the lack of a cultural oversight body with  
302 subnational presence remains a challenge in terms of ensuring that cultural and natural heritage are being  
303 protected, preserved, and promoted, and that cultural rights are upheld. Mechanisms to improve cultural  
304 governance, beginning with the coordination of culture and culture-relevant agencies, needs to be either  
305 improved or established. Along this line, existing laws need to be reviewed, especially those which are  
306 related to the country's international commitments.

307 With the inclusion of culture and arts in the SGLG, local government units (LGUs) should now take a more  
308 proactive role in heritage management through incorporating heritage preservation, protection, and  
309 promotion efforts into their local development plans. Land Use Plans should also integrate protection and  
310 preservation of heritage. Toward this end, the NCCA and DILG must have a strong coordination to monitor  
311 LGU compliance with RA 10066 or Heritage Law.

312 The engagement of indigenous cultural communities especially in the formulation of policies and measures  
313 that concern their ancestral domains will be upheld. This also ensures that indigenous knowledge and  
314 practices are respected and valued in terms of ensuring environmental sustainability since cultural heritage  
315 is inextricably linked to biodiversity heritage. This is especially important for disaster risk reduction and  
316 building resilience in communities.

317 Capacity-building activities in ensuring the full functionality of LCACs must be institutionalized and  
318 hastened, through collaborative work among the NCCA, Regional Development Councils, and LGUs.  
319 These include developing capabilities for cultural mapping, planning, and development.

320 **Develop cultural assets across the country, including historic and cultural complexes nationwide.**

321 The establishment of additional cultural structures in regions should be supported. LGUs are especially  
322 encouraged to utilize a portion of their Internal Revenue Allotment based on DBM's Local Budget  
323 Memorandum No. 78, s. 2019, for documentation efforts on local intangible heritage, and establishment of  
324 cinematheques, performance venues, libraries, and sports centers. This should be done in collaboration with  
325 concerned agencies such as the Film Development Council of the Philippines, Cultural Center of the  
326 Philippines, National Library, and the Philippine Sports Commission, to ensure that industry standards in

327 terms of facilities are complied with and duly provided to the public. This will support local talents  
328 especially those in competitive sports, performance arts and film, as well as help preserve local heritage.  
329 State Universities and Colleges (SUCs) should consider opening the use of their halls and facilities as public  
330 venues for cultural events. The establishment of culture hubs in Bohol and in other parts of the country will  
331 also be pursued, in collaboration with LGUs.

332 **Strengthen the protection of the right to access cultural resources by vulnerable sectors of society**  
333 **(indigenous peoples, women, youth and children, PWDs, and Muslim Filipinos).**

334 The effective implementation of the IPRA, especially on the mandatory representation of Indigenous  
335 Peoples in local councils must be ensured through full implementation of the new IPMR guidelines.  
336 Similarly, women should also be able to have access to, participate in, and contribute to all aspects of  
337 cultural life. As a way of recognizing human rights, gender-bias in the access of cultural resources must be  
338 eliminated. Youth and children, regardless of socioeconomic situation, must have access to cultural  
339 resources that enrich their minds, develop their talents, build their identities, and that promote the core  
340 Filipino values. Similarly, stigma against Muslim Filipinos must be overcome. Cultural infrastructures and  
341 resource materials must be made accessible to PWDs through technology and innovative design. Some  
342 examples of programs responsive to this strategy, and which should be continuously supported, are the  
343 Philippine Sports Commission's Children's Games, Differently-Abled Sports for Life, Indigenous Peoples'  
344 Games, and Women in Sports programs.

