博士論文

**Impact of Cultural Development for the Poor and Marginalized:
Focus in Government Policy, Community Relations, and Social Access
(A Case in the Philippines)**

（貧困層および疎外されている人々のための文化政策の効果:
政府の政策、コミュニティ・リレーション、ソーシャルアクセスに着目して
（フィリピンを例として））

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Abstract of Dissertation

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Discrimination and social exclusion brought about by one's state of poverty, especially in developing societies, is widespread. To answer this social problem, governments are seen to use education – said to be society's great equalizer – in providing citizens skill-sets that gives a better chance of breaking free from exclusionary notions related with poverty. Unfortunately, access to education is proving to be elusive for individuals whose main concern is as basic as whether they would have food to eat later in the day or a place to sleep at night. Forced to work at a young age, many of these poor individuals grow-up with limited cognitive skill-sets that they could have used to gain better employment opportunities and help improve their overall status in life. Likewise, poor self-confidence (a non-cognitive skill set) overwhelm these individuals due to their

status of being poor; further marginalizing themselves in terms of social relationships with the communities they are exposed to.

If access to education is a problem for the poor, are there other development platforms that government may use in enhancing cognitive and non-cognitive skills for this socially-marginalized part of society? Reviewed literature point towards education as a cultural service; a medium wherein common values and beliefs are promoted to bind people together. Alongside education, sports, religion, and art are also mentioned as platforms of cultural development. In this regard, can these other cultural services be used by government to benefit those who are poor and marginalized? During the course of this research, it was found that a core feature in the expression of culture – identity – is commonly promoted among its cultural services. In choosing among which cultural service to focus on, the capacity to express *local* identity was recognized; and where the unique feature of 'art' as a cultural service is highlighted.

This research focuses on the impact of cultural development – from a government perspective - in improving the lives of the poor and marginalized; particularly in terms of developing cognitive and non-cognitive skill-sets (through the cultural service of art) that can be used to strengthen a person's relationship (i.e. improved sense of acceptance, belonging; respect) with the community he or she grew-up in ('community relations'), as well as social access to other communities wherein the same poor individual feels excluded from as a result of being poor and marginalized. With 'art' being a cultural service and point of reference to focus on, policy documents concerning 'culture and art' as promoted by national governments from different parts of the world were

initially compared. Among the policy documents acquired, it was found that governments from developing societies in Asia are clearest in recognizing the impact of poverty in achieving their respective cultural development goals. This, alongside observations made regarding how cultural development (through art) is made to impact a Philippine society that is viewed as socially-fragmented as a result of years of colonization (to the detriment of the poor), that it was decided that the Philippines – a developing country from Southeast Asia - be the country of focus for this study. Efforts were then made to acquire policy documents as well as interviews to officials of the main national government agency tasked in the development of Philippine culture and art. Meanwhile, aware that governments in the local level are more directly attuned with the concerns of the poor and the marginalized, a search for local case study areas where also made; arriving at four (4) local governments that use 'culture and art' as a major development platform in their overall urban development strategy for the city/municipality which they govern. Also, reviewed literature points toward the role of 'volunteer groups' as an important partner of government in cultural development; thereby providing this researcher with an idea of also accessing the volunteer groups (and its members) that actively participate in the cultural development projects of their local governments. Overall, data sets from national government, local government, and volunteer groups (as partner of local government in cultural development) are used in the course of this study to support the data acquired from reviewed literatures.

Aware of the qualitative nature of this research, it was decided that a 'Case Study Research' methodology best suits the pursuit of this study; where data sets acquired from interviews and observations are cross-referenced with reviewed literature, and then

quantitatively supported with questionnaire survey results. 'Path Analysis' – examining causal relationships through a set of variables as ordered in a basis of time - was specifically utilized as a method of statistical data analysis. Beginning with the establishment of causal relationships (between cognitive and non-cognitive skills development, community relations, and social access as based from secondary literature reviews, acquired policy documents and observations), a path diagram illustrating these variables were statistically validated through survey respondent answers pertaining to art-skills development, self-confidence, community relations, and social access (as a result of membership to an art-engaged volunteer group). However, due to the ordinal nature of survey answers, Spearman's rank-correlation coefficient was used instead of multiple regressions to determine the statistical coefficients to support the developed path diagrams.

Analysis of acquired data sets shows a number of discussions that are of value in this research. Firstly, cultural development by the Philippine government – manifested in the cultural service of art – is found to be recognizing its role in alleviating poverty and marginalization in a more conceptual manner; with policy pronouncements that recognize the role of 'culture in art' in improving the lives of the poor and marginalized not explicitly focused on in subsequent program thrusts by both national and local government. Based from interviews of national and local government officers in-charge of cultural development, it is believed that due to the presence of other government agencies directly mandated in answering to the needs of the poor and marginalized, government offices that are in charge of cultural development take a cautionary position from explicitly defining 'poverty alleviation' in their programs (as well as projects); in

respect to the primary mandate of a co-equal government agency. Secondly, the role of art-engaged volunteer groups as a government partner is a proactive way government-led cultural development policies are used in directly benefitting the poor and marginalized. Therefore, despite an absence of government programs explicitly defining the role of culture (through art) in helping the poor and marginalized, its support of volunteer groups into becoming active partners in cultural development – which count poor and marginalized individuals as among its members - is seen as a government way of actively using culture and art to benefit this disadvantaged sector in society. Thirdly, survey results derived from path analysis are supportive of a developed hypothesis concerning skills development, community relations, and social access among people who are poor and marginalized. To be specific, development of art-based cognitive skills (as a member of an art-engaged volunteer group) leads to one's continuation of formal education and improved employment prospects; with both achievements leading to increased self-confidence (non-cognitive skill). These factors are then contributory in a person's ability to improve relations in the community where he or she grew-up in, as well as social access to other groups and communities that a person feels excluded from (especially as a result of being poor and marginalized). It was found that these causal relationships are dependent on how art-engaged volunteer groups are valued in relation with the primary cultural identity (as a development policy by government) of a study area. To be specific, acquisition of art-based skills is of highest value in study areas where cultural heritage of its people is used as a dominant driver in city development; with positive impacts on community relations and social access deemed most attainable by volunteer group members who are poor and

marginalized. Beyond identity, the type of art-engaged volunteer group – whether community or school based – likewise impacts how its members perceive the variables stated above; with community-based group respondents valuing the role of their art-based skills to pursue education, while school-based respondents put higher value towards employment. Also, the complimentary relationship set by these groups (community-based groups as art-skills training ground to prepare individuals to access school-based groups) are also viewed as beneficial to government efforts in providing services (using cultural development) that are accessible to the poor and marginalized. Lastly, survey respondents who are living below the poverty line benefit more significantly – based from the variables analyzed through path analysis - by joining these art-engaged volunteer groups.

With the emergence of this research investigating the social impact of culture in alleviating poverty and marginalization, government policy implications lead towards the potential of inter-government agency collaborations in creating projects that use 'cultural development' as a binding governance medium; widening its role in other spheres of government engagement with its citizenry. Also, reviewed literature likewise bring to light that culture – through the promotion and expression of identity amongst cultural services - has social and spatial properties. Since this research is focusing on the social aspects of culture, future researches may choose to focus on the spatial applications of cultural development and how government may take advantage of it to benefit especially the poor and marginalized. Lastly, with the emergence of 'identity' as a major facet of cultural development especially in promoting community relations and social access, it is believed that reviewed literature stating that 'improved social

relations – leading to enhanced social capital – establishes a sense of identity' may also be recognized that aside from being a result of social capital enhancement, identity may also be perceived a catalyst in enhancing social capital.

Key words:　identity, culture and art, skills development, community relations, social access

Author's Note:

This research was written in a format that considers the reader's convenience a priority. Hence, points-of-discussion introduced earlier in this book are consistently re-mentioned in latter parts (as the need arises); alongside with footnotes orienting the reader as to which specific section of this book is the reviewed point-of-discussion explained further. This was made so that the reader will not be burdened with the need to read every section and page of this book just to understand what is being discussed in its latter parts; or jump back-and-forth previous sections and pages just to understand what he or she is currently reading.

Simply put, efforts were made to make most of this book's chapters and sections structurally independent enough for the reader's convenience. Illustrative figures were also integrated alongside textual discussions to help the reader absorb the salient points being put forth in this research report. While these initiatives may have considerably lengthened the number of pages of this book, this author believes that all things considered, the efforts mentioned will facilitate better reading and understanding of this study's contents.

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1.1   Background and Rationale

1.1.1   Culture In the Midst of Poverty and Marginalization

Issues concerning poverty and marginalization is and has always been a sobering reflection of an inability to create a just and humane society. It is a longstanding pattern of inequality supported by figures that as recent as 2005, 1.38 billion people worldwide still live below the international poverty line of US$ 1.25 per day (Sumner, 2012). Entwined with this figure is a social awareness that the 'poorest communities in almost any region tend to be communities that are targets of discrimination and exclusion' (United Nations, 2010); an unfortunate, cyclical relationship besetting the poor and marginalized. In response, steps have been made towards alleviating the exclusionary plight of people living below this international poverty line which the United Nations (UN) generally refers to as extreme poverty. The UN, through its Millennium Development Goals (MDG) program has set-out targets of putting in half the proportion of people around the world suffering from this type of poverty. Quoting the United Nation's MDG Report 2014:

> In 1990 close to half of the people in developing regions lived on less than $1.25 a day. This rate dropped to 22% by 2010. This means that the world reached the MDG target—of halving the proportion of people living in extreme poverty—five years ahead of the 2015 deadline. Meantime, the absolute number of people living in extreme poverty fell from 1.9 billion in 1990 to 1.2 billion in 2010. Despite

this overall achievement, progress on poverty reduction has been uneven. Some regions, such as Eastern Asia and Southeastern Asia, have met the target of halving the extreme poverty rate, whereas other regions, such as sub-Saharan Africa and Southern Asia, still lag behind (United Nations, 2014)

It is deemed of note to mention early on in this research that poverty is experienced in varied lengths and durations; from as short as a couple of weeks or months, to as one passing through multiple generations. In light of this, a state of poverty that is prolonged or persistent is put forth, wherein a said individual or community experiences 'significant capability deprivation for a period of five years or more' (Hulme & Shepherd, 2003)[1]. While in terms of spatial location where instances of poverty is seen to be gravitating towards, this study takes cue from pronouncements made by the United Nations Development Programme (UNDP) that state that as early as 1990, major population movement began shifting the main burden of poverty to urban areas (United Nations, 1990). This uneven reduction of poverty (especially in cities) as discussed by the UN may be recognized through a 'lack of capabilities in income, education, health, human and civil rights' (Hulme, Moore, & Shepherd, 2001). To be more specific, Chamhuri et.al. stresses issues highlighting concerns relative to poverty alleviation. These issues are the following:

(1) Limited access to income and employment, (2) inadequate and insecure living conditions, (3) poor infrastructure and services, (4) vulnerability to risks such as natural disasters, environmental hazards and health risks particularly associated with living in slums, (5) spatial

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[1] Reflected in the conducted key-informant interviews wherein some members of art-engaged volunteer groups surveyed are in a state of poverty all their lives; as mentioned in section 6.2.2 of this study entitled, "Cognitive and Non-Cognitive Skills Development".

issues which inhibit mobility and transport, and (6) inequality closely
linked to problems of exclusion. (Chamhuri, Karim, & Hamdan, 2012)

A number of studies were likewise encountered, recognizing these issues as well (Evans, 2004; Lamba, 1994; Runsinarith, n.d.; Sanchez, 2008); however, issues of 'limited access to income and employment' and its relation to social notions of 'inequality linked to problems of exclusion' stood-out due to this researcher's experience socially interacting with volunteer groups comprised of members who are poor. Aware of the magnitude of discussions demanded by each poverty issue as enumerated by Chamhuri et.al., limitations in time and resource, and a research focusing in social relations, this study will focus on subjects related to 'limited access to income and employment' as it impacts 'inequality linked to problems of exclusion'; particularly as it surrounds social relationships of poverty-affected individuals and communities in cities.
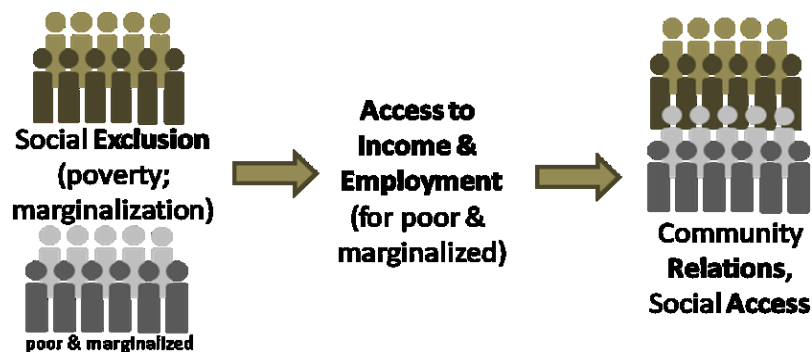
Figure 1: Impact to Social Relationships: Access to Income and Employment for Poor and

Marginalized

Marginalization on the other hand, tackled in this research as that of a causal effect which happens because of poverty, is defined as a phenomena that 'occur when people

are excluded from meaningful participation in economic, social, political, cultural and other forms of human activity in their communities, denying them of opportunities to fulfill themselves as human beings' (UNESCO & IOC, 2010). The socio-cultural dimensions of this definition (alongside reviewed literatures, conducted interviews and observations) led to assumptions on how an individuals' social relations with the community they grew up in - as well as access to other communities as influenced by one's state of poverty - is affected by engaging with culture-based organizations and activities; leading to a social-hinged research seeking to underscore the role of culture that, aside from improving income and employment opportunities, lessens social exclusion among poor and marginalized groups. Also, the institutional aspect implied in how poverty and marginalization is addressed (in relation with the UN definitions discussed above) brings to mind the role of government in promoting the said culture-led developments to promote relations and social access. Thus, this study shall investigate the role of culture in terms of skills development, community relations, and social access, as well as the impact of government in promoting this development strategy; collectively becoming a catalyst towards cultural development-based enhancement of social capital.

Figure 2 : Discrimination leading to Marginalization due to Poverty

In response to the abovementioned issues on poverty and marginalization to which a number of individuals and communities – especially in urban areas[2] - are exposed to, various development platforms have been utilized by institutions such as government to a significant extent. For instance, education has been seen as upholding numerous social, economic, and cultural advantages (Tarabini, 2010); an effective medium of institutional investment with regard to providing individuals and groups with skills to broaden their chances of pulling themselves out of poverty and marginalization, as well as promote opportunities for community relations and social access among those who participate in it. Unfortunately, access to education is proving to be a challenge especially in the developing world. In 2010, 61 million children of primary school age were out of school. More than half of them were in sub-Saharan Africa and a further one fifth – or about 13 million - in Southern Asia (United Nations, 2014). The aforementioned citations suggest that full access to education is proving to be an elusive privilege for the poor and marginalized among developing societies; depriving people

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[2] Highlighted in section 2.1.1 of this study entitled, "Understanding Concepts Related to Poverty in Developing Societies".

with skills and capabilities that would enable them to develop and be socially accepted in an increasingly urbanizing environment. Left unabated, this progression may lead to a growing disadvantaged sector of society; a populace hampered by the stigma of being poor and marginalized. With education regarded as a cultural service (A. C. T. Smith & Stewart, 2010), it is believed that "culture" is a development medium that, through developing one's skill sets, could help government promote opportunities of improved community relations and social access hinged on people's binding values and beliefs; aspects that are of value especially to those who are poor and marginalized.

1.2   Statement of the Problem

Focusing on poverty-oriented, social-relation issues entwined with 'limited access to income and employment' as it socially impacts 'inequality linked to problems of exclusion', and where marginalization is viewed as that of a discriminatory effect which happens because of poverty, this research seeks to ask the following questions:

1. Can culture - expressed, preserved, and promoted through *cultural service* mediums (e.g. art) – be used by government[3] to impact people, especially those mired in poverty and marginalization?

2. How does government improve its governance capacities (i.e., service provision) by taking advantage of cultural development (through art)?

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[3] Discussed in sections 2.2.4, 5.2, and 6.1 in this study entitled, "Government Policy thrusts in Cultural Development (through Art)", "Cultural Development (through Art) Policies by Philippine National Government", and "Philippine Local Government Policy on Cultural Development (through Art)".

3. Are (art-engaged) volunteer groups [4] important in developing skills that facilitate community relations and social access[5] especially for the poor and marginalized?

These questions that are in response to how culture is positioned to benefit those mired in poverty and marginalization. Details on how collected government and volunteer group–related data sets on cultural development as a whole – and as related in Philippine contexts - shall be discussed in latter chapters of this study.[6] Alongside notions stated in the previous paragraph on cultural development as policy, this research will also take a theoretical look at the role of identity (based from the development of skills that expresses and celebrates culture among communities and society) as a binding medium in the enhancement of social capital.
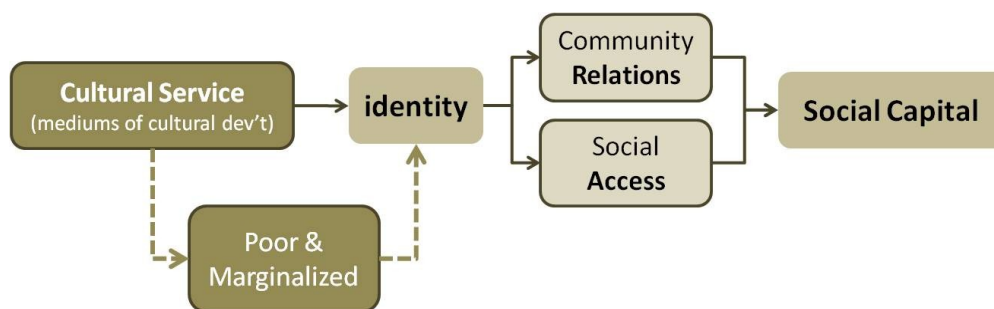
Figure 3: Cultural Identity as Catalyst of Enhancing Social Capital

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[4] Discussed further in section 3.2.3 of this research entitled, "Volunteerism and Cultural Service Groups: Enhancing Social Capital".

[5] Defined and discussed further in sections 5.1.3 and 6.2.3 of this study entitled "Community Relations and Social Access from a Philippine Perspective", and "In Terms of Community Relations and Social Access".

[6] To be discussed on Chapter 7 of this study entitled, "Data Collection and Analysis".

To be specific, current literature suggests that strengthening of social relations – a foundation of social capital – is responsible or is 'expected to reinforce identity and recognition' (N Lin & Et.al., 2001). This research seeks to propose that instead of saying that improved social relations is the reason that reinforces identity, it could also be the other way around; meaning that efforts to promote, preserve, and celebrate identity itself – through mediums or platforms of cultural development – is a factor in improving social relations leading to enhanced social capital.

1.3   Research Objectives

This research seeks to know how cultural development (through art) in cities are used to address concerns of the poor and marginalized; from national and local government policy, to developing skills that promote improved community relations and social access. In this regard, two objectives form the core of this study:

1. Determine if cultural policies (through art) by government addresses issues entwined with poverty and marginalization

2. Examine the role of volunteer groups – as government partner – in using culture as a development catalyst in cities and municipalities

3. Evaluate how culture enables skills development, community relations and social access to enhance social capital, especially for the poor and marginalized

For the first objective, it is hypothesized that national government policies that are tasked to promote cultural development are focused on the promotion, celebration, and preservation of culture; an institutional mandate that does not[7] include enhancing the lives of the poor and marginalized[8]; the reason for which is that this task is given to other government agencies whose primary mandate is to address the needs of the poor and marginalized. It is also assumed that this perceived policy and institutional separation between cultural development and other government service mandates is a stance shared by local governments; since governing national cultural plans and programs are believed to be represented accordingly in the local level. It is this observed delineation of government policies and government agency mandates (as related to cultural development and its impact to poverty and marginalization) which is believed to influence government ability to explicitly define the role of culture as a catalyst in enhancing the lives the poor and marginalized.

In terms of the second objective, it is believed that volunteer groups assist governments (especially in the local level) in improving its overall governance capabilities; providing needed logistic and technical support in government-led initiatives meant to highlight a city (or municipality's) unique features made possible through cultural development. In doing so, distinct local attributes and characteristics are believed to open opportunities for industry creation (e.g. tourism); leading to education and/or employment

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[7] This hypothesis is slightly revised in section 8.1 of this research entitled, 'Cultural Development (through Art) Policies in National and Local Government: Impact to Poverty and Marginalization'.

[8] This research focuses on the social aspects of poverty and marginalization; initially mentioned in section 1.1.1 of this research entitled, 'Culture in the Midst of Poverty and Marginalization'.

opportunities that are not only based from the skills people acquire in response to the demand by the city's generated industries, but more so, improve the lives of the people who live and work in them as well (with emphasis to those who are deemed to be poor and marginalized).

Lastly this research's third objective hypothesizes that cultural development policies by government – amidst the issues mentioned in the first objective - indirectly impacts the poor and marginalized; especially through volunteer groups that are actively engaged with government cultural development programs and projects. To be specific, members of volunteer groups engaged in a cultural service – as beneficiaries of government and volunteer group engagements in cultural development - are able to acquire and develop cognitive and non-cognitive skills that have a positive relationship with each other (i.e., art, sports, etc., alongside self-confidence). It is believed that cultural service group members' improved cognitive skill-sets and self-confidence positively increases the cultural service group members' capacity towards community relations and social access [9]; relations with the community they grew-up in, and social access to communities that they felt excluded from prior to joining a cultural service group (as a result of being poor and marginalized). These concepts are believed to lead to an enhancement of social capital, and will be discussed more in the subsequent chapters of this study.

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[9] Concepts pertaining to 'community relations' and 'social access' are defined and discussed further in sections 5.1.3 and 6.2.3 of this study entitled "Community Relations and Social Access from a Philippine Perspective", and "In Terms of Community Relations and Social Access".

1.4   Research Scope and Significance

In pursuit of establishing the role of cultural development as a medium that benefits people who are poor and marginalized (both in government policy and through the relationship between skills development, community relations and social access), discussions on the ability of culture to emphasize unique features locally embedded in cities and societies (i.e. identity) will be tackled in this research; particularly with how local governments use these unique city features as an urban development catalyst. With the impact of culture as a development catalyst in cities and municipalities established, this study will then seek to know how a government's national cultural development policy is reflected in the local level; especially on its social impact for the poor and marginalized[10]. It is believed that information that may be derived from this research is of value in terms of how government may use available resources and mandates in promoting cultural development to benefit its citizens; with emphasis on those who are in most need of government support. From cultural development as a government policy, this study seeks to determine the role of cultural service-engaged volunteer groups in assisting governments (beyond highlighting a city's unique cultural features, i.e., identity) implement its cultural development strategies to impact the poor and marginalized. Likewise, by understanding the ability of cultural service-engaged volunteer groups to highlight unique features in communities and societies, we move towards discussions meant to define a capacity of culture to use identity in enhancing social capital benefitting the poor and marginalized; establishing a relationship between

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[10] Marginalization in this study is viewed as a social platform of discrimination - leading to social exclusion – as a result of being poor (discussed further in the next page).

developed skills, community relations and social access in the alleviation of poverty and

marginalization to be discussed further in succeeding sections of this research[11] .

In terms of research limitations, this research will focus on how Philippine cultural

development thrusts are alleviating social aspects of poverty particularly related to

issues pertaining to limited access to education and employment, and inequality closely

linked to problems of social exclusion; as well as marginalization as that of a social

platform of discrimination that hinder people from improving their quality of life as a

result of being poor. Other aspects of marginalization (e.g., gender, personal disability,

among others) will no longer be included in this research undertaking. Another point to

be made is that the study of cultural development policy will be limited with the

national government agency tasked in the development of culture in the study areas'

country (the Philippines), and which chosen local governments (i.e. case study areas)

apply these cultural development thrusts in their respective city or municipality. Going

deeper, efforts will be made in subsequent chapters to focus on one (1) particular

cultural service (from the established choices of education, sport, religion, and art) as it

benefits the poor and marginalized. A unique, local based attribute of culture (i.e.

identity) from among these choices will be cited in efforts of highlighting the value of a

particular cultural service medium, making it worthy to be focused upon in this study.

Once a cultural service is identified for study focus, efforts shall be made into finding

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[11] To be discussed more in section 3.1 of this study entitled, 'Establishing Identity to Benefit Community

Relations and Social Access', as well as in sections 5.1.3 and 6.2.3 of this study entitled "Community

Relations and Social Access from a Philippine Perspective", and "In Terms of Community Relations and

Social Access".

case study areas or cities that use this particular cultural service as lynchpin in their respective local development strategies. Lastly, analysis of a case study area's cultural development policy will be limited to that advocated by the governing national agency in-charge of cultural development; programs and projects that are outside or not included in the plan being implemented by the said national agency in relation to the case study areas will no longer be considered a part of this research. This national government viewpoint will be the guide in the study and analysis of how local governments, represented by the local study areas to be identified in this research, are using cultural development in their respective jurisdictions; particularly for the benefit of their citizens who are poor and marginalized.

Due to its engagement proximity with volunteer groups (and its members), the analysis of cultural development are mainly limited among local governments and their relationship towards the realization of the respective policies, plans, programs, and projects as promoted by the national government. In this regard, cultural development policy in provincial or regional levels will be discussed - but not focused on - in this research. Also, identification and study of volunteering cultural service groups which assist local governments in realizing a cultural development strategy that benefits the poor and marginalized shall be limited to volunteer organizations that are actively participating with local governments within the study areas of which they are based. Though there is an assumed multitude of cultural service-engaged volunteer groups, many of which do not necessarily engage or participate with related local government projects, this study wishes to make it clear that cultural service groups to be highlighted

will be those that are recommended by the chosen local governments as active participants in their respective local cultural development plans, programs, and projects.

Finally, the abovementioned cultural development policies – and its impact to community relations and social access - will be analyzed in the context of a socially hierarchical, developing society scenario; where strong discriminations among people exist due to differences in social class as a result of poverty and marginalization, made worse by an exclusionary mind-set created through centuries of colonization and is observed to be passed-on today amidst wide socio-economic gaps between the rich minority and the poor majority[12]. This type of social exclusion among poor and marginalized communities is believed to be somewhat unique in Philippine society, particularly in terms of an observed duality of sorts in the types of social relationships a poor and marginalized individual experiences: one is how cultural development impacts social relationships with the poor community he or she originated from (community relations), and the other with the communities of higher socio-economic status he or she feels excluded from as a result of being poor (social access)[13]. In this regard, the significance and limitation of conducting this research in a particular developing society in Asia[14] with a colonial history spanning about three-and-a- half (3 ½) centuries (i.e.

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[12] Discussed in section 5.1.2 of this study entitled, 'From Colonization to Present Day: Social Divisions in Philippine Society'.

[13] Discussed more in sections 5.1.3 and 6.2.3 of this study entitled 'Community Relations and Social Access from a Philippine Perspective', and 'In Terms of Community Relations and Social Access'.

[14] The process of arriving at study areas that are located in Asia – particularly in terms of highlighting the role of poverty in cultural development – is discussed section 2.2.4 of this study entitled, 'Government Policy Thrusts on Cultural Development (through Art)'.

the Philippines) – and how the social divisions developed therein (between colonizer and the colonized) is perceived to be passed-on between today's rich and poor Filipinos – is highlighted for study in terms of the development of culture to benefit the poor and marginalized.
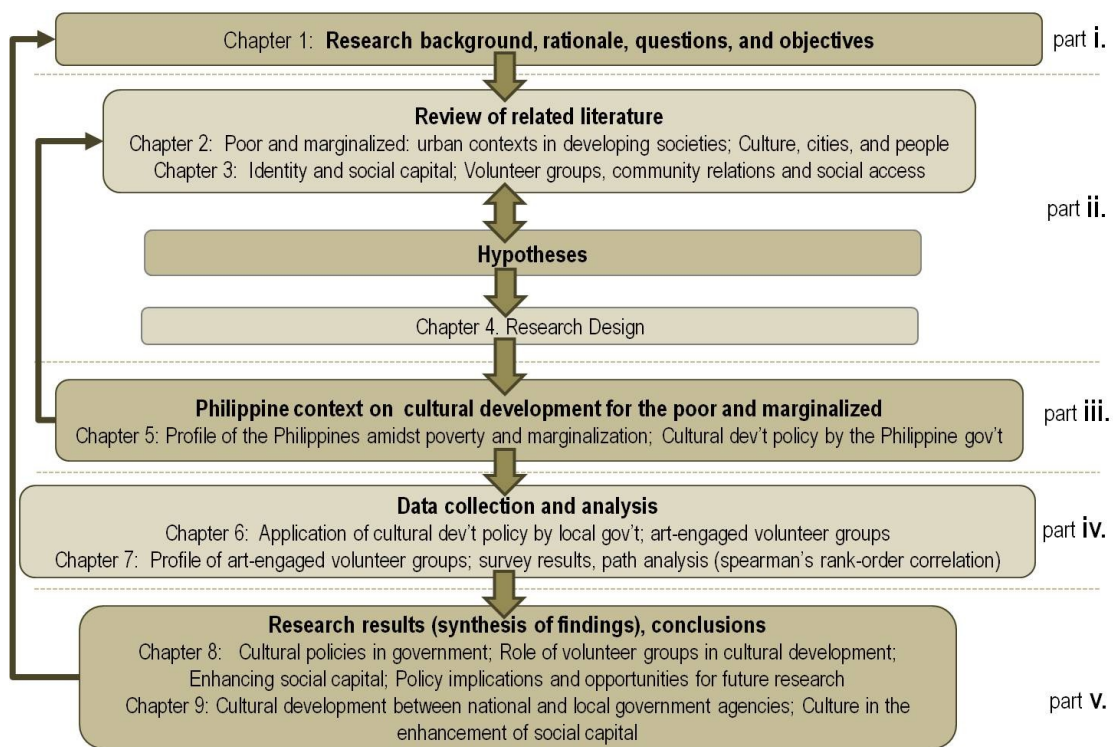
Figure 4: Research Framework

Chapter 2   Review of Related Literature

2.1   Poor and Marginalized: Urban Contexts in Developing Societies

2.1.1   Understanding Concepts Related to Poverty in Developing Societies

Poverty is a longstanding pattern of inequality that, as Amartya Sen has described, is a lack of capabilities that disallow people to achieve things they want to do and experience (Hulme et al., 2001), and is supported by figures that as recent as 2005, 1.38 billion people worldwide still live below the international poverty line of US$ 1.25 per day (Sumner, 2012). It is also a problem observed to be more prevalent among developing societies (Tsai & Huang, 2007; United Nations, 2014); with cities as urban locations where major population movement gravitates towards hosting the main burden of poverty (United Nations, 1990). Living below the international poverty line, which the United Nations (UN) generally refer to as extreme poverty, was originally viewed as 'a lack of income, expenditure or consumption' and analyzed through 'money-metric approaches that measure these deficiencies' through related quantitative forms of analysis (Hulme et al., 2001). Recent efforts however, have been made to understand – and analyze – poverty towards a more comprehensive or multi-dimensional manner. The work of Chamhuri et.al. is cited to underscore these concerns as related to poverty, namely:

> (1) Limited access to income and employment, (2) inadequate and insecure living conditions, (3) poor infrastructure and services, (4) vulnerability to risks such as natural disasters, environmental hazards and health risks particularly associated with living in slums, (5) spatial

issues which inhibit mobility and transport, and (6) inequality closely linked to problems of exclusion. (Chamhuri et al., 2012)

In efforts to better grasp this multi-dimensionality, the United Nations Educational, Scientific and Cultural Organization (UNESCO) moved to define further – beyond notions of 'extreme' poverty - in either their absolute or relative forms. In the words used by UNESCO:

> Absolute poverty measures poverty in relation to the amount of money necessary to meet basic needs such as food, clothing, and shelter. (However), the concept of absolute poverty is not concerned with broader quality of life issues or with the overall level of inequality in society. The concept therefore fails to recognize that individuals have important social and cultural needs. This, and similar criticisms, led to the development of the concept of relative poverty. Relative poverty defines poverty in relation to (or compared with)…other members of the society: people are poor if they fall below prevailing standards of living in a given societal context (UNESCO, 2009).

Simply put, from an inward-looking perspective of measuring of poverty by means of a person's ability to acquire or consume commodities, an outward-facing approach is also recognized by comparing how these individuals or groups are able to stack themselves up against a societal context to determine one's state of being poor; with both types of poverty being understood as they are experienced by people (Howe & McKay, 2007). These inward-looking and outward-facing perspectives are said to be obtained through an 'exploration of well-being; conducted through a perception[15] of one's entitlements and capabilities while experiencing deprivation' (Hulme et al., 2001). In efforts to better

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[15] Perceptions of an individual who is poor and marginalized was thought to be important to obtain for this research; hence interviews and a questionnaire survey was conducted – in support of secondary data - to strengthen this research's overall findings.

understand these perceptions, Hulme and his co-researchers cite Amartya Sen's work on the 'Five Freedoms' for the poor (Sen, 1999) to pave the way for a more 'holistic analysis of all the relevant social, economic, political, and environmental factors′ pertaining to poverty. In terms of social factors (being a focus of this study), it was mentioned that 'basic education, medical facilities, and the availability of key resources (e.g. land for agriculture') was considered of strong importance or significance (hence a source of freedom) among the poor' (Hulme et al., 2001).

The various issues related to understanding poverty as mentioned in earlier paragraphs, integrated with concepts derived from the abovementioned 'Five Freedoms' provide ideas as to what are required in finding solutions towards poverty alleviation (and the marginalization that comes with it). However, since the main component of this study is how government policy in cultural development leads to skills development that promotes community relations and social access to benefit the poor and marginalized, it is apparent that these concepts and issues are to be analyzed more towards lines leaning on the social aspects of development. In this regard, Howe and McKay's work is found to show that the social consequences of poverty are: (1) loss of pride, (2) lack of social support, (3) pervasive feelings of loneliness, (4) lack of dignity, and (5) lack of openness amongst communities; with 'access to support and knowledge' as a key area to consider in identifying causes as a means to escape from poverty (Howe & McKay, 2007).
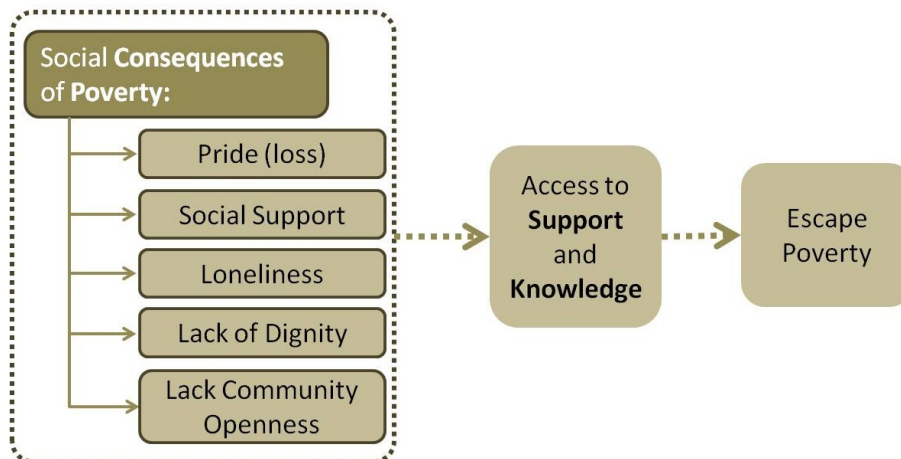
Figure 5 : Areas to Consider in Identifying Means to Escape Poverty

Aside from these social-based qualities related to being poor, another aspect to be considered is the condition of poverty to persist over long periods of time, spanning 'a generation or several generations´ (Howe & McKay, 2007); especially on urban locations such as cities, where major population movements gravitate towards hosting the main burden of poverty (United Nations, 1990). As an example, a research by Bigsten and Shimeles shares that:

> The results from analysis of poverty and non-poverty show that it is hard to exit poverty once a household falls into poverty, while it is easier to maintain a non-poverty status once a household has escaped poverty. (In other words), the longer the spell in poverty or out of poverty, the harder it becomes to exit or re-enter. (It is also suggested) that in general, urban areas seem to experience greater degree of poverty persistence compared to rural areas; meaning it is harder to exit and easier to re-enter poverty in urban than in rural areas (Bigsten & Shimeles, 2008).

In support of this pronouncement, Bigsten and Shimeles further shares that, 'in urban areas[16], the probability that a poor household in the initial period would remain poor was around 54%, higher than for rural households. In addition, 21% of urban households that had been non-poor in 1994 were poor in 2004' (Bigsten & Shimeles, 2008). In search of a more definite length of time to establish one's inclusion to this prolonged type of poverty, another research states that this prolonged or persistent state of poverty is where a said individual or community experiences 'significant capability deprivation for a period of five years or more' (Hulme & Shepherd, 2003); citing that people who have been subjected to poverty for five years or more have a higher probability of remaining poor for the rest of their lives (Corcoran, 1995)[17].

2.1.2   Marginalization as a Causal Effect of Poverty

While it is said that poverty does not only show a lack of an ability to acquire assets and services, but also leads toward a series of social processes that result in exclusion or deprivation (Howe & McKay, 2007; UNESCO, 2009), marginalization, tackled in this research as that of a causal effect which happens because of poverty, is defined as a phenomena that 'occur when people are excluded from meaningful participation in economic, social, political, cultural and other forms of human activity in their

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[16] Reason as to why this study focuses in urban areas to study cultural development as it benefits the poor and marginalized.

[17] Reflected in the conducted key-informant interviews, wherein some members of art-engaged volunteer groups surveyed are in a state of poverty all their lives; as mentioned in section 6.2.2 of this study entitled, 'Cognitive and Non-Cognitive Skills Development'.

communities, denying them of opportunities to fulfill themselves as human beings' (Jenson, 2000; UNESCO & IOC, 2010). It is also considered by the political philosopher Iris Marion Young as 'the most dangerous form of oppression; a whole category of people is expelled from useful participation in social life and thus potentially subjected to severe material deprivation' (Jenson, 2000). Due to the previously discussed research thrust on community relations and social access, marginalization that is reflective of the social consequences of poverty sums up the factors which are meant to be focused on in this study. This, alongside a type of poverty that is prolonged and persistent, aggravates this type of marginalization towards poverty-stricken individuals and groups; with emphasis on those based in cities.

Likewise, a journal article written by Grabska states that 'the process of marginalization needs to be considered as a three-way dynamic: (1) being marginalized legally in terms of access to rights and services by the host government and…by organizations providing assistance; (2) being discriminated against by the host society; (3) excluding oneself from the host society' (Grabska, 2006). Simply put, Grabska shares that marginalization begins with the inaccessibility of rights and services that a person is supposed to obtain from a host government or organization, the effects of which makes that person susceptible to discrimination and lost opportunities in participation and interaction; with overall impacts leading to a person's withdrawal from active participation in society. As Grabska's first process of marginalization pertains to legal discussions of accessing rights and services as provided for by government (among other organizations), a medium used by government to provide said services as well as rights to its citizens is to be determined for further study.
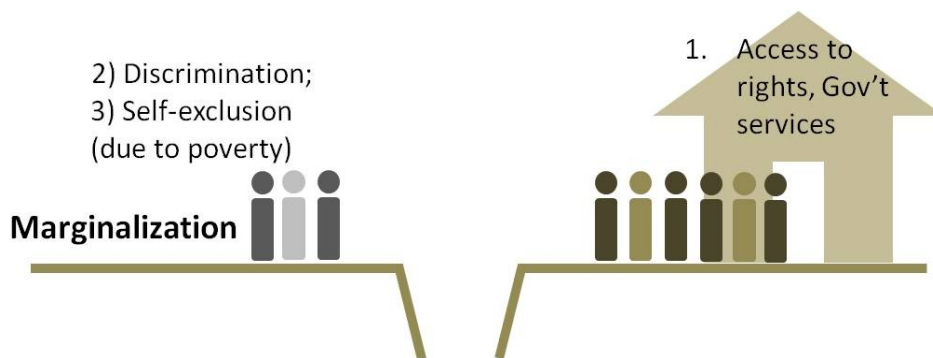
Figure 6: 'Marginalization' Viewed as a Three (3)-Way Dynamic

In this regard, various development platforms have been utilized by government in response to problems of poverty and marginalization. For instance, education has been seen as, aside from developing vital skill sets that is of benefit for an improved quality of living among the poor and marginalized, a medium that upholds numerous social, economic, and cultural advantages (Tarabini, 2010); an effective medium of institutional investment with regard to providing individuals and communities with skills and social opportunities to broaden their chances of pulling themselves out of poverty and marginalization. Likewise, aside from also promoting skills development that may be used to improve a persons' overall well-being, it has been stated that 'sport engages peoples and communities, a vehicle for inter-cultural communication and social inclusion linked in many ways to education and culture as one of the building blocks of societies' (UNESCO & IOC, 2010). The same may be said about religion, with it being recognized for its 'role in influencing cultural norms and beliefs in society' (Aldashev & Platteau, 2014). Lastly, art also manifests itself as catalyst of social inclusion and understanding (Sasaki, 2010).

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Cultural Services as development platform by government (medium to acquire skills for poor & marginalized)

- Access to rights, services
- Community Relations
- Social Access

Education
Sport
Religion
Art
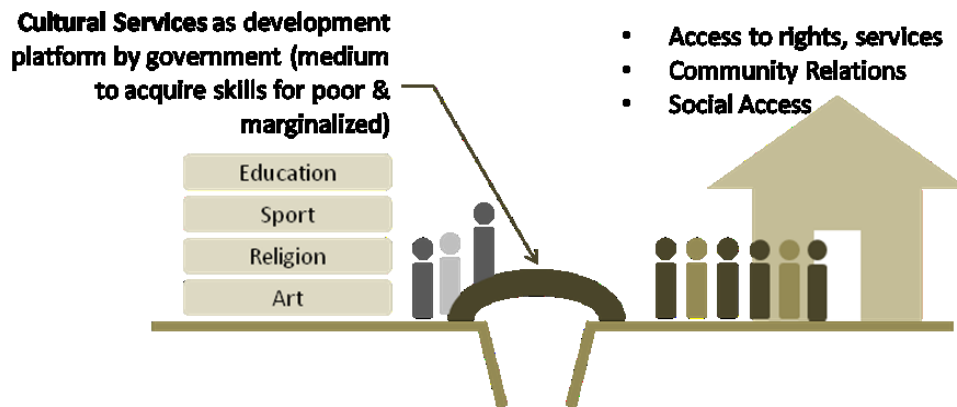
Figure 7 : Cultural Services Benefitting the Poor and Marginalized

Overall, these development platforms are observed to share a common feature based on 'culture'; with all four mediums collectively known as 'cultural services'. Cultural services are defined as expressions of culture meant to promote, preserve and celebrate the values and beliefs that bind people together; obtained through 'cognitive development, recreation, spiritual enrichment, and aesthetic experiences' (Church, A., Burgess, J., Ravenscroft, N., 2011), and expressed through education, sports, religion, and art (Cochrane, 2006b; United Nations, 2005). Beyond establishing its role in benefiting the poor and marginalized, it would be of interest to know if there is a unique feature offered by any of these cultural services that may be locally highlighted in this study[18] as distinctly beneficial to the city, especially in government efforts to inculcate valued skill-sets as well as community relations and social access to improve the quality of living of its people.

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[18] Discussed further in section 3.1 of this research entitled, 'Establishing Identity to Benefit Community Relations and Social Access'.

Reminded of the overall goal of this study, which is of knowing the value of cultural development – through government policy - to promote skills development, community relations and social access for the poor and marginalized, this research seeks to put emphasis on a type of poverty that is prolonged and persistent, based in urban areas, and in which marginalization is assumed to have a relational impact to disadvantaged individuals and groups who are in a state of poverty. With a research emphasis on skills development and its impact to socially-related relationships, the concepts and issues to be discussed are likewise bounded by common themes engaged on the social aspects of development. Lastly, using the listed processes pertaining to marginalization as enumerated by Grabska, it is of interest to know: (1) how the existing policy frameworks concerning cultural development affect access to related rights and services for the poor and marginalized; (2) what are the perceptions of poor and marginalized groups identified in this study, regarding their experiences related to discrimination and exclusion by the society in which they are a part of; and (3) the ways in which culture is being used in the development of people, particularly the poor and marginalized. Now that the role of 'cultural development' – manifested through cultural service engagement - has been brought to fore as a main feature of this research, prudence dictates that efforts must be made to understand better the role of culture in improving the lives of the poor and marginalized.