345 **Strengthen mechanisms to measure, evaluate, coordinate, and consolidate efforts towards cultural**  
346 **development.**

347 The Philippine Cultural Statistics Framework (PCSF) should be vigorously implemented as this generates  
348 sound evidence for more effective planning, policymaking and programming. All agencies and civil society  
349 that are directly engaged in any of the PCSF dimensions must be mobilized toward this end. Given the  
350 vulnerability of IP culture, an ethnography of Philippine indigenous peoples must also be a priority.  
351 Similarly, statistics on Muslim Filipinos must be developed. Cultural mapping initiatives must be  
352 intensified and supported through adequate funding and LGU level trainings. The development and  
353 organization of reliable cultural data and statistics will input into the development of measures or indicators  
354 that will serve as means to evaluate efforts for cultural development.

355 **Institutionalize and intensify heritage conservation and management in local cultural and tourism**  
356 **development plans and programs.**

357 Heritage conservation will be institutionalized through the development of local cultural and tourism  
358 development plans. These plans should include the development of heritage preservation and conservation  
359 experts. Responsible entities mandated to preserve heritage structures and owners of cultural properties  
360 should also ensure the development of conservation management plans (CMPs).

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## 362 Legislative Agenda

363 In the remaining three years of plan implementation, the Planning Committee on Culture will exert its  
364 efforts toward the attainment of the following key legislations.

365 *Table 7.3. Legislative Agenda for Promoting Philippine Culture and Values*

LEGISLATIVE AGENDA	RATIONALE
Establishment of the Department of Culture	Localized cultural interventions are challenging to implement as the NCCA currently does not have subnational presence. Culture by its nature should have localized interventions due to the inherent diversity of the Philippines. Having a Department with greater oversight function and subnational presence will ensure more effective policymaking and program implementation at various levels.
UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions	The Convention focuses on the protection of the diversity of cultural expressions all over the world. It highlights the creative industries which have become important drivers in the cultural and economic development of nations. The Philippines has a booming creative industry and this is backgrounded largely by the richness of the Philippine culture. It is therefore imperative for the country to ensure that the works of its creatives are protected and promoted.
Modernization Act for the National Library of the Philippines	This aims to establish the charter of the National Library of the Philippines to promote full intellectual and cultural development of the Filipino. It will also standardize public libraries across the country and ensure adequate funding.
Film Industry Development Act	The Act aims to promote film appreciation through the establishment of local cinematheques, replace the Metro Manila Film Festival with a national film festival, encourage more production of local films by providing appropriate incentives.
Komisyon sa Wikang Filipino (Commission on the Filipino Language) Act	The Act to amend certain provisions of Republic Act No. 7104 s. 1991 or the Commission on the Filipino Language Act. The proposed legislation shall also serve as the enabling law that will operationalize Article XVI, Sections 6 and 7 or the Language provisions of the 1987 Constitution following the recent Supreme Court ruling that such provisions are not self-executory.

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### **Box Article 7.1. Filipino cultural values and their implications to the attainment of *AmBisyon Natin 2040***

The current Philippine Development Plan identifies the need to inculcate values for the common good among Filipinos with an aim to contribute in building a strong foundation for inclusive growth, a high-trust and resilient society, and a globally competitive knowledge economy. All of which are geared toward the realization of the Filipinos' long-term vision of a strongly-rooted, comfortable, and secure life, as articulated in *AmBisyon Natin 2040*. To do this, a mechanism that measures cultural values must be established.

At an international level, there is a Culture Connections study by MediaCom Ltd. and the Hofstede Center at Itim International (now "Hofstede Insights"), which measured aspects of national culture that are relevant to certain global issues like social inequality, rule of law, and education. The method used was based on Geert Hofstede's Six Dimensional Model of Culture and the study included at least 50 nations, including the Philippines. Among the findings is that the Philippines is a fairly collectivist society in terms of the dimension on collectivism-individualism, and approximately in the middle in terms of the second dimension, monumentalism-flexibility. The first dimension is associated with corruption versus transparency, privileges for the rich and powerful

versus the rule of law, and social inequality versus social equality. Meanwhile, monumentalism-flexibility is associated with low versus high academic achievement and high versus low crime rates.