2.2   Culture, Cities, People: Focus on Poverty and Marginalization

2.2.1   Culture as a Development Catalyst

Ten years after the Millennium Declaration was adopted by the United Nations General Assembly (United Nations, 2000), the UN moved towards recognizing the importance of cultural development in the realization of its Millennium Development Goals (UN-MDGs); affirming the role of culture as 'a powerful driver for the development, with community-wide social, economic, and environmental impacts…with particular relevance for its contribution to poverty alleviation' (UNESCO, 2012).
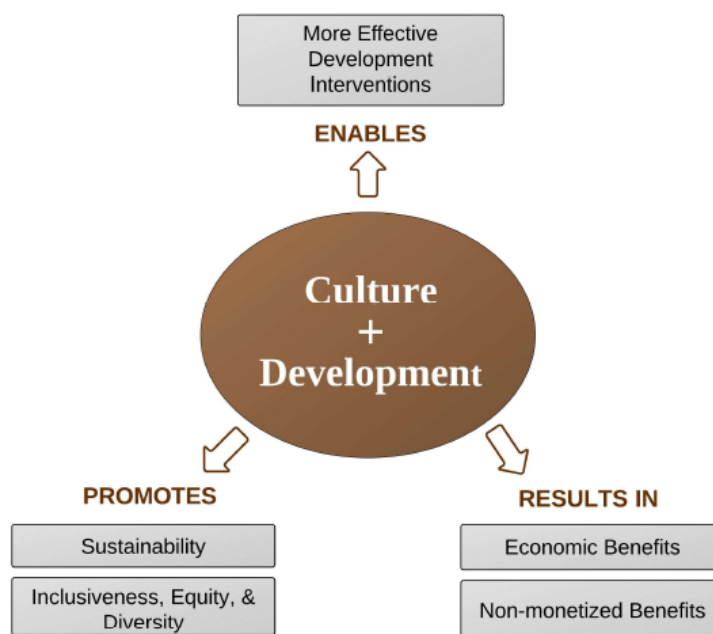
Figure 8: Culture and Development (UNESCO, 2012)

As illustrated in the figure above, the United Nations Educational, Scientific and Cultural Organization (UNESCO) considers culture-led development as an enabling medium towards effective policy interventions promoting sustainability, inclusiveness,

equity, and diversity; the result of which leads towards both economic and non-monetized benefits (UNESCO, 2012). In highlighting its overall capacity to impact social, economic, and environmental benefits, culture is perceived as a potential driver of sustainable development. Sustainable development, defined as a type of progress that considers both present and future needs in the formulation of policies and plans of action, is 'a careful balancing of current social, economic, and environmental needs with the welfare of future generations firmly in mind' (World Bank, 2001). However, with the previous discussions in this research relating the value of skills development in the promotion of community relations and social access opportunities that are deemed beneficial to people, particularly the poor and marginalized, the focus to be attributed in culture as a sustainable catalyst of change will be dovetailed towards the social aspects of cultural development. In relation to this, social-related themes listed from the UN model of sustainable development namely: 'equity, participation, empowerment, social mobility, and cultural preservation' (World Bank, 2001) are deemed as concepts that will be guiding the culture-related discussions to be raised in the course of this research.
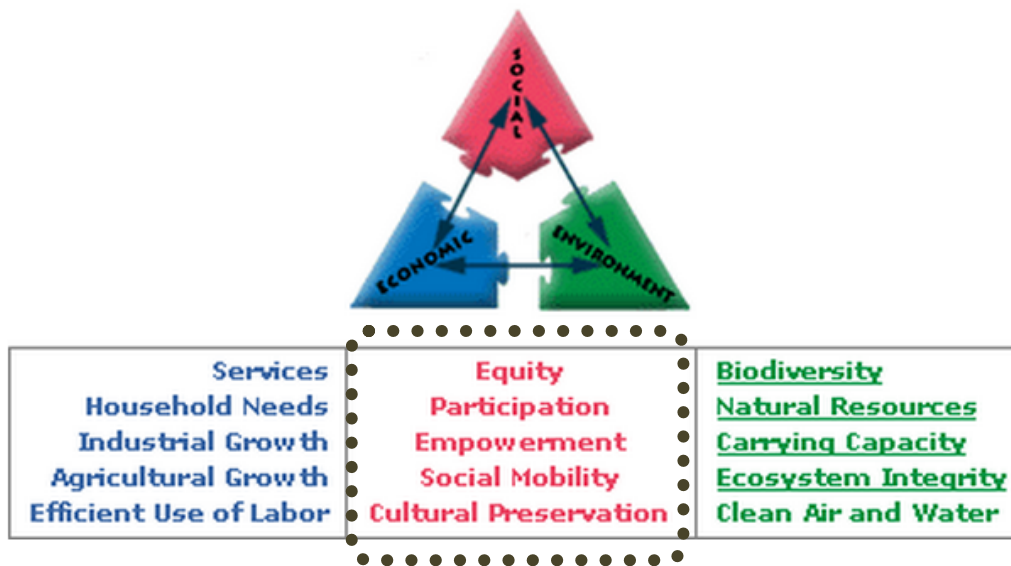
Figure 9: Sustainable Development (World Bank, 2001)

In line with social aspect-hinged discussions on sustainable development, the United Nations particularly recognize cultural heritage, cultural and creative industries, sustainable cultural tourism, and cultural infrastructure as strategic tools that can be taken advantaged of especially 'in developing countries given their often-rich cultural heritage and substantial labor force' (UNESCO, 2012); a pronouncement that is deemed consistent with the stated goal and objectives of this research. However, it is deemed prudent that before any further discussions are made on this matter, an effort to study the definition of culture itself must first be made.

2.2.2   Defining Culture

Differences in how 'culture' is defined and understood makes it necessary to begin by first analyzing these definitions, so as to better understand how culture is to be

Impact of Cultural Development for the Poor and Marginalized:
Focus in Government Policy, Community Relations, and Social Access (A Case in the Philippines)

Morales, Mark Anthony Mateo

contextualized in this particular study. Cochrane and Throsby define culture as a 'stock of tangible and intangible expressions' (Cochrane, 2006b; Throsby, 1999) that people use to manifest their respective cultures. Bourdieu goes forward into presenting culture as a form of capital; using these tangible and intangible expressions not only to promote 'long-lasting dispositions of the mind and body' (i.e. values and beliefs that bind us together), but also in creating aspired 'cultural goods' such as 'pictures, books, instruments, machines, etc', as well as recognizing one's grasp or expertise in matters of culture as a form of academic credential; cultural 'capital' as manifested in its embodied, objectified, and institutionalized forms (Bourdieu, 1986; Throsby, 1999).

Interestingly, these manifestations of culture – harnessed as a form of capital that are acquired by people – has been documented as a source of both privilege for those able to acquire it, and exclusion in society for those unable to do so. Quoting Kingston, '…cultural capital represents broadly legitimate, high-status signals that are used for exclusionary purposes. The most common indicators of such high-status cultural signals involve measures of participation in or appreciation of "elite" cultural arts, such as going to art museums or liking classical music' (Kingston, 2001).
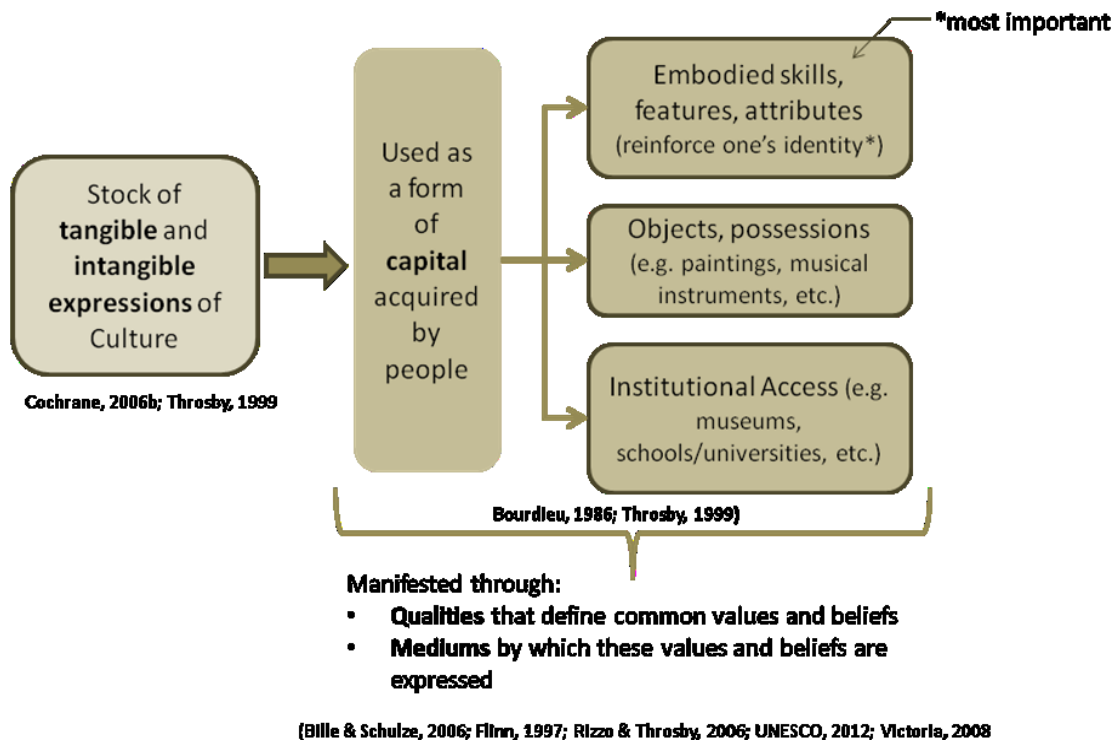
Figure 10 : Culture as a form acquired capital

Aware of how these exclusionary notions of culture affect the lives of the poor and marginalized, it is of worth to note that according to Robbins work on Bourdieu's cultural capital[19], 'the embodied state is most important; (and) is thus clear that the concept of cultural capital as developed by Bourdieu is very close, if not identical with that of human capital' (Throsby, 1999). Other definitions of culture are that of 'patterns of behavior acquired and transmitted by symbols constituting the achievement of human groups, consisting of traditional ideas and attached values…which are produced socially' (Cochrane, 2006a); or 'state of mind or of intellectual development in society

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[19] Throsby derived this quote from: Robbins, Derek (1991), The Work of Pierre Bourdieu: Recognizing Society. Open University Press, Milton Keynes.

as a whole', as well as 'the general body of the arts', and 'a whole way of life, material,

intellectual and spiritual' (Goodwin, 2006). In search of an understanding of culture that

will connect previously cited definitions in this research, the work of Bille and Schulze

is cited as it distinguishes culture as an aspect, a sector, and as an art. In the words of

Bille and Schulze:

> Culture as aspect is defined as the community of ideas, values, norms,
> and habits that a society has. In terms of being a sector, culture is
> defined by a series of genres like painting, sculpture, theater, dance,
> music, literature, poetry, file, video, architecture and the like; with
> sectors consisting of institutions, firms, organizations and individuals
> who work with these genres; while culture as art, where the word 'art'
> includes an implicit quality valuation; for instance, not all paintings
> would be classified as art according to some quality criteria (Bille &
> Schulze, 2006)

There are more definitions of culture made by other researchers; definitions that fall

along the lines of the definitions presented by Bille and Schulze as listed above (Flinn,

1997; Rizzo & Throsby, 2006; UNESCO, 2012; Victoria, 2008). Basically, culture is

sought to be defined as either the qualities that define common values and beliefs, or the

mediums by which these values and beliefs are expressed. Regarding the definition of

Bille and Schulze of culture as 'art', let it be known that this research will not seek to

define which works are considered as art and which are not; this research has no interest

in developing a quality-determination criteria that builds up on what experts on this

field use; a criteria that most often leads to an alienation of art among the masses

(Goodwin, 2006; McHale, 1978), more so with the poor and marginalized. Also, as

implied in earlier parts of this research, compartmentalizing culture into genres that are

deemed exclusive to the realm of the arts (i.e., painting, sculpture, theater, dance, etc.) seem to limit the means by which culture can be developed in society. Nonetheless, it is apparent that culture as a concept is generally understood in two different, but related concepts. To explain further, Nadarajah and Yamamoto shares that:

> "Culture" is often used in everyday sense in two ways; as a "way of life" and to refer to the "expressive arts". These uses are also combined by suggesting that culture (in the sense of art, music, etc.) both draws from and participates in the construction of culture as a way of life, as a system of values and beliefs which, in turn, continues to affect culture as a creative, representational practice. Thus, culture is increasingly being seen as way of life and a way of living together rather than just being a shared pattern (of artistic expressions) (Nadarajah & Yamamoto, 2007).

Nadarajah and Yamamoto bring to fore a duality of concepts concurrently used in pertaining to culture; one that is defined as the 'values, ideas, and beliefs that bind communities and societies together under common identities and aspirations' (Throsby, 2006), while the other deals with a medium of expression – art - that facilitates the promotion, preservation, as well as celebration of culture. However, it is observed that the relation between these two concepts tend to become blurred when the term "Culture and the Arts" is being used, wherein there seems to be an implied understanding of oneness in meaning amongst people that 'art is simply culture and culture is basically art'; an observation made more pronounced to the author as manifested in interviews made within this research's main study area in the Philippines (Morales, 2014b). However, as previous sections of this study have already established, culture is expressed, promoted, and celebrated in a variety of mediums extending beyond the

'expressive arts'; mediums such as education, sports, and religion are just as capable in promoting and strengthening the values and beliefs that define and bind people together. Therefore, for the purpose of this study, it is made clear that 'culture' constitutes the values and beliefs (i.e. qualities) that bind people together and that 'art' is but only one of the mediums that may be used in expressing culture. Therefore, the creation and subsequent use of a city or society's prevailing 'cultural identities and aspirations' (Throsby, 2006) is realized through mediums that facilitate its propagation; particularly in how culture is 'cultivated and passed on through a variety of cultural services' (UNESCO & IOC, 2010). Briefly discussed in earlier sections of this research, the meaning and role of cultural services as a means of development will now be each tackled and focused upon in greater detail; both in terms of its impact to people (emphasizing those who are poor and marginalized), as well as to the institutions that is seeking to use it for the benefit of its constituents.

2.2.3   Culture in Terms of Skills Development and Social Relationships

Culture is a medium that has been used as a cornerstone of human development and social relationships for generations; with its contribution exemplified in its use as a development medium by government to promote understanding and opportunities among the people they represent (Kim, 2011). Beyond the ability of culture to bind people together due to the commonality among their shared values and beliefs, it is worth to mention that a series of 'cultural services' are used by institutions such as government to promote skills development that its recipients are believed to benefit

from considerably. Cultural services are defined as expressions of culture meant to promote, preserve and celebrate the values and beliefs that bind people together; cultural expressions that benefits greatly from the skills that its practitioners apply to express these values and beliefs in an impressive manner. Obtained through 'cognitive development, recreation, spiritual enrichment, and aesthetic experiences' (Church, A., Burgess, J., Ravenscroft, N., 2011), these values and beliefs are both developed and expressed through education, sports, religion, and art (Cochrane, 2006b; United Nations, 2005).

In terms of education, the 19th century American education reformer Horace Mann was once quoted that 'education, beyond all other devices of human origin, is the great equalizer of the conditions of men, the balance-wheel of the social machinery' (Mann & Mann, 1868). Likewise, it is a medium that allows the 'transfer of knowledge and skills to people in an organized and systematic way, where fundamental social process(es) in which the continuity of culture depends on' (Petrovski, 2011). Widely accepted as a means to acquire the skills needed for one to be a competitive asset in the labor market, having an education has been deemed as a means to empower people and is a valued human capital acquisition in the pursuit for an improved quality of life (Griliches, 1996). In relation to this, one does not even have to reach tertiary or post-graduate education levels to become competitive. Ruth Wedgewood stated in an article she wrote entitled, "Education and Poverty Reduction in Tanzania" that primary graduates earned almost double the wages of those with no education, and cited a 2004 World Bank report affirming that a wage earner with a complete primary education earned 75% more than those with no schooling, whereas a secondary school graduate earned 163% more

(Wedgwood, 2007). Unfortunately, there are societies - particularly from the developing world - that are finding the full realization of education's development impact - which should be accessible for all - easier said than done. Durban and Catalan wrote in their academic work entitled, "Issues and Concerns of Philippine Education through the Years" the following:

> Education has been looked into as the means of alleviating poverty, decreasing criminalities, increasing economic benefits and ultimately uplifting the standard of living of the Filipino masses. However, it is a sad reality that due to poverty, only seven out ten pupils who enroll in Grade 1 finish the elementary curriculum, and from the seven who continue to secondary, only 3 are able to complete the curriculum. From this three, only one can complete the tertiary education. Based on this scenario, how can we expect our students to help in nation building when they do not have the necessary skills and trainings? (Durban & Catalan, 2012)

This phenomenon is happening in other parts of the developing world as well. In 2005, only 68% of the primary school-enrolled children in Sub-Saharan Africa reached the last grade in primary education. The same occurs in Uganda, where only 32% of the children enrolled in the first grade finished the last grade of primary education. These sobering statistics are aggravated by observations that not only do early school leavers lack certificates, those few years in school most likely do not equip them with skills useful for their future lives (Blaak, Openjuru, & Zeelen, 2013).

Aside from skills development, literature also mentions of education as one of the fundamental participative processes leading to the promulgation of 'humanity in societies; one where the continuity of culture depends on' (Petrovski, 2011). In this

regard, education may also be considered as a catalyst in learning about one's culture, and a facilitator in nurturing social bonds and community relationships. To be specific, aside from teaching of subjects about cultural values and beliefs to students, education has likewise been deemed an instrument in the development of social capital and relations based from these values and beliefs that influence the development of communities; where 'good international practices and an improved democratic culture, not to mention positive influences on productivity and growth' emerge (Bonal, 2007). In hindsight, it is of worth to mention that participative opportunities are cultivated in the typical campus environment – from moments of interaction with peers of varying personalities, backgrounds and beliefs; to the bonds and friendships forged therein; and the valuable lessons and cultural experiences learned both in and outside the halls of campus – enabling individuals to become well-rounded members of society, both emotionally as well as intellectually. It is these intangible, qualitative benefits as experienced by both students and teachers alike that enable education to be an 'immensely valuable cultural service' (A. C. T. Smith & Stewart, 2010). Unfortunately, as discussed in previous sections of this research, not everyone is given an equal opportunity to fully engage in this academic setting; especially those beset by issues relating to poverty and marginalization. Since education is a cultural service, perhaps other cultural service mediums is being of assistance to poor and marginalized individuals and groups in this regard; with a number of key-informants interviewed by this author stating that excellence in other cultural services (e.g. sports, art, among others) is also used to gain scholarships that will allow a person to continue his or her studies (Morales, 2014b). As discussed in previous paragraphs, the potential of

education in skills development and social access particularly for the poor and marginalized is established from both developed and developing society contexts. It is in this regard that we proceed review on the other cultural services namely sports, religion, and art (Cochrane, 2006b; United Nations, 2005).
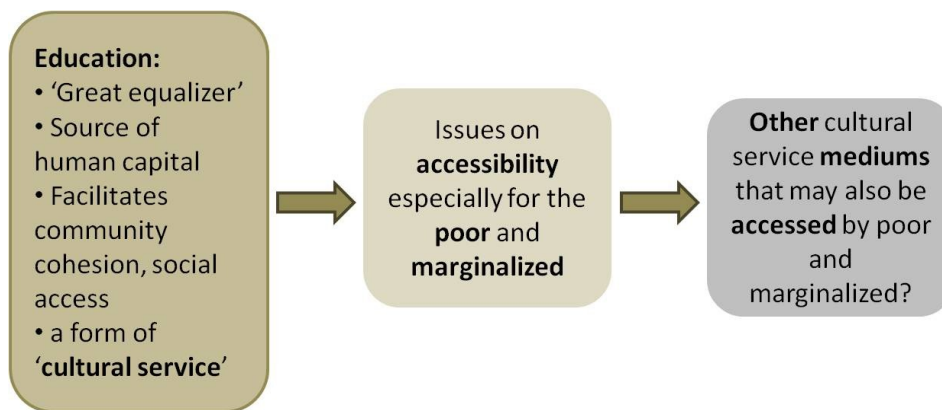
Figure 11 : Education as a Cultural Service

Regarding sports, it is of common knowledge that sports promote the development of valued skill-sets that an athlete or enthusiast uses to be successful in his or her chosen sport, both for competitive or recreational purposes; a cultural service that exists in both commercial and not-for-profit forms (A. C. T. Smith & Stewart, 2010). To be more specific, sports may be defined as 'any activity that requires a significant level of physical involvement and in which participants engage in either a structure or unstructured environment for the purpose of declaring a winner; or purely for relaxation, personal satisfaction, physical health, emotional growth and development.' (Sport and Recreation South Africa, 2005). Generally speaking, sports-based programs promote physical as well as social development skills for the individuals and groups

engaged in it (Anderson-Butcher et al., 2013); with some researchers focusing on its health benefits related to reduced obesity and risk of coronary heart disease (O'Brien & Robertson, 2010), while others enumerating benefits of sports engagement as a vehicle for the acquisition of social and psychological skills, contributing to moral development (Lyras & Welty Peachey, 2011). It is also considered as 'a universal language that engages peoples and communities; a vehicle of enhancing social inclusion and a natural platform to develop life skills and participate in community projects' (UNESCO & IOC, 2010). In relation to this study, the definitions mentioned above are consistent with the relationship on culture-led skills development, community relations and social access benefitting the poor and marginalized that this research is focused on. In relating skills development to community relations and social access, Dr. Jacues Rogge, president of the International Olympic Committee, declared that the Olympic Games was not simply a sporting event, but a 'global forum to promote cultural understanding and interaction, educating and inspiring competitors as well as spectators; using the universal language of sport to break down barriers that divide us and teach us about one another' (UNESCO & IOC, 2010). This was seconded by Mr. Getachew Engida, Deputy Director-General of UNESCO, when he stated that 'sport engages peoples and communities, a vehicle for inter-cultural communication and social inclusion linked in many ways to education and culture as one of the building blocks of societies' (UNESCO & IOC, 2010). Both statements underscore the inherent bond being shared by both education and sports as effective mediums of skills development (Anderson-Butcher et al., 2013; Lyras & Welty Peachey, 2011) as well as community

relations and social access (Schulenkorf, 2012; A. C. T. Smith & Stewart, 2010). The following paragraphs will share examples describing these concepts in greater detail.