Beginning in 2018, the Philippine government through the National Economic and Development Authority (NEDA), conducted a three-phased project with Dr. Michael Minkov (a highly-technical expert associated with Hofstede Insights) in collaboration with Filipino social scientists and the Philippine Survey and Research Center, to measure cultural values at a national level. Overall, the study revealed that Filipinos generally share the same cultural core which is a collective of their values, behavioral norms, ideologies, beliefs, attitudes, and personality descriptions. Moreover, it explained that Indigenous Peoples are generally traditional and conservative but are not much different from a typical Filipino, especially for those who are already assimilated in the mainstream of society. This could be due to the fact that indigenous and other ethnolinguistic groups do not live in isolation but interact with each other too much to maintain their own values and ideologies. Through a dimensional model, the study then explained what these characteristics mean and what their implications are to national development.

The study used the two national-level dimensions which resulted from the Culture Connections study but with a deeper analysis at the individual-level sub-dimensions. For collectivism-individualism, these are conformism, exclusionism, and ascendancy (or need for achievement). For monumentalism-flexibility, these are self-stability, self-enhancement, and interdependence. The subsequent results were culled from a national survey with 10,200 nationally-representative respondents and an additional 200 from Indigenous Peoples groups which was conducted from January to May 2019.

For the collectivism-individualism dimension, the study showed that the Philippine society is conformist, has a relatively low need for achievement, and has low exclusionism. Low exclusionism means that Filipinos do not discriminate between and against people on the basis of the social or biological group that they belong to. In fact, the survey showed that religious exclusionism and fear of the LGBTQA are somewhat weak in the Philippines. Hence, generally, the collectivist nature of the Philippine society is due to conformism. Conformism is associated with being obedient, submissive, and humble, following all traditional societal rules, including those of one's religion, and wishing to impose the same rules on others.

For the monumentalism-flexibility dimension, the Philippines is moderately monumentalist. Filipinos are characterized as self-stable, slightly self-enhancing, and interdependent. Self-stability is about being always the same in terms of values, beliefs, and attitudes, and people generally refuse to adapt to changing circumstances. Self-enhancement is about having a high opinion of oneself and being willing to demonstrate superiority. Interdependence is about being compassionate, generous, and willing to help others, and exchange favors and services with them.

These dimensions have implications to national development. Countries with highly educated populations are innovative and are economically wealthy and tend to be individualist and flexible. Rich countries which usually do well in educational achievement, however, are likewise those whose people have lower subjective well-being, beset with depression, and have higher suicide rates. For the Philippines, to be more innovative and economically advanced, we may need to increase educational achievement by becoming less monumentalist. Government interventions may include raising academic standards and providing incentives for students to study harder. Investing resources in education also ensures a successful transition to a knowledge economy and faster economic growth. More independent thinking has to be encouraged to create more ideas. A more individualist and flexible environment encourages people to challenge others, even those of authority such as students to their teachers and employees to their superiors. These have possible social consequence and caution must be observed as any drastic cultural shake may come as a shock to a conservative society like the Philippines.

In terms of trust, the study suggests lower generalized trust in regions with higher homicide rates. Thus, reducing violent crime is important to boost interpersonal trust. Meanwhile, resiliency from the lens of access to healthcare is closely related to measures of equality. How egalitarian a society is, depends to some extent on its position on the individualism-collectivism dimension and, in particular, on the exclusionism facet of it. Since the Philippines is not particularly exclusionist, this means that it does not have a cultural handicap for the achievement of an egalitarian society, where good-quality healthcare is available to all. The current deficit is apparently due to a lack of resources, not a cultural problem.

Instituting cultural change or changes is delicate because culture is complex and this could generate unintended outcomes. Understanding the implications ahead will allow the government to be more cautious in its approaches and be more prepared to face the challenges that come with the necessary changes. The results of the study will have to be disseminated and advocated well to relevant stakeholders as inputs in crafting policies and programs. Convergence of efforts are likewise needed to ensure that all perspectives are considered as we move closer to *AmBisyon Natin 2040*.

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