Regarding discussions on community relations and social access, Vail (2007) said that 'sport supplies benefits such as improved self-esteem, community identity and unity that can facilitate community development and inclusion'; putting importance on creating a common identity cultivated by developing a sense of belonging or acceptance among people that in turn promotes relations in the community[20] (Skinner, Zakus, & Cowell, 2008). A good example may be exemplified through the empowerment of the poor and marginalized, post-Apartheid communities in South Africa through sports. A few decades back, the country was faced with a deeply segregated society; a regrettable reminder of its then recently abolished racial discrimination system. As scores of black South Africans fell victim to decades of prejudice on many fronts – from degrading living and working conditions, insufficient livelihood opportunities, to constrained social relationships just to name a few – it comes to no surprise that South Africa's educational system became subjected into this exclusionary cultural ideology as well. To be specific, the Bantu Education policies of the Apartheid era purposely sought the under-development of black South Africans which would expose a shortage of adequate man-power and facility resources – exacerbated over the discriminatory years and decades that followed – that could effectively and equally educate the whole South African student population, both white and black (Dovey, 1993). With its programs and an ingrained academic culture still deeply influenced by the Apartheid ideology, the

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[20] This definition, along with others found in previous and latter parts of this study, helped in the definition of 'community relations' as used in this research.

South African government utilized sports as a supplemental development strategy to immediately impact society at the same time connect with the long-term transition towards full equality and mutual prosperity. In using sports as a cultural service to supplement the needed impartation of vital life values, skills, and attitudes especially among the poor and marginalized communities of South Africa, the results show of 'improved communication, socialization and relationship skills with people from other races, a greater motivation to achieve across various contexts, as well as an improved self-pride' (Dovey, 1993). It is for these that the value of sport as cultural service medium in promoting social inclusion and acceptance is recognized and defined.
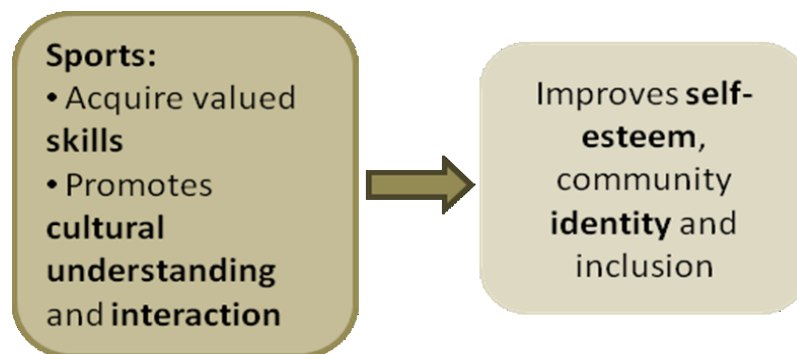
Figure 12 : Sports as a Cultural Service

In terms of sports' role as a medium of skills development beneficial especially to the poor and marginalized, the proliferation of sports leagues around the world as a stage showcasing ones' mastery of skills developed in a particular sport is testament to the clout that sports embody as a skills development medium that ushers a way out of poverty, and an incentive to escape from marginalization (Anderson-Butcher et al., 2013; Lyras & Welty Peachey, 2011). To cite a number of examples, American LeBron

James, the most popular basketball player in the world today, grew up in one of the poorest inner-city neighbourhoods of Akron, Ohio. His impressive skills that were developed on the basketball court have enabled him to earn 59.8 million U.S. dollars for 2012, catapulting him from his modest beginnings to being one of the most rich and influential athletes today; not to mention the constant adulation he is receiving from fans around the world as a result as being their sports hero (Badenhausen, 2013). Filipino boxer Manny Pacquiao, who grew up poor and marginalized in one of the most under-developed provinces in the Philippines, honed his talents and skills in the boxing ring and used the sport of boxing to catapult him to be one of his country's richest citizens and allowed him to establish connections with people that made it easy for him to pursue a political career which he can focus on after retirement from boxing (Badenhausen, 2013); highlighting the development of skills which leads to a career in sports has made it a means of escaping poverty and marginalization for a number of individuals. Of course, not everyone will be as wealthy or as influential as the two athletes mentioned above, but the overall impact of sport (as well as that of other cultural services) in terms of skills development, community relations and social access is believed to be significant. Investigating these effects on individuals and groups who are poor and marginalized in cities will be focused on in latter parts of this research.

Beyond education and sports, religion is another cultural service that is particularly recognized for its 'role in influencing cultural norms and beliefs in society' (Aldashev & Platteau, 2014); wherein 'our cultural values, which often include religious beliefs, shape our way of living and acting in the world' (UNESCO, 2010). One research sought to define religion 'as a process of revelation' and 'a message derived by the faithful who

receive this message of revelation' (Bonney, 2004); a rather vague meaning for a cultural service medium based on moral and spiritual guidance (Hare, 2014; Plante, 2007). Nonetheless, participation in religious practices and groups usually involves learning teachings from scriptures that embody values and beliefs that constitute the meaning of being a follower of a particular religion (Thomson, 2015); with Christians having the Bible, or Muslims having the Qur'an as examples of various religions practiced around the world. The teachings inscribed on the pages of scriptures or books such as these, aside from being considered as 'revelations from God' (Nasr, 2007) encompasses the way a person or community of believers are expected to live his or her life; one that – according to Ephesians chapter 4, verses 22 to 24 (Ephesians 4:22-24) of the Christian Bible – in a manner that strives to 'put off your old self which belongs to a former manner of life (that is) corrupt through deceitful desires, and to be renewed in the spirit of your minds, put on the new self created after the likeness of God in true righteousness and holiness' (Lindsley, 2013). It is through obedience in teachings like these that people who follow a religion develop common values and beliefs that is consistent with the culture as espoused by both the religious organizations' leaders and followers.

In terms of the impact of religion on the lives of the poor and marginalized, a number of benefits have been gathered based from related literature. According to Aldashev and Platteau in a chapter they wrote about "Religion, Culture, and Development", people who are members of religious groups enjoy support systems that shield them from sudden, unexpected financial fluctuations or shocks; especially to people who are most vulnerable to it due to being poor. To be more specific:

Data from the U.S. Consumer Expenditure Survey (show) that religious households (i.e. those whose members declare having contributed time or money to religious organization) are able to insure their consumption against income shocks better than non-religious households. In other words, the well-being of individuals who attend religious services fluctuates less when facing an income shock of a given size. This effect is particularly pronounced for African-Americans (and less for whites). These findings confirm the common wisdom that religious organizations play an important insurance role, both through pecuniary and non-pecuniary channels. (Aldashev & Platteau, 2014)

Based from the Aldashev and Platteau's work, engagement in a particular religion through membership in a religious group facilitates access to a community-based support system that is able to improve one's social capital through access to group networks; one that enables the pooling of resources to help members who are in need of financial assistance. Beyond mobilization of financial support as a result of group membership, another social capital benefit of being affiliated to a religious group is its ability to provide members with a means related to a type of community relations and social access that is bounded by their commonly shared values and beliefs (Berggren & Bjørnskov, 2011); wherein potential issues related to discrimination and marginalization (e.g. poverty, among others) are negated due to the said values and beliefs binding them together as collectively exemplified by their common faith (Deneulin & Rakodi, 2011). Manifested in religious values and beliefs that collectively reinforce a culture reflective of the group's identity and aspirations, this commonality of culture is perceived as a binding agent that promotes social access for its members as a community of believers. In support of this notion, it is said that 'collective rituals serve a useful purpose in stimulating social relations and a more favorable attitude towards cooperation.

Furthermore, religion fosters a sense of social capital by giving its lay participants practice in, and encouragement for, participating in wider social activities' (Berggren & Bjørnskov, 2011).

In terms of skills development however, it is observed that the practice of religion – as a cultural service medium whose primary focus is that of moral and spiritual guidance (Hare, 2014; Plante, 2007) - uses the cultural service of education to advance its respective religious values and beliefs. Particularly, some religious institutions are observed in setting-up educational institutions that offer academic programs for its followers; at times open as well to anyone who wishes to acquire valued skill sets that are hinged on the values and beliefs espoused by a particular religious group. As an example, University of Santo Tomas - the oldest existing university in Asia - was created by the Order of Preachers (O.P.); a Catholic religious group more commonly known as the Dominicans (J. V. Torres, 2011). Religious groups such as the Dominicans are able to make full use of the various cultural services (e.g. education, sports; among others) while promoting its own brand of religious teachings and dogma in the process. Citing text derived from the website of this catholic university example:

> The University of Santo Tomas (UST) is the oldest existing university in Asia. In terms of student population, it is the largest Catholic university in the world in a single campus. The institution was established through the initiative of Bishop Miguel de Benavides, O.P. third Archbishop of Manila, (leading to) the founding of UST on April 28, 1611. The (university) dedicates herself to the pursuit of truth through the production, advancement, and transmission of knowledge for the formation of competent and compassionate professionals,

committed to the service of the Church, the nation, and the global
community (University of Santo Tomas, 2013).

The same may be said in the Muslim faith, where education is 'envisioned as one of the
cornerstones of Islamic civilization and its backbone, Islam' (Kadi, 2011).   The
concept of Madrasa or 'place of study' began to take form in the 11th century Middle
East; veritable educational institutions rooted in the Islamic religion, Madrasas 'offered
education to adults from the post-elementary to advanced levels, and in both this
education was essentially religious. Teachings encompassed law and its sub-disciplines
but also the usual field of Qur'an and its sciences, theology, and dogma, in addition to
some "foreign" sciences such as medicine and astronomy' (Kadi, 2011). From
promoting common values and beliefs hinged of moral and spiritual guidance, religion
as a cultural service facilitates groups and communities to actively support the welfare
of its members, especially those who are in most need of it. Through institutions that
embody and promote religious values and beliefs, religious groups are seen to provide
and develop skill-sets derived from other cultural services; while at the same time using
these institutions to further advance their social and cultural aspirations for the
communities and societies that they are actively engaged in. As mentioned in the past
three types of cultural services discussed in this research, concepts on skills
development as well as community relations and social access is of interest to know if
the same may be said about art, the last of the four cultural services to be tackled in this
study.
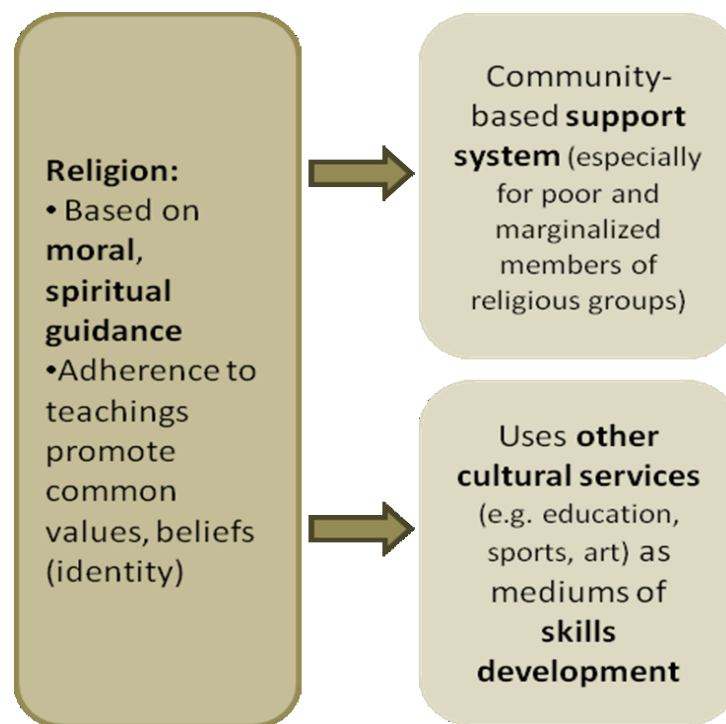
Figure 13 : Religion as a Cultural Service

Last of the cultural services to be discussed in this research, art is a medium of aesthetic expression that reflect, preserve, and celebrate one's culture and identity (Wilson, 1984); it is a medium of public participation that facilitates development of social and interpersonal skills which is used to engage disempowered members of the community, while providing a means of self-expression (McHenry, 2011). However, despite the rather inclusive nature of the definitions cited above, it is of interest to note that a number of literatures encountered by this author imply of a rather exclusionary capacity of art as a form of cultural capital[21] (Bourdieu, 1986; Kingston, 2001; Throsby, 1999); deviating from this research's focus toward the impact of cultural development in cities to benefit the poor and marginalized. Mchale shares that 'with the rise of aristocratic

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[21] Previously discussed in section 2.2.2 of this study entitled, 'Defining Culture'.

and economic elites to positions of social dominance' led to a heightened sense of appreciation of artistic cultural expressions which, with 'wealth, leisure, and a degree of literacy required for its full enjoyment' created an aura of art that is exclusive and associated with the wealthy and influential (McHale, 1978). According to Goodwin, art in as early as the 17th century was considered as a 'wasteful extravagance by aristocracy and a distraction of the working class', which until as recent as the 20th century, 'most economists had come to view the arts and culture as merely a rather uninteresting dimension of human consumption, viewed as luxurious and with or without externalities depending on (ones') judgment, but unlikely in any case to have much impact beyond themselves' (Goodwin, 2006).

However, there are also literature wherein art and artists are observed to break-down these exclusionary socio-cultural barriers as brought about by some art groups, experts, and enthusiasts; efforts seeking to establish inclusive engagement of art among communities and society as a whole (which this research seeks to focus on). In particular, a number of academic researchers were encountered to highlight appreciation with regard to the role of art in the lives of the people; groups as well as institutions exposed or engaged in it (Goldstein-Gidoni, 2005; Nakagawa, 2010a; Pol, 2002; Sasaki, 2010); consistent with notions that art is deemed to 'promote a sense of belonging and engagement with disempowered members of the community; providing a means of expression and a vehicle for public participation' (McHenry, 2011). From the literature reviewed, it is apparent that notions of exclusivity toward a cultural service - in this case of art - should be attributed to how people or institutions promote it; and should not be ascribed to the cultural service itself.
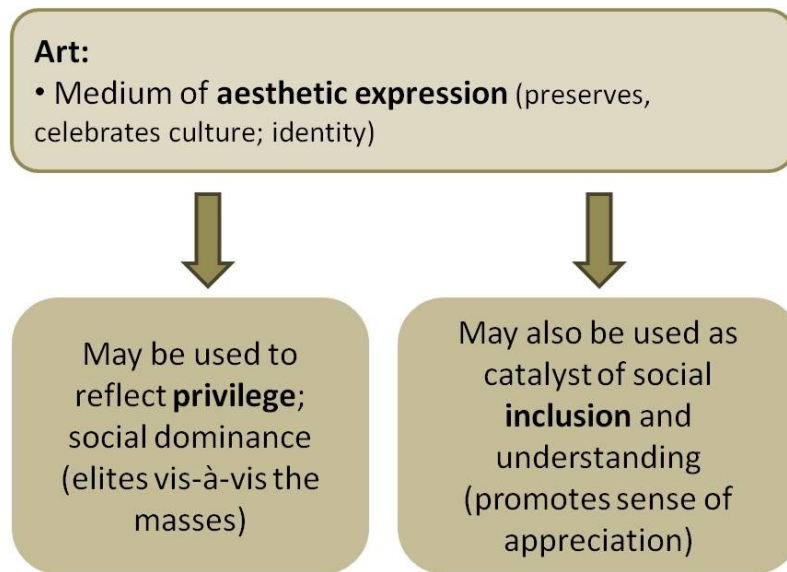
Figure 14 : Art as a Cultural Service

In relation with this, art as a cultural service is also manifested as a 'catalyst of social inclusion and understanding' (Sasaki, 2010). Using Osaka city in Japan as an example, Shin Nakagawa writes about "Socially Inclusive Cultural Policy and Arts-based Urban Community Regeneration", where it is mentioned that 'Kamagasaki area is popularly viewed as a 'dangerous and dirty district' and the 'ghetto of Osaka'; with numerous welfare recipients and homeless people proportional to the mounting frustration, dissatisfaction, and stress of the resident population' (Nakagawa, 2010b). Nakagawa proceeds in sharing that due to this dilemma, a representative of non-profit group (NPO) Voices, Words, and Hears Room (or Cocoroom), poet Ms. Kanayo Ueda took notice of Kamagasaki resident's plight and decided to use art in organizing activities that promotes a cheerful and happy respite from the challenges faced by resident communities. An example of which is Cocoroom's support for the Musubi troupe. In the words of Nakagawa:

The Musubi troupe, comprised solely of elderly men who live in Kamagaseki, has seven members, of which six have experienced homelessness, and currently, while receiving welfare assistance, the members live in a welfare-style apartment house. Their brand of *kami shibai*, a form of Japanese story-telling using paper illustrations, is unique. The performers (usually) share the speaking parts and tell a story using illustrated cards, which they reveal one by one in a fixed order. However, in Musubi one person performs the narrator's part and other members perform the lines of the characters that appear in the story and act out the actual performance. What is more, the performers often change forms during a performance and act-out all the parts, from young girls and maidens to ogres, and because they sometimes omit lines and make mistakes, the audience never stops laughing.

Not simply an established form of comedy, Musubi performances are characterized by a freshness that makes the audience feel as they are observing art. In 2007, the Musubi troupe was invited to London where they participated in an international homeless art festival (where) their performance won the applause of the audience (Nakagawa, 2010b).

In the Philippines, a noteworthy example is Prima Ballerina Lisa Macuja-Elizalde's *Project Ballet Futures*. A member of one of the Philippines' richest families – the Elizalde clan – Lisa Elizalde has a ballet school where deserving individuals from Manila's poorest communities are given scholarships to learn the craft that aims to give them a better stake in life. This 'outreach program of Ballet Manila – which runs a dance company and a school by the same name – initially accepted 40 students (from Manila's poorest districts). Today the program has 55 scholars, aged 9-18, (that) train daily after school along with 60 paying students. These scholars are provided a monthly stipend of US$30 to US$73, depending on their ballet level; as well as meals, milk, and

ballet outfits. They also receive fees of US$10 - US$7 for each performance' (Cerojano, 2013). In an article made by Pamela Boykoff for CNN, she states that:

> 'Jessa Balote is one of the 54 students enrolled in "Project Ballet Futures", a program run by Ballet Manila to provide free ballet training to children from some of the city's most deprived neighborhoods. Balote lives in Tondo, a slum built next to a major waste dump in Manila. Her parents make what little money they have by selling trash. If Balote was not involved in the dance program, she says she wouldn't be able to eat every day. (Aside from monetary concerns due to poverty), the biggest challenge the students face is a mental one. They lack confidence and many believe that they are not worthy of a different life (Boykoff, 2012).

What could be derived from these examples (i.e. Musubi troupe from Osaka, and Ballet Futures from Manila) are of a cultural development strategy that use art-engaged, volunteer groups to promote a sense of achievement and belonging among its members; one that in this case are individuals and groups who are poor and marginalized. Engagement in art as a cultural service for these groups may be deemed as that of a skills development platform (both cognitive and non-cognitive in nature) which is believed to facilitate improved community relations and social access; wherein they become better appreciated by the communities and the society of which they are a part of, as seen with the audiences who attend their performances. This appreciation of skills showcased as appreciated by local audiences may be considered as a means of social acceptance for the artists (mentioned in this example as volunteer group members who are poor and marginalized) with the communities and society that they are a part of (represented by the audiences that watch and appreciate the artist's performances).

2.2.4   Government Policy Thrusts on Cultural Development (through Art)

Reminded of the overall goal of this study, which pertains to the value of cultural identity in benefitting the poor and marginalized, the concepts and issues to be discussed therein are bounded by how government policies[22] - engaged in using culture as a development catalyst (i.e., harness unique city features) - are able to facilitate skills development opportunities as a means toward community relations and social access[23] among its citizens; especially to those who are disadvantaged due to poverty and marginalization. Based from the listed processes pertaining to marginalization by Grabska (2006), it is of interest to know: (1) how existing policy frameworks of government impacts cultural development; and how it affects access to related rights and services for the poor and marginalized; (2) what are the perceptions of poor and marginalized groups identified in this study, regarding their experiences related to art-engaged skills development as a means toward community relations and social access in the society of which they are a part of; and (3) the ways in which culture is being used in the development of people, particularly the poor and marginalized.

It is said that 'culture is not created by government, but is enabled by it'; an arrangement that 'works best when legal…and policy strategies create an environment that values cultural activities, fosters excellence and participation…while recognizing

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[22] Discussed more in detail in section 4.1.2 of this study entitled, 'Governments and Policies Engaged in Culture'.

[23] Discussed more in sections 5.1.3 and 6.2.3 of this study entitled 'Community Relations and Social Access from a Philippine Perspective', and 'In Terms of Community Relations and Social Access'.

diversity in all its forms and encourages expression of a distinctive sensibility' (Creative Australia, n.d.). With this being said, the value of culture in enabling government to promote development opportunities involving community relations and social access among the people it serves (especially the poor and marginalized) is made apparent. Likewise, the importance of government as a lead institution capable of mobilizing partners and resources - with regard to the creation and implementation of cultural development policies - also comes to mind. However, literature on cultural development policies by government that explicitly highlights how culture impacts the lives of the poor and marginalized is proving to be few and far between; as most of the literature encountered by this author pertains to cultural development as a policy thrust by government which focuses on construction and expansion of cultural facilities for urban regeneration, cultural diplomacy or exchange, as well as funding for cultural activities and events (Attanasi, Casoria, Centorrino, & Urso, 2013; Ogoura, 2009; Strom, 2003). In this regard, efforts will be first made to gain improved awareness of how cultural development as a government policy is currently utilized through a number of examples. In Europe, a continent known for the richness of its collective cultural heritage, efforts were made to adopt a 'Work Plan for Culture'; wherein European Union (EU) Culture Ministers agreed on 'setting-out four main priorities for European cooperation in cultural policy'. These 4 priorities are: (1) accessible and inclusive culture, (2) cultural heritage, (3) cultural and creative sectors: creative economy and innovation, and (4) promotion of cultural diversity through EU-external relations and mobility (European Commission, 2014). Based from this work plan, the EU focuses in a policy direction geared towards opportunities of social interaction and acceptance hinged on economic

growth and job generation; policies collectively aimed at the 'protection and promotion of the diversity of cultural expressions' (European Commission, 2014). It is apparent that the cultural development policies among European governments reflect a use of culture towards reflecting social and economic mediums of development; aside from a diplomatic policy of cultural exchange between governments and countries. Consistent with this line of thought, the National Governor's Association from the U.S.A., 'founded in 1908 and where governors from the 50 states, 3 territories, and 2 commonwealths comprising the American Union are able to collectively influence the development and implementation of (U.S.) national policy' (National Governors Association, 2011), view 'Culture and Arts' as a means of how government would be able to promote or strengthen creative industries that will 'create jobs, attract investments, generate tax revenues, and stimulate local economies' while at the same time facilitate community development leading towards an enhanced quality of life (National Governors Association, 2011); policy thrusts that are consistent with the social and economic impacts entwined with cultural development as ascribed into by the European Union.

With regard to Asia, the Bangkok office of the United Nations Educational, Scientific and Cultural Organizations (UNESCO), through the International Federation of Arts Councils and Culture Agencies (IFACCA) drafted a report 'aimed at providing an overview of national policies implemented by parties in Asia in regard to the protection and promotion of the diversity of cultural expressions' (Laaksonen, 2014). Participating countries cited in this report are Bangladesh, Cambodia, China, Mongolia, New Zealand, and Vietnam. In this report, prevailing cultural policy thrusts tend to focus on a number

of fronts. To begin with, it was reported that 'protection of cultural heritage' – as a means of building a national identity - is a major policy consideration in the region, alongside the 'development of creative and cultural industries' as a priority in almost all countries that are a part of this report; policy directions that are deemed similar to the European and American (U.S.) examples previously cited. Perhaps due to a unique reflection that a number of the countries cited in this report are led by governments representing developing societies, issues of 'lack of funding, social inequalities, and poverty' are concerns which are considered a challenge to the implementation and success of the region's cultural policy themes. (Laaksonen, 2014). From the European, American, and Asian cases that were cited above, it is evident that social and economic concerns (e.g. job generation, industry creation; interaction and acceptance in community development to enhance quality of living) are of significant importance in the cultural policy directions adopted by the governments in these examples.

Government Policy Thrusts on Cultural Development	
European countries	Accessible and inclusive culture; preserve cultural heritage; promote cultural and creative sectors, cultural diversity and exchange
U.S.A.	Create jobs, attract investments; generate tax revenues; stimulate local economy
Asian countries*	Protect cultural heritage; preserve national identity; create industries (*cites lack of funding and social inequalities due to poverty as challenges to realizing policy thrusts)

Table 2-1 : Cultural Development Policies by Governments: Impact to the Poor and Marginalized

Likewise, poverty-related concerns (e.g. lack of funding, social inequalities) are also observed to be an emerging theme as emphasized in the report from Asia where participating governments are faced with issues related to poverty that is prolonged and persistent; entwined with a proportional degree of marginalization commonly seen among developing societies. It is for these reasons that the choice for this study's country of location (Philippines) is one that is hosting a developing society in Asia[24], one that would rightfully espouse the policy thrusts aspired for in the different examples cited above; wherein the role and impact of cultural development as a government policy benefitting the poor and marginalized will be analyzed.

The abovementioned government policy examples (except the Asian report) seem to suggest an implied – though not explicit - recognition of policy interventions beneficial to people (especially the poor and marginalized) in terms of generating employment

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[24] Mentioned in section 5.1 of this study entitled, 'Profile of the Philippines Amidst Poverty and Marginalization'.

opportunities for people, as well as an improved sense of belonging and quality of living.

Likewise, previous discussions point towards the totality of binding values and beliefs

embedded in cultural development comprising the identity of the people it represents;

and which government policies strive to utilize to its full potential. It is for these reasons

that this research is moving forward from culture-led government policies, towards how

these cultural policies – through the expression of identity (via cultural service) – assists

in terms of skills development, community relations and social access especially for the

poor and marginalized; factors related to an enhancement of social capital. In light of

this, the next literature review discussion shall henceforth seek to discuss the relation of

cultural identity and social capital in closer detail.

Chapter 3   Review of Related Literature

3.1   Establishing Identity to Benefit Community Relations and Social Access

It has been stated that cultural services - through excellence in its expression - promotes and celebrates cultural values and beliefs that are representative of the people it binds together[25]. With this being said, it is of interest to know more about the totality or embodiment of these 'values and beliefs binding people together', and how it impacts both practitioners of a cultural service as well as the communities and societies of which these practitioners are a part of; specifically in terms of skills development leading to community relations and social access. Therefore, the next section of this study seeks to understand the collective impact of the development of a culture as embraced by the people and groups who express, represent, and experience it.

Comparisons between art and other cultural services as discussed in this study bring forth a unique value embodied through a lens of cultural identity. Identity, defined as a set or collection of 'cultural experiences that characterize and reinforce one's sense of self' (Wilson, 1984) as well as 'the extent to which people in a given culture recognize and identify (themselves) with a set of focal elements that set (their) culture apart from others' (He & Wang, 2014), is the expressed totality or embodiment of cultural values and beliefs that bind people together; a trait which enables a person to have a sense of

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[25] Previously discussed in section 2.2.3 of this study entitled, 'Culture in Terms of Skills Development and Social Relationships'.

belonging and acceptance with his or her community or society. In terms of sustainable development, the importance of identity as a binding or relations agent is recognized in that 'sustainability is not possible without a well-established social fabric that allows people to recognize themselves as a group or as a community sharing prototypical features and having achieved certain levels of social relations' (Pol, 2002). In light of this author's observed experiences on an individuals' perception on the role of culture in relations with the community they grew up in, as well as social access to other communities they felt excluded from as influenced by his or her state of poverty, questions arise on whether the promotion of a binding identity among people would benefit community relations and social access. Identity, reflected through developed skills (acquired from a cultural service medium) which are used to express and celebrate a community or society's binding distinctiveness as a people, is believed to underscore a role in cultural development that facilitates community relations and social access; particularly among – as this study wishes to emphasize - the poor and marginalized.
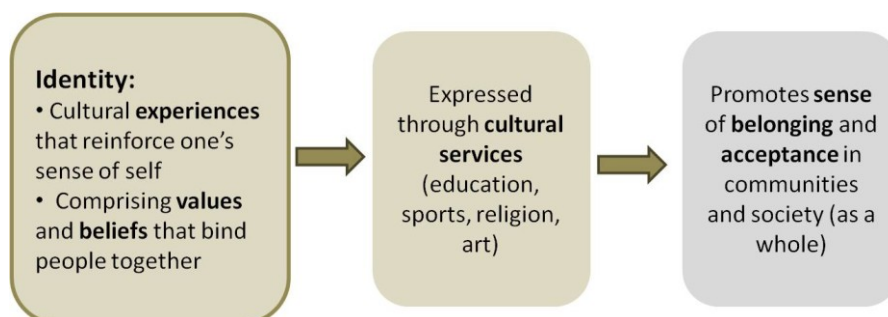
Figure 15 : Impact of 'Identity' in community relations and social access

As implied in earlier parts of this study, culture – manifested through cultural identity – reflects the totality or embodiment of binding values and beliefs that are promoted

Impact of Cultural Development for the Poor and Marginalized:
Focus in Government Policy, Community Relations, and Social Access (A Case in the Philippines)

Morales, Mark Anthony Mateo

through doctrines of a particular cultural service (e.g. education, sports, religion, art). In this regard, it is observed that education, sports, and religion have taken a more uniform or international set of identity features or themes; similar regardless of place or society in which it is being applied or propagated. To be more specific, concepts of academic values and beliefs derived from excellence in education is the same regardless of country or city, and the same may be said of those derived from various sports disciplines competed upon or enjoyed through around the world; while the values and beliefs exalted from within established religions are known to be generally consistent regardless of who and where this particular cultural service is being practiced. Going back to an observed unique value emerging in terms of identity from among the four cultural services cited in this study, one may notice that though the skills developed towards expressing various art forms (e.g. dance, painting, music, theater, among others) has a unique feature of being able to aesthetically express or highlight local cultural identity traits as embedded in a particular city or society. This unique local identity feature is described in the example cited in the previous section of this paper, wherein Osaka city's Musubi troupe is able to use a brand of *kami shibai*, an artistic form of Japanese story-telling using paper illustrations to reflect Japanese (perhaps even Osaka city-specific) cultural values and beliefs that are locally attached and endeared to the people from the area. The appreciation shown to the performers by the audiences watching the art group may be considered as a case in point of how groups who are poor and marginalized are able to gain community relations and social access in their respective communities and societies; developing and applying skills acquired from a cultural service to the appreciation and respect accorded to the members of these groups,

as an expression of binding values and beliefs as embodied in a particular communities and society as cultural identity.
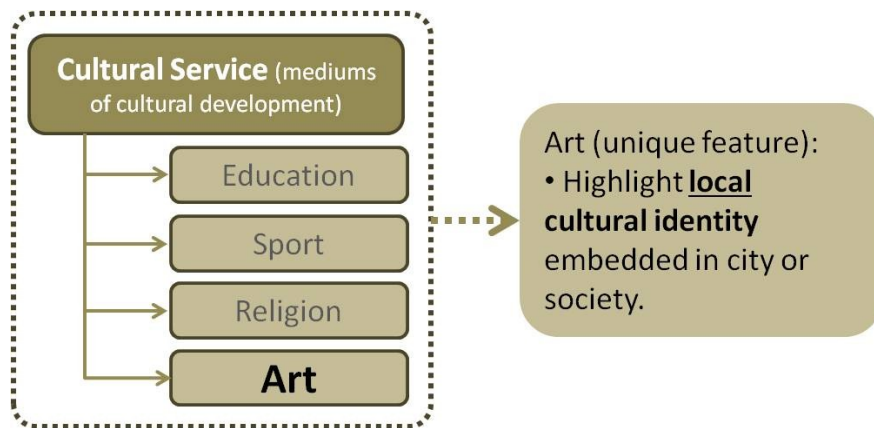
Figure 16 : Unique Feature of Art as Cultural Service

Simply put, it is believed that art has a unique capacity of reflecting back to people endeared local-based cultural identities since the skills developed toward its expression is more capable of highlighting these values and beliefs; wherein other cultural services − such as education, sports, and religion - have taken more internationally-consistent representations of cultural identity. It is for this reason that art as a cultural service was decided to be focused on in this research; since this feature may be of value to institutions such as government in promoting cultural development policy themes whose unifying identity is uniquely their own, at the same time engage in a study where people who are poor and marginalized are seen to make use of these unique cultural identities to endear themselves to the society of which they are a part of; promoting a greater likelihood of community relations and social access. Likewise, a pronouncement by Menger (1999) alluding to 'employment within the arts is high and had been

growing in recent years' (Lena & Lindemann, 2014) puts forth the viability of studying

increased income and employment opportunities stemming from developed skill sets

acquired in art-engaged group membership, alongside how it relates to community

relations and social access; valued factors particularly for people who are poor and

marginalized. As implied in previous paragraphs, perceptions of cultural service group

members regarding the role of expressing identity, and its relationship to skills

development, community relations and social access, will be sought in detail in the

course of this research[26]. Specifically, this research seeks to propose that, beyond

improved skills development by members of art-engaged volunteer groups (especially

the poor and marginalized), application of these developed skills in cultural activities

and events by local government[27] in the city strengthens relations of the poor and

marginalized with the community they grew-up in (i.e. 'community relations') and also

increases access to communities that they felt excluded from prior to joining a cultural

service group as a result of being poor and marginalized (i.e. 'social access')[28].

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[26] Discussed further in sections 6.2 and 7.5 of this study entitled, 'Key-Informant Interviews: Impact of Cultural Development (through Art) for the Poor and Marginalized', and 'Path Analysis: Causal Relations Among Surveyed Cultural Service Group Members'.

[27] Discussed more in detail in sections 4.1.2 and 4.1.3 of this study entitled, 'Governments and Policies Engaged in Culture' and 'Volunteer Groups: Partner in Cultural Development (through Art)'.

[28] Defined and discussed further in sections of this study entitled 'Community Relations and Social Access Defined', and 'In Terms of Community Relations and Social Access'.
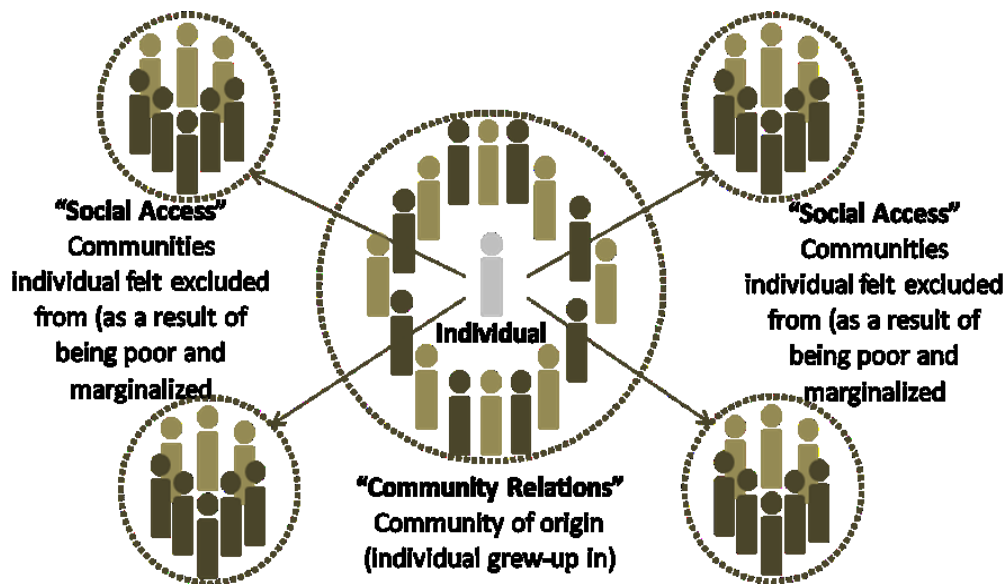
Figure 17 : Community Relations, Social Access, and the Individual

In this regard, cultural identity – presented here as the main feature expressed through skills developed and applied by the poor and marginalized through cultural service (e.g. art)-engaged groups – is positioned as bridge to facilitate improved community relations and social access. Moreover, by acknowledging these features of cultural services in highlighting identities that bind people together, we likewise move toward discussions of introducing 'identity' as a feature that enhances social capital[29].

3.2   Identity and Social Capital

3.2.1   Understanding Culture in Social Capital

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[29] Previously mentioned in sections1.2 and 3.2 of this research entitled, 'Statement of the Problem' and 'Identity and Social Capital'.

As mentioned in previous sections of this research, analyzing the value of cultural development in pursuing how skills development relates itself to community relations and social access benefitting the poor and marginalized is a main goal of this study. Seeking to understand these benefits further, the role of social capital in the context of cultural development will be focused on. Broadly speaking, social capital is 'understood as referring to community relations that affect personal interactions' (Durlauf, 2005). Amidst numerous possible sources, efforts of integrating social capital in the context of this research were based on the book entitled, "Democracies in Flux: The Evolution of Social Capital in Contemporary Society" as edited by Robert Putnam (2002). The reason being that, in understanding how social capital works in society from a group of experts as engaged by Putnam, different perspectives on what social capital is and its impacts to society gave this author an idea on how culture – through identity – may be integrated into the social capital theory. Providing support to the concepts espoused in Putnam's book, another book recommended among academic circles is "Social Capital: Theory and Research" as edited Lin, Cook, and Burt (2001). Concepts reviewed from these sources, along with other social capital literatures deemed related to the objectives ascribed to in this research will together be discussed.

Efforts of presenting social capital in the context of this culture-based research begin with two features positioning social capital as a positive externality from an organizational standpoint, and an aspect that focuses on relationships forged between individuals (Durlauf, 2005; N Lin & Et.al., 2001). The work of Coleman (1990) considers social capital as a group externality resulting from the realization of goals that would otherwise be hard to achieve in the absence of said groups; with group

engagements hinged on features of 'trust, norms, and networks to improve efficiency of society' as shared by Putnam, Leonardi and Nanetti (1993). While related, it is understood that Coleman's research focuses on the organization itself as a group that creates this social externality (social capital), while Putnam, Leonardi and Nanetti's work centers on the features derived from organizations (creation of trust, norms, and networks). What is apparent is that externalities (i.e. social capital) derived from social organizations as espoused by Coleman's definition uses trust, norms and network features focused on by Putnam, et. al. Also, due to Putnam's focus on features relating to enhanced social capital (trust, norms, networks), rather than discussions on the social organization itself, led to research directions that focus on relational interdependencies (i.e. 'community relations', 'social access') between individuals and social groups. Proof of this is apparent from Putnam, et.al.'s 1993 definition of social capital of 'referring to features of social organization such as trust, norms, and networks that can improve the efficiency of society'; while latter research by Putnam (2000) went on to define social capital as 'connections among individuals – social networks and norms of reciprocity and trustworthiness that arise from them' (Durlauf, 2005). This research, as seen in how cultural development impacts the realization of goals among volunteer groups, and perceptions of poor and marginalized members of these groups in acquiring skills development, community relations and social access, highlights the definitions as given by Coleman and Putnam in this study's pursuit in relation to culture-led enhancement of social capital.

Table 3-1 : Comparing Social Capital as Defined by Coleman and Putnam, et.al.

"Social Capital" - community relations affecting personal interactions (Durlauf, 2005)	
...as defined by Coleman (1990)	...Putnam, Leonardi, and Nanetti (1993)
• Focuses on the **organization** in terms of group externality; resulting in realization of goals hard to achieve in absence of such groups (e.g. membership to art-engaged volunteer groups)	• Focuses on the **features** derived from organizations; such as trust, norms, and networks (e.g. 'community relations', 'social access')
*How does culture – through **identity** expressed by art-engaged volunteer groups – impact 'community relations affecting personal interactions' (i.e. social capital)?*	

Perhaps of greater value pertaining to social capital for this research was cited in the book section written by Rubert Muthnow in 'Democracies in Flux: The Evolution of Social Capital in Contemporary Society' (as edited by Putnam); particularly in how social capital affects the marginalized. Muthnow begins by stating that 'inventory of social capital (by itself) is impossible to conduct because virtually any kind of social network relationship and set of social norms counts as social capital' (Putnam, 2002). It is in this regard that there is a need to pinpoint specific variables as measureable contexts that enable us to establish a positive externality that would lead us discussions pertaining to an enhancement in social capital. For this particular research, these variables are 'skills development' (cognitive art-skills, non-cognitive self-confidence), alongside 'community relations' and 'social access' for the benefit of people who are poor and marginalized[30]. To enable improved realization of these aspects leading to enhanced social capital, Wuthnow shares 'four (4) general categories of social capital',

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[30] Derived from discussions written in section 2.2.3 of this research entitled, 'Culture in Terms of Skills Development and Social Relationships'.

which are: associations, trust, civic participation, and volunteering. 'Associations' are the formal organizations such as clubs and associations that were similarly highlighted by Coleman in his definition of social capital (Durlauf, 2005). 'Trust' meanwhile is described as 'confidence in institutions', as well as the presence of a 'deep knowledge of individuals that are established over time'. 'Civic Participation' discusses 'activities that contribute to the political process', while 'Volunteering' is considered to overlap with 'Associations' in a sense that it is a process of which goes unpaid, generally not done for political purposes, and are often done 'directed toward helping the needy' (Putnam, 2002). In connection to this research, volunteer associations or groups (engaged in a cultural service) assisting government provide opportunities of community relations and social access will be mainly representative of two of the four social capital categories mentioned by Wuthnow; that of associations and volunteering. Notions of 'trust' and 'civic participation' are believed to be forerunners in the acquisition of skills and self-confidence among cultural service group members, implied but will no longer be explicitly analyzed in this particular study.

Interestingly, Wuthnow mentions of possible 'new forms of social capital', such as 'social skills (to) help make people comfortable in these groups and organizations, and the networks that may be helpful…in elevating one's prestige in the community. But these associations have not been fully successful in bridging socio-economic levels or drawing in marginalized people' (Putnam, 2002). In response to this lack of success in bridging socio-economic groups, it is believed that this research would be able to contribute and move social capital discussions forward in terms of using culture – particularly in the promotion of identity through excellence in a cultural service – to

bridge people (especially the poor and marginalized) gain community relations and social access by membership to volunteer groups espousing these cultural services. Putnam himself shares this line of thought, when he wrote in 'Democracies in Flux' the following:

> Most empirical research on social capital thus far has focused primarily on the quantity of social ties, but the social distribution of social capital is at least as problematic as trends as trends in the overall quantity. Social capital is generally distributed unequally. Citizens who lack access to financial and human capital also lack access to social capital (Japan may be an exception). Social capital is accumulated most among those who need it least. Social capital may conceivably be even less equitably distributed than financial and human capital (Putnam, 2002).

In response to this, efforts to engage people who are disadvantaged – represented in this research as being poor and marginalized – what binding medium can be used to facilitate community relations and social access that in turn, will enable a more equitable distribution of social capital?

As previous sections of this research has mentioned[31], this research seeks to take a theoretical look at the role of identity (based from the development of skills that expresses, and celebrates one's culture) among communities and society; and which is believed to be a binding medium in the enhancement of social capital. Current literature suggests that strengthening of social relations – a foundation of social capital - is 'expected to reinforce identity and recognition' (N Lin & Et.al., 2001). This research

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[31] Previously mentioned in section 1.2 of this research entitled, 'Statement of the Problem'.

seeks to propose that instead of saying that enhanced social relations reinforce identity, could it also be the other way around; that the promotion, preservation, and celebration of identity itself that bridges social relations leading to enhanced social capital. It is here that we ask how identity is forged in a way that is enhances social capital; and more importantly is made accessible to people who are poor and marginalized. Efforts at answering this question will be made at the next section of this research.

3.2.2   Identity: A Root Social Capital Feature?

Perhaps what is of value to know - amidst the definitions cited in previous paragraphs - is of an awareness that social capital is based on 'social networks and social relations (that) must be measured relative to its root'[32] (Nan Lin, Cook, & Burt, 2001). To be more specific, Lin is understood to mentioning a strategy of conceptualizing and measuring social capital based on a resource ("root") embedded in the individuals and communities where interaction and engagement is taking place. In the words of Lin, '…valued resources in most societies are (usually) represented by wealth, power, and status. Thus, social capital is analyzed by the amount or variety of such characteristics in others with whom an individual has direct or indirect ties (Nan Lin et al., 2001). It is understood that people and groups tend to aspire engagement with individuals and organizations that embody qualities reflecting (among others) wealth, power, and status; benefitting from acquired social networks and relations which lead to enhanced social

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[32] In this research, the said "root" is believed to be identity.

capital. However, beyond embedded resource or "root" examples such as wealth, powers, and status, are there other resources that possess a more inclusive quality prior to enhancing social capital? It is at this juncture that this research began asking what particular binding or relations agent promotes the creation (and strengthening) of social networks and relations due to its root feature of being embodied in everybody regardless of wealth, power or status. In search for an answer, this research came across an assessment of Putnam in terms of a unique feature of culture in society. In the words of Putnam: '…while the world is becoming smaller and more homogenous at some levels, in a variety of ways local cultures are making efforts to retain their identity and, in some cases, even to rediscover it' (Putnam, 2002). As previous chapters have discussed, it is believed that cultural identity – binding values and beliefs promoted, expressed, and celebrated through cultural services – is a resource embedded in everyone, enabling social networks and relations take root while devoid of notions of privilege or exclusivity as observed in other social capital resources (or roots) such as wealth, power, and status. Therefore, culture is positioned as being an inclusive medium connecting people in a social fabric bound together by a common identity, benefitting people most especially the poor and marginalized.

Table 3-2 : Identity as a social capital resource available regardless of wealth, power, or status

Social Capital resources embedded in societies (Nan Lin et.al., 2001)	Impact to enhancing social capital	Observed Notion
• Wealth • Power • Status	Aspire engagement with organizations or networks embodying these qualities	Highlights privilege or exclusivity embedded in societal groups (Are there other mediums that possess a more inclusive quality in enhancing social capital?)
Proposed Social Capital resource highlighted in this study		Observed Notion
• Identity		A base or root resource (based from culture) embedded in everyone; individuals and communities in society regardless of one's wealth, power, or status

However, it should be noted that in using identity by an individual or group, one must develop cognitive skills that would enable expression of these cultural identities; skills development that promote appreciation among communities in which a person is seeking to engage with. 'Skills development' as many already know falls within the realm of human capital, defined by Adam Smith as 'acquired and useful abilities of individuals as a source of revenue or profit' that are generally known as a 'stock of skills, knowledge, and experiences that can be leveraged for organizational and/or personal benefit' (Ployhart & Moliterno, 2011). It is worth to note that previous discussions in this research has told of culture as a form of capital – especially in its 'insitutionalized' form as said by Bourdieu - as closely related 'if not identical' with human capital (Bourdieu, 1986; Kingston, 2001; Throsby, 1999)[33]. Once considered and measured mainly through educational attainment (Campbell, Coff, & Kryscynski, 2012;

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[33] Previously discussed in section 2.2.2 of this study entitled, 'Defining Culture'.

Heckman, 2000), other studies have sought to establish aspects other than education that lead to an enhancement of human capital; studies recognizing 'broad processes of socialization…created via interactions between appropriately matched or complementary individuals' (Storper & Scott, 2009), or a more holistic view wherein 'direct expenditures to take advantage of better job opportunities' are likewise taken into consideration in human capital development (Schultz, 1961). In terms of migration for better job prospects, Richard Florida likewise suggests that an alternative measure of human capital should also be based on the type of occupation that a person is engaged with (Florida, Mellander, & Stolarick, 2008). Beyond cognitive skill benefits related to educational attainment and employment, a research by Filippin and Paccagnella discusses another means of measuring human capital, one that pertains to a person's self-confidence; a non-cognitive skill defined as 'the beliefs over one's level of cognitive ability'; wherein it is believed that self-confidence play a role 'in explaining…success and gaps in attainments' of a person (Filippin & Paccagnella, 2011). From the words of Filippin and Paccagnella:

> Non-cognitive skills are defined as 'personality traits that are weakly correlated with measures of intelligence' (Brunello and Schlotter, 2011). Heckman, Stixrud, and Urzue (2006), Cunha and Heckman (2007, 2008) and Cunha, Heckman, and Schennach (2010) have shown that gaps between children from different backgrounds open up very early in life…and tend to persist and stay roughly constant over the lifetime.

A perceived relationship as mentioned above (i.e. 'human capital as a social capital feature') is an observation that of increased self-confidence when a person develops cognitive skills in a particular cultural service; resulting from group memberships that

allow an individual to develop skills among people sharing a similar inclination towards the said cultural service. In support of this observation, James Coleman, in a journal article entitled, 'Social Capital in the Creation of Human Capital' explains that social capital that is made available to an individual allows the said person to access human capital resources embedded within the source providing social capital (Coleman, 1988).

Cognitive /non-cognitive skills is passed to individual (human capital)

Access to social networks and relations (enhanced social capital)

Cultural Service Group:
•Education (academic) groups or clubs
•Sports groups
•Religious groups
•Art-engaged groups
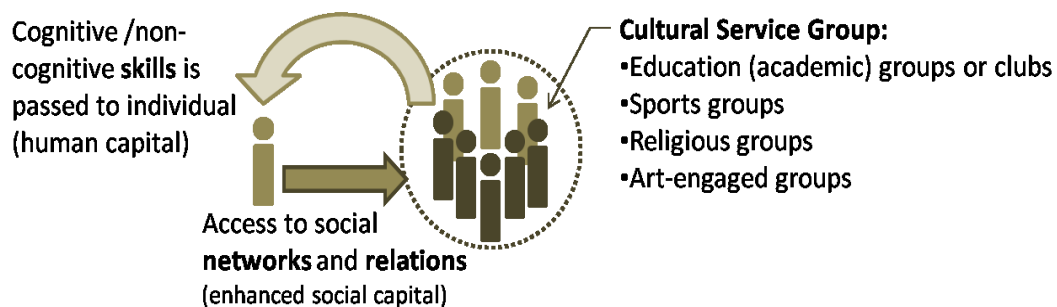
Figure 18 : human capital (cognitive, non-cognitive skills) as social capital feature

However, to translate skills development (i.e., a persons' excellence in a cultural service; improved self-confidence) towards community relations (i.e. community of origin / grew-up in) and social access (i.e., esp. to communities perceived to excluded from due to poverty)[34] for members of cultural service groups, participation in public events or forums are needed as a social platform where these skills are highlighted and appreciated by audiences who represent the communities and society where members of these volunteers groups collectively belong to; a feature best exemplified in the cultural

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[34] Defined and discussed further in sections 5.1.3 and 6.2.3 of this study entitled 'Community Relations and Social Access Defined', and 'In Terms of Community Relations and Social Access', respectively.

development projects led by government[35] in their respective cities of jurisdiction. It is for this reason that this research is analyzing 'cultural development' from the government perspective; and that the role of volunteer groups as government partners in the development of culture (as it benefits the poor and marginalized). Also, it is but rational to hypothesize that increased self-confidence and developed skills as acquired by an individual (from a cultural service such as sports or art as an example) also improves opportunities of continuing formal education and/or employment prospects, by using the skills acquired from the cultural service group; leading to increased respect, sense of belonging and acceptance and playing a part in fostering improved community relations and social access in the communities and society which said individual is a part of. In view of this, improved community relations and social access, mentioned in this research as positive externalities leading to enhanced social capital, is dependent on 'identity', skills development and self-confidence; a complementary relationship that allows enhancement of social capital[36].

In this research's pursuit into using cultural identity to impact community relations and social access, we are reminded of the volunteer groups engaging in cultural services that prioritize a common interest in developing – and imparting - skills to people regardless of one's state of being poor and marginalized. In relation to this, Putnam cites the advantage available to local governments in using volunteer groups such as these 'to

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[35] Discussed further in section 2.2.4 of this study entitled 'Government Policy Thrusts on Cultural Development (through Art)'.

[36] These social capital variables are the basis of what was asked in the questionnaire survey administered during field work, and statistically analyzed via 'path analysis'; discussed further in succeeding sections of this research.

coordinate their work with authorities' own services' (Putnam, 2002); further establishing the value of these volunteer groups in promoting community relations and social access in cities, leading to an enhancement of social capital especially among the poor and marginalized. It is in this regard that role of volunteerism and cultural service groups are discussed further in the next section of this research.

3.2.3   Volunteerism and Cultural Service Groups: Enhancing Social Capital

Robert Putnam shares that 'volunteerism, especially in organizations with a high degree of interpersonal contact are critical to building a vibrant civil society. They can create social capital – networks of trust and cooperation that promote greater citizen participation in public affairs' (S. R. Smith, 1999). The relation of social capital and government policies engaged in collaborating with volunteer groups is further emphasized when it is considered that social capital improves quality of governance (i.e. efficiency, effectiveness, responsiveness, & fairness); especially allowing government to 'refrain from preemptive or excessive state provision, administration of services and activities that civic associations are equally capable of performing or perform better' (Putnam, 2002). Likewise, it is of benefit to also note that in Larsen and Montelpare's work entitled 'Status of Volunteerism in Recreational and Cultural Services', it was mentioned that 'volunteers are an essential component of many community recreation and cultural activities. It is important to understand the dynamic characteristics of volunteers (so that we can) effectively utilize this valuable human resource' (Larsen & Montelpare, 1990). It is believed that these volunteer groups are an 'asset to call on

during crisis… and (of) value in engaging social capital growth (while) allowing stronger position to confront poverty & vulnerability' (Putnam, 2002). Based from these literatures, it is apparent that there is value in understanding how these volunteer groups contribute in supporting the programs engaged by government to improve the quality of living for the people it is mandated to serve. Specifically, programs that use cultural identity to assist the poor and marginalized, by providing skills development opportunities that would relate to community relations and social access is deemed of value to understand in terms of widening our understanding of the role culture in the enhancement of social capital. In highlighting the relationship between volunteerism (through groups bounded by a particular cultural service) and government, we focus towards cultural service groups as partners of government in bringing cultural development closer to the people it represent and serve.
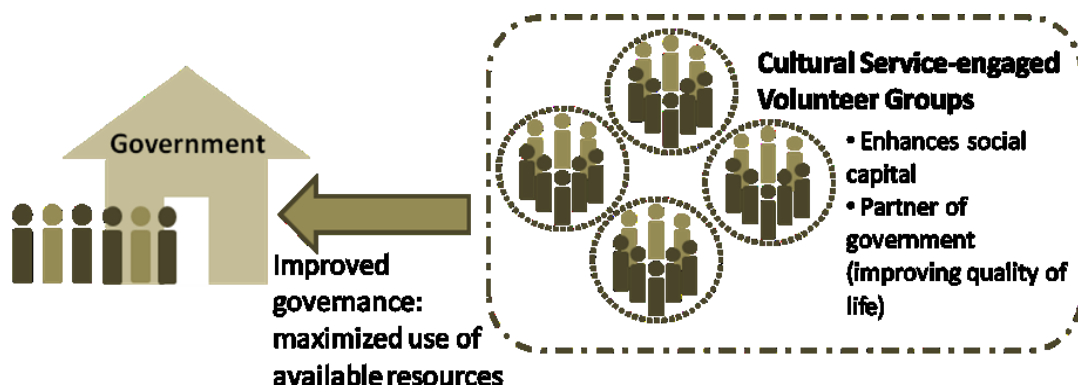
Figure 19 : Value of Cultural Service-engaged Volunteer groups (enhancing social capital)

By using cultural services as a development medium, volunteer cultural service groups impart skills that are seen to improve community relations and social access; features that are forerunners to social capital enhancement. At the same time, government is able

to utilize the assistance generated by these volunteer groups in enriching cultural development in their respective cities, alongside helping the poor and marginalized. From the literatures cited, it can be said that volunteer cultural service groups, engaged with local governments in cultural development (i.e. identity), are able to help each other in realizing their respective development agendas; thereby justifying both of this research's objectives which are to (1) evaluate how culture enables skills development, community relations and social access to enhance social capital, especially for the poor and marginalized; and (2) determine how national policies in cultural development is applied in the city level by local government, as a means of alleviating poverty and marginalization.

Chapter 4   Research Design

4.1   Conceptual Framework

Preceding chapters of this research have generally discussed how cities - through volunteer groups and government[37] - use cultural development in dealing with poverty and marginalization; particularly amidst prevailing exclusion and weak community bonds experienced by the poor and marginalized (P&M) in society. This research looks at this P&M-engaged cultural development strategy – using the Philippines as example - from two related perspectives: one that looks at government policy that benefit the poor and marginalized, to that of skills development by volunteer groups (engaged with cultural projects of local government) to promote community relations and social access especially for the poor and marginalized.

To be specific, the related concepts advocated in this research are as follows: government recognizes the local and unique identity of its people, and uses a development medium (i.e. cultural service of art) to express this identity in relation to governing national and local policies in cultural development that are of benefit to its citizens (as urban development catalyst); especially the poor and marginalized[38]. At the same time, art-engaged volunteer groups – actively participants of government initiatives in cultural development, and with a significant number of members being

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[37] Please refer to sections 3.2.3 and 4.1.2 of this study, entitled 'Volunteerism and Cultural Service Groups: Enhancing Social Capital" and "Governments and Policies Engaged in Culture'.

[38] For details regarding assumed relationships to be tested in this research, please refer to section 1.3 of this study entitled, 'Research Objectives'.

poor and marginalized – are able to help government pass on its cultural development policies to impact these disadvantaged members of society; providing skills development opportunities that lead to its members (especially those who are poor and marginalized) to be accepted and appreciated in the community they grew-up in (i.e. community relations), as well as with communities that they felt excluded from due to their state of being poor and marginalized (i.e. social access)[39].
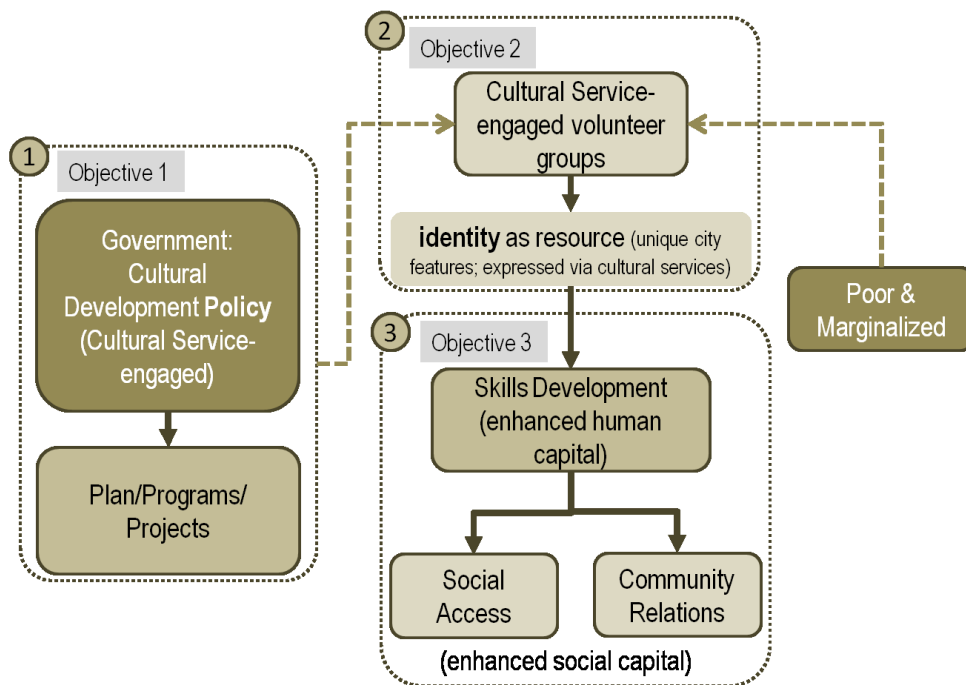
Figure 20: Conceptual Framework

In search of ways to utilize culture in government policy, as well as in developing community relations and social access, its core feature – identity – is hypothesized as a

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[39] Defined and discussed further in sections 5.1.3 and 6.2.3 of this study entitled "Community Relations and Social Access from a Philippine Perspective", and "In Terms of Community Relations and Social Access".

root component (Nan Lin et al., 2001) that if harnessed is believed to allow government to take advantage of the unique features of the city and people it governs for the benefit of the poor and marginalized; with identity as binding feature that facilitate development opportunities for the city and its people. The cultural service of art is likewise focused on in this research due to its unique ability of reflecting local cultural identity features distinctly binding people together. Simply put, this research proposes that engagement in a cultural service (i.e. art) by government (through government policies in cultural development), and through the assistance of art-engaged volunteer groups that teach and develop skill sets (cognitive and non-cognitive), allow its members[40] - especially those who are poor and marginalized - to collectively improve community relations and social access. Since the development of these skill-sets, alongside community relations and social access require participation in projects (i.e. activities and events) that would allow these artists or performers to showcase their skills to the communities and society that they are a part of; the role of government is highlighted as being a lead entity (in relation with private sector and civil society) primarily tasked of improving the lives of people it is mandated to govern and serve.

Lastly, notions stated in previous paragraphs on cultural development as policy benefitting the poor and marginalized, this research will also take a theoretical look at the role of identity (based from the development of skills that expresses and celebrates culture among communities and society) as a binding medium in the enhancement of social capital.   To be specific, current literature suggests that strengthening of social

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[40] Previously discussed in section 3.2.2 of this study entitled, "Identity: A Root Social Capital Feature?".

relations – a foundation of social capital – is responsible or is 'expected to reinforce identity and recognition' (N Lin & Et.al., 2001). Though in agreement with this pronouncement, this research also seeks to propose that beyond saying that improved social relations is the reason that reinforces identity, could it also be the other way around; could it also be that efforts meant to promote, preserve, and celebrate identity itself – through mediums or platforms of cultural development – is a factor that improves social relations leading to enhanced social capital.

4.1.1   Cultural Services: Expressing People's Binding Values and Beliefs

As discussed in a previous section of this study[41], one's acquisition of education, especially that of a formal means of learning in an academic classroom environment, has been described as one of the fundamental processes leading to the support of 'humanity in societies; one where the continuity of culture depends on' (Petrovski, 2011). Beyond skills acquisition, it is worth mentioning opportunities of cultural exchange amidst social interaction cultivated in an academic environment: from moments where common values and beliefs are promoted, passed-on, and celebrated; to bonds and experiences forged through these interactions. It is these benefits that enable education to be an 'immensely valuable cultural service' (A. C. T. Smith & Stewart, 2010). Cultural services are defined as mediums of cultural expression meant to promote, preserve and celebrate the values and beliefs that bind people together; as

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[41] Please refer to section 2.2.3 of this research entitled, 'Culture in Terms of Skills Development and Social Relationships'.

obtained through 'cognitive development, recreation, spiritual enrichment, and aesthetic experiences' (Church, A., Burgess, J., Ravenscroft, N., 2011), and expressed through education, sports, religion, and art (Cochrane, 2006b; United Nations, 2005). Since we have previously established education as a cultural service[42], we proceed toward introductions on the other three (3) cultural services of sport, religion, and art.
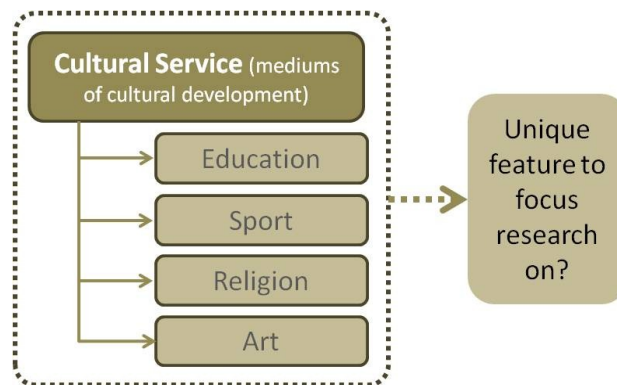
Figure 21 : In Search of a Unique Cultural Service Feature to Focus Research on

It is of common knowledge that sports promote the development of skills that an athlete or enthusiast uses to be successful in his or her chosen sport. In relating skills development to community relations and social access, Dr. Jacques Rogge, president of the International Olympic Committee (IOC), declared that the Olympic Games, in using skills developed to participate in sporting events, was not simply a sporting event, but a 'global forum to promote cultural understanding and interaction, educating and inspiring competitors as well as spectators; using the universal language of sport to break down barriers that divide us and teach us about one another.' Similarly to education, the process of one's development of skills seems to relate to opportunities of

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[42] Please refer to section 1.1.1 of this study entitled, "Culture in the Midst of Poverty and Marginalization"

acquiring community relations and social access. This observation is seconded by Mr. Getachew Engida, Deputy Director-General of UNESCO, when he stated that 'sport engages peoples and communities, a vehicle for inter-cultural communication and social inclusion linked in many ways to education and culture as one of the building blocks of societies' (UNESCO & IOC, 2010). Both statements underscore the inherent bond being shared by both education and sports as an effective medium of interaction and development. The same may be said about religion, with it being recognized for its 'role in influencing cultural norms and beliefs in society' (Aldashev & Platteau, 2014). However, in terms of development of valued skill sets, it is observed that religion uses other cultural services towards realizing this (e.g. education, among others); a matter to be discussed further in succeeding sections of this paper[43]. Lastly, art as a cultural service – aside it ability of developing skills among people that enable an excellence in the application of its various disciplines, art likewise manifests itself as catalyst of social inclusion and understanding (Sasaki, 2010). In this regard, it would be of interest to know how art (like other cultural services) is able to inculcate culture through a set of skills – both cognitive and non-cognitive[44] - that impact how people, particularly the poor and marginalized, benefit in terms of community relations and social access. Furthermore, is there a unique component from any of the aforementioned cultural services that would merit highlighting it as a cultural service medium to be focused on in this study?

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[43] For more details, please refer to section 2.2.3 of this research entitled, 'Culture in Terms of Skills Development and Social Relationships'.

[44] Discussed more in section 3.2.2 of this study entitled, 'Identity: A Root Social Capital Feature?'.

By introducing the role of education, sports, religion, and art as cultural services, 'cultural development' has emerged as a topic meriting discussion especially on its contribution to the poor and marginalized. As previously mentioned, it is worth to know how skills developed by the poor and marginalized affect their perception of an improved relationship with the community they grew-up in (community relations), as well as social access to other communities that they felt excluded from prior to joining a cultural service group (as a result of being poor and marginalized). In pursuit of these roles of culture among people, it is apparent that the role of government - as an institution most capable to lead in cultural service promotion - should likewise be recognized. Described in Latin as 'primus inter pares' or 'first among equals' in society alongside the private sector and civil society (Serote, 2008), it is an institution suitably tasked to lead in controlling and making decisions for the improved welfare of the people it governs (Merriam-Webster, 2015)[45]. It is in this regard that discussions on the social impacts of cultural development policies in this research are to be hinged on the institutional initiatives of government.

4.1.2   Governments and Policies Engaged in Culture

Culture, defined as the 'values, ideas, and beliefs that bind communities and societies together under common identities and aspirations' (Throsby, 2006), is put forth as a cornerstone of human development and social acceptance. Likewise, it is believed that institutions such as government may use culture to promote and develop skill-sets that

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[45] "Government" as defined by Merriam-Webster.

facilitate community relations and social access; a development medium used by government institutions to promote understanding and opportunities among the people they represent (Kim, 2011; Peacock, 2006). With an awareness derived from an observed relationship between developed skills used in promoting community relations and social access amidst a backdrop of poverty and marginalization, this study is likewise moving towards government policy discussions and how cultural development is being used in the enhancement of social capital for the poor and marginalized. However, cultural development policies by government that explicitly highlight how it impacts the lives of the poor and marginalized are proving to be few and far between[46]; as most of the literature encountered by this author pertains to cultural development as a policy thrust by government which focuses on construction and expansion of cultural facilities for urban regeneration, cultural diplomacy or exchange, as well as funding for cultural activities and events (Attanasi et al., 2013; Ogoura, 2009; Strom, 2003). Despite a perceived lack of cultural development policies directly attuned to answering problems of poverty and marginalization, we have been made aware that various development platforms are utilized by government in relation to cultural development. For instance, the provision of education is a medium providing people with skills that add to its character as an 'immensely valuable cultural service' (A. C. T. Smith & Stewart, 2010). As discussed in previous sections of this study, other mediums such as sport, religion, and art are also deemed as 'cultural services', which governments may

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[46] Previously discussed in section of this study entitled, "Government Policy Thrusts on Cultural Development"

use as a development medium as reflected in one's policies, plans, programs and projects.
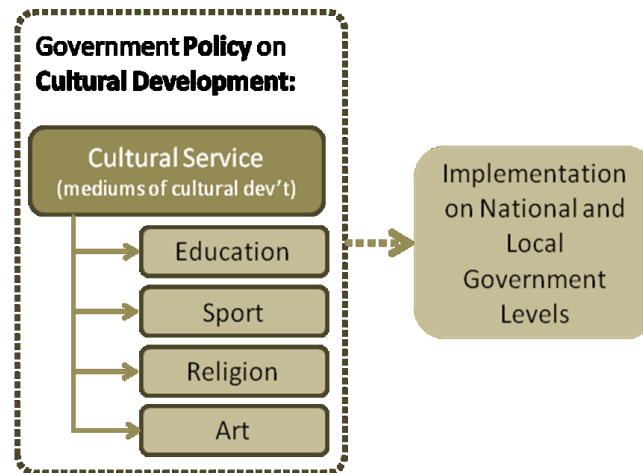
Figure 22 : Cultural Development Strategy by Government: Anchored on Cultural Service

Mediums

Therefore, education, sport, religion, and art are cultural service mediums that government may choose to utilize in promoting skills development, community relations and social access opportunities among the people it serves. In this regard, it is of interest to know how national governments are integrating culture – as seen from a cultural service perspective - as a development policy beneficial to its citizens who are poor and marginalized. Also, reviewed literature as well as interviews and observations conducted by this author point towards a mutually beneficial relationship between local governments and volunteer groups engaged in cultural services to realize development aspirations set by local governments; a relationship that represents – or harnesses – culture to benefit the city but more so to volunteer group members who are poor and marginalized (Morales, 2014b). If culture is expressed, preserved, and promoted

through cultural services; and if these cultural services are mediums wherein governments – in national and local levels - bring its cultural development strategy closer to the people it represents and serves (especially for the poor and marginalized); which cultural service engaged volunteer group, who volunteer their resources to assist government in cultural development would be of value to study in terms of skills acquisition, and to facilitate community relations and social access especially for the poor and marginalized?

4.1.3　Volunteer Groups: Partner in Cultural Development (through Art)

Volunteer groups are classified in this research as groups engaged in a particular cultural service (e.g. art-engaged), and whose members actively participate and benefits from its local governments' cultural development plans, programs and projects; a part of civil society that are engaged in activities benefitting communities and society (of which they are a part of) through skills development, community relations and social access[47]. Likewise, interviews conducted discuss members being bounded by a common inclination towards a cultural service and where social exclusion (e.g. amidst poverty) is *lessened* since members of these groups prioritize a common passion for excellence on the said cultural service (e.g. education, sports, religion, or art), above and beyond other factors that may be of greater importance if the said members were to interact on different contexts (e.g. socio-economic status as a form of discrimination). This is in

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[47] Previously discussed in section 3.2.3 of this research entitled, 'Volunteerism and Cultural Service Groups: Enhancing Social Capital'.

accordance with the work of Hofstede in terms of the influence of culture in social

groups. Quoting Hofstede:

> Culture affects organizations in a variety of ways. One of which is it
> affects them through its influence on the distribution of *power*. The
> control of human behavior necessary for organizations is achieved
> through an unequal distribution of power. Any organization has its
> dominant coalitions. The fixity of this coalition, and the distribution of
> power between its members can vary widely under the influence of,
> among other things, culture (Hofstede, 1980).

Simply put, Hofstede's 'dominant power' in terms of group dynamics among cultural

service groups is culture itself; a common inclination towards it as expressed by its

members, which led to their joining the group in the first place. By using culture

(through its expression, among others) in creating a volunteer group that seeks to be of a

positive influence to society, discriminatory issues related with poverty (which leads to

marginalization) is put in the back in terms of importance to group membership; rather,

it is the group's common passion to develop and excel in a cultural service – may it be

education, sport, religion, or art – that is brought in the forefront of the group members'

collective mindset. Hence, as the cultural service becomes a 'dominant power' in the

said groups, a culture-based bridging agent[48] that socially binds people (or in this case,

group members) together emerge; wherein discussions concerning the role of culture in

the enhancement of social capital is brought about particularly in how expressed cultural

values and beliefs binding people together facilitates community relations and social

access among people. Being voluntary and service-oriented in nature, it is of interest to

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[48] Discussed further in sections 3.1 and 3.2 of this study entitled, 'Establishing Identity to Benefit
Community Relations and Social Access', and 'Identity and Social Capital'.

know if and how these cultural service groups are able to support poor and marginalized (P&M) individuals (e.g. P&M volunteer group members) through the cultural service mediums they advocate; particularly in terms of applying the skills developed by the poor and marginalized as members of cultural service groups - and as participants in activities and events of a local government's cultural development projects for the city – to improve their relationships with the community they grew up in (community relations), as well as social access to communities that they felt excluded from prior to joining a cultural service group.
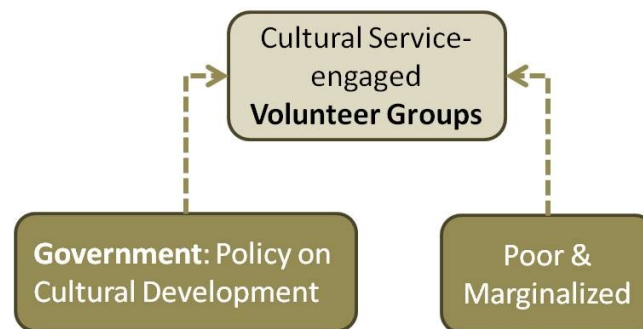
Figure 23 : Volunteer Groups as Government Partner: Enabling Cultural Development to Directly Benefit the Poor and Marginalized (Community Relations, Social Access)

4.1.4   Significance of Cultural Development (through Art) in the Philippines

A unique feature related to cultural development in the Philippines[49] is that of a hierarchical, developing-society scenario where strong discriminations among people prevail due to differences in social classes as a result of poverty and marginalization;

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[49] Initially mentioned in section 1.4 of this study entitled, 'Research Scope and Significance'.

made worse by an exclusionary mind-set fostered through centuries of colonization by a foreign power and is observed to be passed-on today amidst wide socio-economic gaps between the rich minority and the poor majority[50]. With a colonial history spanning about three hundred and eighty (380) years – and with literature regarding social divisions between the colonizer and the colonized being passed-on or manifested between today's rich and poor Filipinos - this type of social exclusion among poor and marginalized communities is believed to be somewhat distinct in Philippine society; particularly in terms of an observed duality in the types of social relationships a poor and marginalized individual experiences: one is how cultural development impacts social relationships with the poor community he or she originated from (community relations), and the other with the communities of higher socio-economic status he or she feels excluded from as a result of being poor (social access)[51]. It is in this regard that the significance of conducting this research in the Philippines is highlighted in terms of the development of culture to benefit the poor and marginalized.

4.2   Research Methodology: Case Study Research

This study seeks to propose a theory wherein the expression of culture, through identity, acts as a catalyst that connects people – particularly the poor and marginalized - by

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[50] Discussed in section 5.1.2 of this study entitled, 'From Colonization to Present Day: Social Divisions in Philippine Society'.

[51] Discussed more in sections 5.1.3 and 6.2.3 of this study entitled 'Community Relations and Social Access from a Philippine Perspective', and 'In Terms of Community Relations and Social Access'.

improving relationships of the poor and marginalized with the community they grew-up in, as well as increase social access with the communities of higher socio-economic standing that these disadvantaged individuals perceive themselves as excluded from due to their state of being poor and marginalized (precursors to the enhancement of social capital). With focus being attuned towards art as a unique cultural service due to its ability of expressing local cultural features that the poor and marginalized may benefit from, related case study examples that use art as a major development catalyst are identified. Aware of the qualitative nature of this research and its potential of being supported by statistical data, case study methodology is used in determining how cultural development policies are applied in national and local government levels as a means of alleviating poverty and marginalization, as well as in the development of a cultural identity-based theory of enhancing social capital[52]. Particularly, views by Eisendhardt's (1989) work entitled, "Building Theories from Case Study Research" guided the development of this research. In the words of Eisendhart:

> The case study is a research strategy which focuses on understanding the dynamics present within single settings. It can involve either single or multiple cases (Yin, 1984), and typically combines data collection methods such as archives, interviews, questionnaires, and observations. The evidence may be qualitative (e.g. words), quantitative (e.g. numbers) or both. Finally, case studies can be used to accomplish various aims: to provide description (Kidder, 1982), test theory (Pinfield, 1986; Anderson, 1983), or generate theory (e.g. Gersick, 1988; Harris & Sutton, 1986). The interest here is in this last

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[52] Discussed in section 8.3 of this study entitled, 'Skills Development, Community Relations, and Social Access: Enhancing Social Capital'.

aim, *theory generation* is from case study evidence. (Eisenhardt, 1989)

Aside from seeking to understand the dynamics present in using cultural identity to enhance social capital, this research also involves study areas focusing on a single case type (cities commonly using the cultural service of art as major catalyst of development). By using the abovementioned qualitative and quantitative evidences, a theory in support of the role of cultural identity in enhancing social capital will be proposed. Likewise, Robert Yin was cited in that 'case studies, like experiments, are generalizable to theoretical propositions and not to populations or universes. In this sense, the case study like the experiment, does not represent a "sample", and the investigator's goal is to expand and generalize theories (analytic generalization) and not to enumerate frequencies (statistical generalization)' (Yamamoto, 2009). In this regard, as this research seeks to generalize theory, efforts of using statistical data alongside qualitative data sets will be made towards theory generalization.

4.2.1   In Search of Case Study Areas

Efforts at identifying case study areas to analyze if and how cultural development in the Philippines impacts the welfare of the poor and marginalized at the local level presents a number of challenges that, amid limitations in both time and resources available to this research endeavor, the need of establishing parameters guiding in the search for these case study areas is of valued importance. In this regard, a number of considerations were used to arrive at viable cases that will be focused on in this research. First of which

is issues related to population in the Philippines. As of 2010[53], the Philippines had a total population of 92.34 million; with about fifty-seven percent (57%) solely based in the main island of Luzon, its largest and most populated land mass (NSCB, 2012). By the volume of Filipinos based therein, there is wisdom in concentrating efforts to arrive at study areas based within Luzon island. However, it must be noted that Luzon island is not comprised of one solid land mass alone; the largest land mass – called the Luzon island proper – is surrounded by smaller islands namely the provinces of Marinduque, Occidental and Oriental Mindoro, Palawan, and Romblon, as well as the Batanes group of islands, among others. Limited resources highlight the value of limiting field-work travel to that of being land-based; and the prospect of limiting the search of cases from within the Luzon island proper was made all the more relevant. The fact that the Luzon island proper still hosts a majority of the Philippine population of 48.49 million or fifty-three percent (53%) of the total number of Filipinos in the country, further justifies validity in using the Luzon island proper as base area for the search of study areas.

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[53] At the time this research was conducted, official census data from 2010 offered the most comprehensive statistical data set; statistics from more recent years (e.g. 2012) where still unofficial and provided incompletely. It is in this regard that 2010 data was used for this study.
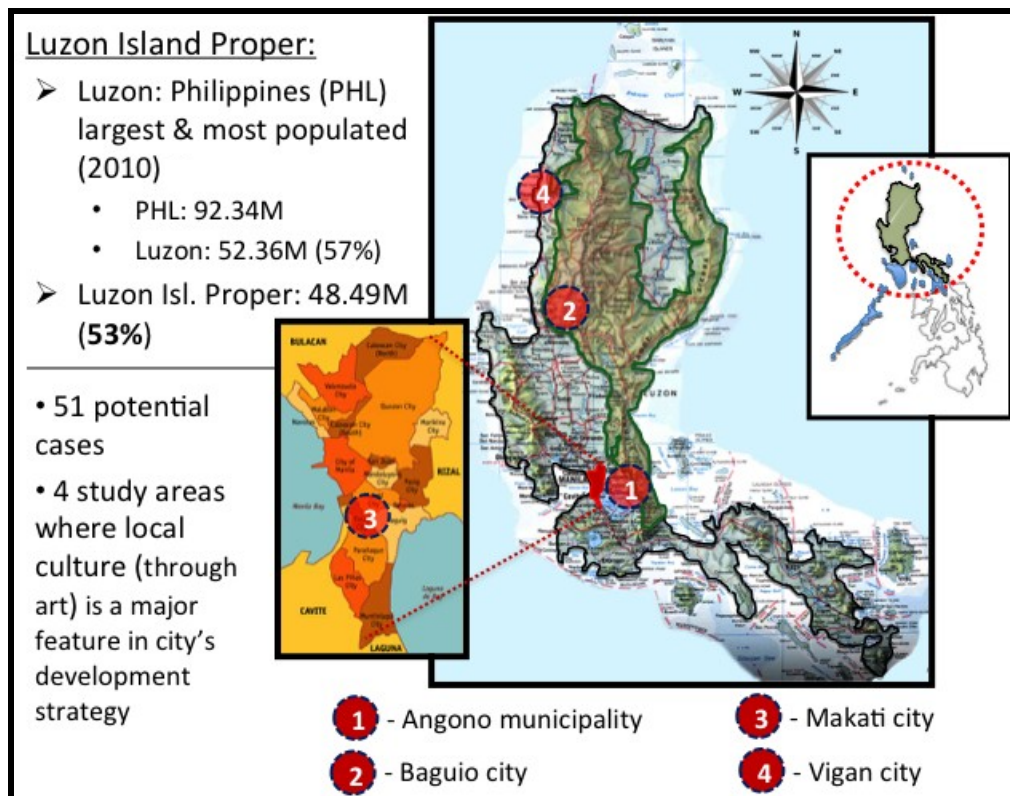
Figure 24: Luzon Island Proper Where Study Areas will be Chosen

Within the Luzon island proper lie fifty-one (51) potential local government case study areas based in cities or municipalities[54]. Aware that each of these possible cases are represented in a government website, an internet-based search was first made; checking each of these websites' mission-vision policy statements for their respective jurisdictions. The reason is that mission-vision statements that allude to highlighting the role of culture as a major policy thrust in overall development guided this author in arriving at local governments that actively use culture (through art) as catalyst for

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[54] Table of all fifty-one (51) potential study areas, as well as the policy directions (i.e. vision-mission statement theme) embraced by the local government of these possible study areas may be seen in Appendices section 6 entitled, 'List of Potential Study Areas (Luzon Island Proper)'.

development. Results of the abovementioned search show that most of the local governments investigated had development policy thrusts focusing on disaster-risk reduction, agriculture, commercial and/or industrial development, as well as environment and climate change adaptation. However, four (4) distinctive study areas emerged - based from the original fifty-one (51) cases - that used 'culture and art' as a major catalyst in their respective development strategies. The unique cultural features as embodied in these four cases – Angono municipality, Makati, Baguio, and Vigan cities - led to them being chosen as case study areas in this research; and it is in this regard that further discussions about the four cases will be made in the next section of this chapter.

4.2.2　Case Study Profiles: Angono, Baguio, Makati, and Vigan

Angono municipality[55] in Rizal Province, with numerous art galleries and artist's studios lining up its streets, is situated thirty (30) kilometers east of the capital city of Manila; a small town with origins as a fishing village, and with a land area of 23.0 square kilometers along Laguna Lake (Angono MPDC, 2012). On the other hand, Makati[56], noted for its central business district, is a city located in the middle of the National Capital Region (NCR) or Metro Manila; with a land area of 27.35 square

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[55] Angono is classified as a 'municipality' under the Philippine's Local Government Code of 1991. 'Municipalities' (or towns) do not have the minimum population or income requirements that can enable it to achieve a level autonomy awarded to many Philippine cities; hence are deemed part (or administratively dependent) with the province in which they are geographically located.

[56] Makati city is classified as a 'highly urbanized city' under the Philippine's Local Government Code of 1991. Highly Urbanized Cities are local government units that are autonomous from provinces.

kilometers; roughly 4.3 percent of the NCR's total land area. (Makati-ICRD, 2013). Baguio city[57], with majority of its developed areas located on a mountain plateau on the northern part of the city is located in the province of Benguet; two hundred and fifty (250) kilometers north of Manila, on an elevation of 1,400 meters, and with a total land area of 57.5 square kilometers (Baguio CPDO, 2010). Finally the city of Vigan[58], the capital of Ilocos Sur province, is famous for its preserved Spanish colonial district situated along the western coast of Northern Luzon. It is 408 kilometers from Manila, with a total land area of 28.86 square kilometers (Vigan CPDO, 2011).

In terms of its impact for the poor and marginalized (in relation to developed art-skills), Makati's corporate identity (and urban development catalyst) is assumed to be translated as to having the most employment opportunities among the case study areas. However, as most of these employment opportunities are believed to be demanding a certain degree of educational attainment (i.e. college degree), developed art-skills (by itself) are believed to be channeled towards opening other opportunities (e.g. continuing education) so that people, especially those who are poor and marginalized, can more directly benefit from developed art-skills amidst the prevailing corporate identity of Makati. On the other hand, Angono and Baguio are seen to both espouse a culture (through art)-based tourism strategy as its main identity (and urban development catalyst). As such, developed art-skills in its purest form have more use or applications

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[57] Baguio city is classified as a 'highly urbanized city' under the Philippine's Local Government Code.

[58] Vigan city is classified as a 'component city' under the Philippine's Local Government Code. 'Component cities' do not have the minimum population or income requirements that can enable it to achieve autonomy; hence are deemed part (or administratively dependent) with the province in which they are geographically located.

within these two study areas. However, of the two, tourism in Baguio is observed to be more vibrant and possesses more opportunities for people with developed art-skills (especially the poor and marginalized). Let us remember that Baguio's culture-based tourism strategy is based on its unique tribal heritage, while Angono's culture-based tourism strategy is hinged on its people's adeptness in expressing various art-forms (specifically painting and music). With Baguio's unique identity, as well as its position as a regional and urban center in Northern Philippines (therefore more industries and development opportunities are seen to be based inside Baguio as compared to Angono, a small town east of Metro Manila once famous as a fishing village), it is easy to believe why Baguio's tourism strategy would perhaps be more successful or wide-ranging as compared to Angono. Therefore, it is not farfetched to see that Baguio's art-skill based employment opportunities are more effective than in comparison with Angono; especially for poor and marginalized individuals possessing art-skills. Lastly, Vigan, with a cultural identity closely associated with physical space rather than on people (i.e., preserved Spanish colonial district), there seems to be a weak connection on how physical space – by itself – creates art-skills application opportunities (i.e., employment opportunities for people possessing art-skills, as connected with Vigan's culture-based tourism strategy). Latter parts of this research[59] will be made to further expound on these factors, as supported by numerical data.

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[59] Discussed in section 7.5 of this study entitled, 'Path Analysis: Causal Relations among Surveyed Cultural Service Group Members'.

With regard to how cultural development policy benefits the poor and marginalized, the four (4) local case study areas are observed to be in-line with program thrusts as pronounced by the national government through the NCCA[60]; wherein the focus is on cultural development itself. However, if the NCCA makes implied pronouncements of 'poverty alleviation'-inspired cultural development policy thrusts[61], local governments tend to focus more on the promotion, preservation, and expression of culture in their local cultural policies; though interviews of local government officials made by this author show of an awareness of how local cultural policies – through programs and projects that people and volunteer groups participate in – are able to benefit the poor and marginalized[62]. To be more specific, each study area utilizes unique aspects related to 'culture' and 'art' as a development catalyst. Two of the case study areas – Angono and Makati – highlight the cultural service of art as either a primary or secondary/supplemental catalyst to achieve the aspired development for the city or municipality. Another case study - the city of Baguio – chose to focus on the indigenous culture of its people; intangible cultural attributes that so happens to be best expressed through art. Lastly, the city of Vigan uses tangible (i.e. spatial or physical) culture features embedded in the preserved district that harks back from Vigan's days as a Spanish colonial outpost in Northern Philippines; an identity feature that binds people together solely due to centuries of shared history embedded in the built spaces within this district. To explain further, succeeding paragraphs will now discuss in greater detail

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[60] NCCA - National Commission for Culture and Arts.

[61] Discussed in section 5.2.1 of this study entitled, 'Plan and Program Thrusts of the National Commission for Culture and Arts (NCCA)'.

[62] Discussed further in chapter 8 of this study entitled, 'Research Results (Synthesis of Findings)'.

the unique features highlighted in the cultural development policy of the four case study areas.
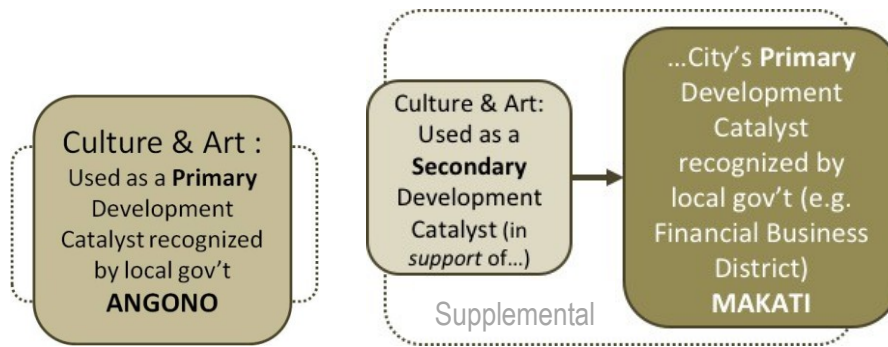
Figure 25: Culture & Art as a Primary or Secondary Development Catalyst

In light of these unique aspects exhibited by the four case study areas, it is believed that this research will be able to propose policies that show the strengths of cities with regard to culture-based tourism and the market opportunities embedded in them, and how they could be used to provide a mutually beneficial relationship between cities with a strong art-skill and industry resource (i.e., Angono) and with a city that has a large market that may benefit from accessing such an art-based skill and industry resource (i.e., Makati). Moreover, discussions regarding cities that possess a strong art-skill and industry base as well as the market to support it (i.e. Baguio) should also be expounded upon; for the lessons to be learned from these case areas (e.g. application for developed art-skills as a component in a city's tourism agenda) may serve as a guide for cities that use culture-based tourism, but is focused more on physical space (i.e. spatial identity) rather than people's identity (i.e. social identity; as expressed through art-skills), such as

Vigan. Latter parts of this research [63] will be made to further expound on these factors, as supported by numerical data. Further details regarding differences in characteristics as per study area are discussed in the next section of this research, as seen below.

4.2.3   Unique Features in Study Areas' Cultural Development (through Art) Policy

Angono municipality has achieved much in the artistic fields of painting and music; especially through the achievements of two of its most famous sons: Carlos "Botong" Francisco, one of the Philippines' most outstanding post-war painters and Meastro Lucio D. San Pedro, one of the country's famous musical composers. Both are deemed 'National Artists' (painting and music, respectively) by the Philippine government; significantly contributing to the rich artistic tradition cultivated among Angono's citizens, making this small town known as 'art capital' of the Philippines earn a distinction of being an 'ASEAN Culture Capital' by UNESCO in 2010 (Soriano-Bax, 2012). Today, Angono is known for the numerous art shops, galleries, and artists' studios dotting its streets; this alongside an artist's movement that is used by its local government in efforts of using culture – through art - as a development catalyst for the municipality (Angono MPDC, 2012). While Angono uses art as a primary development catalyst for the municipality, another study area, Makati city, is observed to use art in a

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[63] Discussed in sections 5.2 and 6.1 of this study entitled, 'Cultural Development (through Art) Policies by Philippine National Government', and 'Philippine Local Government Policy on Cultural Development (through Art)'.

secondary or supplemental capacity; seeking to improve the overall competitiveness[64] of its main urban feature or cultural identity – that of a financial and corporate district – as an engine of growth in which the rest of the city benefits from. Explaining further, skyscrapers and a fast urban lifestyle emanating from its business district constitute the primary identity of Makati as corporate and financial center of the Philippines. However, similar developments among neighboring cities have lessened the prominence of Makati city as the main place of business in the country. To be specific:

> Within a decade, the Ortigas Center has evolved into a major business and commercial center and has successfully drawn a sizable number of existing businesses and new business operations away from Makati. In much less time, the Eastwood City Cyberpark has emerged as another major business location, primarily of information and communications technology (ICT) based businesses, such as contact centers and other business process outsourcing (BPO) firms. The Alabang Filinvest Center is another business center developed recently which has to a limited extent diverted existing business operations away from Makati. (Makati-CPDC, n.d.)

In response to these challenges, Makati sought to improve the overall competitiveness of its business district by seeking ways of creating a complete urban lifestyle experience for the people based or visiting the city; with culture - through art – being positioned as a supplemental component in promoting an integrated 'live-work-play' atmosphere in Makati (Makati-CPDC, n.d.). Beyond increasing the overall competitiveness of its business district, these culture and art activities is also used by the city government to

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[64] Makati city seeks to position itself as a complete urban lifestyle destination; one that is more than just 'financial and corporate' in identity, but also offering culturally-artistic activities for the benefit of its residents and visitors (Makati-CPDC, n.d.).

improve city linkages, strengthen community interactions, and promote Makati as an alternative tourism site (Makati-ICRD, 2013).
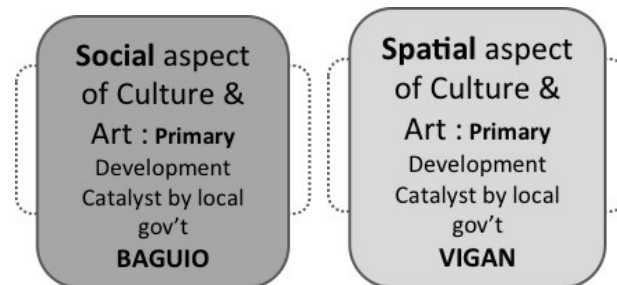
Figure 26: Social and Spatial Aspects of Culture as Development Catalyst (i.e. tangible and

intangible expressions of culture)

By using art as a cultural feature in support of the overall competitiveness of its business district, Makati is able to provide more activities and amenities that enrich the lives of people working or living in, and visiting the city; collectively enriching Makati's overall urban lifestyle experience. Meanwhile, the third case study area – Baguio – famous for its history as a mountain retreat, beginning from a time in the early 1900's when Baguio was made into a rest and recuperation center for the occupying American forces which found its climate similar to the temperature in United States. Today, Baguio continues to be a preferred vacation area for both locals and foreigners seeking a respite from the high temperatures prevalent in the lowlands; especially during the hot summer months (Baguio CPDO, 2010). Beyond its temperate climate, Baguio's city government uses a characteristic that not only augments its reputation as a tourist vacation area, but also as a regional center representative of Cordilleran tribal culture in Northern Philippines. To be specific, Baguio attracts indigenous groups

coming from different provinces in the Cordillera region which it belongs to – Ibaloi, Bontoc, Kalinga, Ifugao, and Kankanai groups – allowing the city to have a unique cultural identity that sets it apart from other regional centers in the country (Baguio City Tourism Office, 2013).

This indigenous Cordilleran identity – an intangible cultural feature - is embraced by Baguio's local government to enrich the city's overall socio-cultural experience for both local and foreign residents and visitors; particularly within the mountain plateau located in the northern part of the city where most of the city's developments are concentrated, and where majority of its facilities and spaces as a tourist spot and regional center are based. Lastly, the city of Vigan was chosen as case study area due to its distinction of showcasing its preserved Spanish colonial-era district (located inside the city proper). For three centuries, Vigan grew to become a flourishing Spanish settlement in northern Philippines; a center of social, cultural, and political life in this part of the country during the Spanish colonial era. This luster bestowed on Vigan somewhat diminished during the American occupation from 1901 to 1942, and the Japanese military's governing of the then town for three years from 1942 to 1945. However, towards the end of the Second World War, a miracle actually saved the town of Vigan from total destruction. To be specific:

> As part of their military strategy at the end of the war, the Japanese military were ordered to burn and completely destroy occupied zones before withdrawal. On the eve of their departure from Vigan, the Japanese Commander, Captain Fujiro Takahashi pleaded with procurator of the Vigan Seminary, Fr. Joseph Kleikamp, to take custody of the Japanese officer's Filipino wife and their love child.

The priest agreed on the condition that Takahashi and his men would leave Vigan without burning the town to prevent the town folks from seeking revenge on his family. (At that time, drums of gasoline was already strategically stored at the town plaza, ready to be used in burning the town). Takahashi agreed and left with his troops during the night.

The following morning, the people of Vigan discovered that the Japanese had left peacefully. They immediately spread an oversized American flag at the plaza forestalling the planned bombing by the Americans to flush out the Japanese forces. Thus, Vigan miraculously escaped total destruction, a misfortune that befell other colonial cities like Cebu and Intramuros in Manila (Vigan CPDO, 2011).

As mentioned in the above paragraphs, a series of historical events spanning more than three centuries conspired in the preservation of Vigan's unique Spanish colonial district; allowing the town – and its people – to benefit from the tangible cultural imprints binding the city together with a common identity as embedded in the built spaces forged in its collective history. Proof of this benefit is that of Vigan being awarded by the UNESCO as one of the 'New 7 Wonders of the World'; the 'best-preserved example of a planned Spanish colonial town in Asia, with its architecture reflect(ing) the coming together of cultural elements from elsewhere in the Philippines, from China and from Europe, resulting in a culture and townscape that have no parallel anywhere in East and South-East Asia' (Singson-Medina, 2014; UNESCO, 2015). The four case studies cited above each present unique uses of culture and art as a development policy engaged by local government; from the potential of the cultural service of art as a primary (main) or secondary (supportive) medium of development, to discussions pertaining to the 'tangible and intangible expressions of culture' (Cochrane, 2006b; Throsby, 1999) also

in relation as a development catalyst. Now that these cases have been discussed, the need to discuss the operationalization of this research so as to prove emerging assumptions – especially in its impact to the poor and marginalized -　is now put to fore. In this regard, we move towards identifying the appropriate research methodology tools to effectively prove the assumptions generated in this study. Matters concerning case study methodology, alongside discussions regarding how data sets collected are to be analyzed in the course of this study will be discussed in the next chapter.

4.3　　　Methods of Data Collection

4.3.1　　In the Context of Culture, Poverty and Marginalization

In hindsight, many studies regarding poverty are based on quantitative data sets; making apparent the value of knowing *why* these numerical findings are patterned as they are. It is in this regard that this study seeks to that combine 'qualitative and quantitative methods to understand extent, pattern, and nature of poverty' (Howe & McKay, 2007). Similarly, the lack of substantial data sets available in many countries – especially in the developing world – further substantiates the value of harnessing both quantitative and qualitative approaches to fully grasp said poverty-related issues and concepts (Howe & McKay, 2007). These quantitative and qualitative data set approaches will be described in succeeding parts of this chapter.

4.3.2   Literature and Policy Document Review

Entails putting in logical order materials about the history and information related to this research. Entails acquisition of reports, policy documents, articles and relevant information from library, reputable internet based sources, as well as from primary sources toward adequately orienting oneself on related issues concerning this research: starting with (1.) matters pertaining to a type poverty that is prolonged and persistent, living below international poverty line standards, and its impact to social exclusion and deprivation as a catalyst of marginalization; connecting it towards (2.) the role of culture, through identity, as a catalyst of skills development, community relations, and social access benefitting people especially the poor and marginalized; alongside the (3.) role of government – as assisted by art-engaged volunteer groups - in the promotion of cultural development and enhancement of social capital. Likewise, discussions of reviewed literatures beginning with global contexts gradually moving towards local scenarios will be shown through the course of this study. The selection of a particular cultural service to focus on (i.e. art), alongside the criteria for the case study areas to be chosen in this study among others will likewise be based through the information derived from historical and archival sources.

4.3.3   Key-Informant Interviews

Interview sessions are to be conducted beginning with key officers from the national government agency in-charge of cultural development, to the local government officers engaged in cultural development from each of the chosen case study areas; starting with

the mayor's office to the cultural development offices within local government. After which, requests for referrals from the interviewed government officials to interview actively participating volunteer groups that use the cultural service of art as medium to engage with government in its cultural development strategy. Leaders of eleven (11) art-engaged volunteer groups from the list of referrals were successfully contacted; of which five (5) are from Angono, five (5) are from Baguio, and one (1) is from Makati[65]. By conducting interviews from government offices taking charge of cultural development in the study areas, experts from private sector and civil society, as well as leaders of the volunteer groups assisting government in advancing the benefits of a cultural service among people served by government (particularly the poor and marginalized), this research gains an overview of how cultural development is used within the case study areas cited that, ultimately, benefits the social capital of the poor and marginalized through community relations and social access.

4.3.4   Questionnaire Survey

After gaining access and interviewing the leaders of both concerned government offices and art-engaged volunteer groups engaged in city's cultural development, a request was forwarded to the interviewed volunteer group leaders for an opportunity to conduct a questionnaire survey to its members; most of which are deemed to be poor and marginalized. A total of four hundred and thirty seven (437) respondents answered this

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[65] Details regarding the number of groups interviewed and surveyed is discussed on section 7.1 of this research entitled, 'In Search of Art-Engaged Volunteer Groups'.

survey; with 163 from Angono, 211 from Baguio, and 63 from Makati[66]. In this regard, convenience and snowball sampling was used in this research due to an absence of official lists from government offices and other possible sources that would enable other sampling methodologies to be engaged. Another reason is that members of art-engaged volunteer groups - survey respondents in this study - are best contacted through a formal introduction or referral with the local government officials that they actively participate with; to minimize the possibility of having this researcher's requests for a survey to be declined for a variety of reasons. By gathering the perceptions of survey respondents with regard to cultural identity-hinged skills development engagements that lead to community relations and social access (alongside other data collection methods), this research will be able to put forth how government policies in cultural development is benefitting the poor and marginalized; as well as propose a theory relating cultural identity in the enhancement of social capital based from the opinion of direct beneficiaries in this facet of cultural development.

4.3.5   Systematic Observation

Observations cited in this study were based from this author's experience with art-engaged groups; once as a member of a local, community-based volunteer painting (visual art) group, and another using the art-skills acquired from the said community-based group to acquire an undergraduate scholarship creating costume and

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[66] The manner by which the 437 respondents are divided from among the study areas – and analyzed - is discussed in section 7.4 of this study entitled, 'Survey Results'.

set designs for a school (university)-based dance troupe. In both occasions, the author observed how poor and marginalized members of both groups became accepted and popular within the said organization regardless of socio-economic status and the exclusionary issues involved with it. However, it was found that reviewed literature focuses more on the individual's relationship with the communities (i.e. outside of the volunteer group) of which they are a part of (Berggren & Bjørnskov, 2011; Deneulin & Rakodi, 2011; Nadarajah & Yamamoto, 2007; Sasaki, 2010; UNESCO & IOC, 2010; UNESCO, 2012; United Nations, 2010), rather than the individual's relationship from within a group as observed by this author. Despite this difference, these observations were used to guide in developing research assumptions, as well as in generating interview and survey questions which analysis results are meant to prove or disprove.

4.3.6   Use of Internet Resources

Reputable academic and organizational websites were used to augment other data collection methods cited in this section. Journal articles, some as most recent as from the year 2015 were integrated with traditional library sources that, though may not be as recent, enabled this research to develop a research foundation from both old and new data sources. Government reports and policy documents on cultural development from Europe, the United States, Japan, and the Philippines were likewise acquired through said Internet-based sources.

4.4   Methods of Data Analysis

4.4.1   Cross-Case Pattern Referencing

Reviewed literature shares that 'cross-case pattern search using divergent techniques' in case study research are meant to 'allow investigators to look beyond initial impressions and see evidence through multiple lenses' (Eisenhardt, 1989). By analyzing different data sets to create patterns and relationships, case study research-based data collection methods such as historical or archival data, alongside internet sources, and systematic observations are analyzed together; providing a balanced set of data that are both qualitative and quantitative in nature, and that may be used to either support or challenge the previously assumed concepts generated in earlier chapters of this study[67].

4.4.2   Likert and Guttman Scales

Likert scales were used in the survey questionnaire to identify or pinpoint a respondents' level of agreement or disagreement to questions pertaining to involvement in a cultural service group, and how skills developed from said involvement is related to improved self-confidence, relations to the community where respondent grew-up in prior to joining the volunteer cultural service group, as well as in terms of perception to social access with communities wherein respondent felt excluded from due to his or her state of being poor and marginalized. Guttman scales were likewise used to further determine the level of importance of these interventions to respondents.

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[67] Assumptions are mentioned in section 1.3 of this study entitled, 'Research Objectives'.

4.4.3　Path Analysis

As mentioned in previous sections of this research, reviewed literature – as well as observations made by this author on how poor and marginalized individuals interacted and perceived themselves from within a cultural service group - were used to guide research perspectives related to how poor and marginalized people use culture to interact with different communities comprising the society that they are a member of. Based from these observations, an assumed cultural development-based, causal relationship among survey respondents emerged as a focal point of this research endeavor; observations that were applied in terms of an individual's relationship with the community he or she grew-up in (community relations) and the other communities perceived to be excluded from as a result of poverty and marginalization (social access).

It is in this regard that path analysis was utilized[68] due to its ability of examining 'causal relationships via a set of variables ordered in a basis of time' (Lee, n.d.), and a means of interpreting a causal sequence among variables; supported in this research through a series of Spearman's correlation coefficients. With ordinal data collected from the administered questionnaire surveys (n=437) as basis of recorded perceptions of culture-based relations among survey respondents, path analysis is used to know how

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[68] Path Analysis seeks to 'examine if pattern among variables 'fits' researcher's theory (e.g., how one variable relates to another variable). These variables (as well as their sequence) are developed by the researcher based from reviewed literature, interviews and observations; illustrated via path diagram, statistically supported in this study through a series of Spearman's correlation coefficients; where causal relationships are interpreted accordingly.

art-based (cognitive) skills developed in a cultural service group by poor and

marginalized survey respondents are related to improved self-confidence (non-cognitive

skill), relations to the community where respondent grew-up in, as well as social access

with communities wherein respondent previously felt excluded from due to his or her

state of being poor and marginalized.
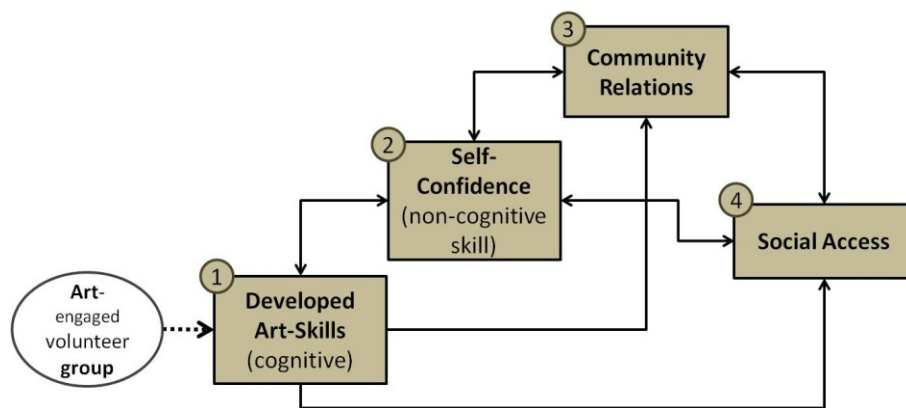
Figure 27: Proposed Path Analysis Diagram[69]

Course readings of San Jose State University's J.D. Lee, citing Sprinthall (2000) and

Aron & Aron (1997) tell that path analysis allow usage of causal modeling techniques

that 'examine whether a pattern of inter-correlations among variables "fits" a

researcher's theory of which variables are causing to other variables' (Lee, n.d.). Path

analysis begins with the researcher developing a path diagram with arrows connecting

variables and depicting the direction of cause-and-effect. This causal illustration is to be

supported by path coefficients resulting – in the case of this research - from Spearman's

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[69] To be discussed further in section 7.5 of this research entitled, "Path Analysis: Causal Relations Among Surveyed Cultural Service Groups".

correlation coefficients (influenced by ordinal data-sets of survey); values that quantitatively depict the causal relationships developed between variables as cited in the path diagram (Lee, n.d.; Qian-Li, 2007). The corresponding causal relationships between variables are developed by reviewed literature and the researcher's observations, and represented with 'arrows (➔) or paths representing causality between variables under a particular model; where the variable at the tail is hypothesized to have a direct influence on the variable of the head. (Maes & Heath, 2013). The developed model is also comprised of 'manifest variables' (directly measured or observed in the course of investigation), and supported with 'latent variables' (hypothetical constructs that are not directly measured or observed (Contreras, 2010); with the latter deemed of value to help explain hypothetical reasons influencing the causal relationships primarily explained (and measured) by the causal model. Subsequent readings likewise disclose the concept of 'recursive' and 'non-recursive' models; wherein the former shows causation in only one direction, while the latter shoes that causation may flow in more than one direction and that a variable may have direct or indirect effect on another variable that preceded it in the causal chain (Contreras, 2010). This analytical tool will be used to give further credence to the overall information and results put forth in this research.

4.5   Analytical Framework

Now that the concepts concerning this study – as well as the data sets needed for its better understanding - has been clarified[70], efforts will now be made to establish the ways in which these concepts and data sets are to be analyzed in this research. Initially mentioned in the beginning of this research[71] that to understand cultural development (from a government policy perspective) as it impacts the poor and marginalized, data sets collected from the national government agency in-charge of cultural development will be first compared with how related policies are applied by local counterparts in using culture as a tool of promoting skills development, alongside improved community relations and social access benefitting the poor and marginalized. Likewise, as guided by reviewed literature, these government data sets will also be examined with how volunteer groups – as a partner of government in cultural development – is able to assist people in their respective localities (as group members) who are poor and marginalized (made possible by interviews conducted with its leaders)[72]. Based from this premise, it was deemed that to fully understand the impact of said cultural development policies of government to partner volunteer groups (and its members), perceptions regarding improved 'community relations' and 'social access' – generated from surveyed volunteer group members (many of which are poor and marginalized) – are to be examined under three (3) parameters. First of which is through the respective 'cultural

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[70] Please refer to previous sections 4.1, 4.3, and 4.4 entitled, 'Conceptual Framework', 'Methods of Data Collection', and 'Methods of Data Analysis'.

[71] Please refer to first chapter of this research, particularly on section 1.4 entitled, 'Research Scope and Significance'.

[72] In terms of skills development, improved community relations and social access.

identity' used in the respective study areas as a main development catalyst by its local governments. This is to enable us to see a relationship on how a cultural development policy by government impacts how its citizens are able to use art-based skills (developed as members of art-engaged volunteer groups) in improving self-confidence, as well as community relations and social access. Also, with a study hinged on people who are poor and marginalized, survey respondent answers will also be analyzed in terms of survey respondents who live below, and above - the poverty line (i.e. monthly household income). Finally, a realization that the accessed volunteer groups share a complimentary relationship between community and school-based volunteer groups[73], survey respondent perceptions will also be analyzed under this parameter (i.e. volunteer group-type).

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[73] Please refer to section 7.3 entitled, 'Profile of Art-Engaged Volunteer Groups'.
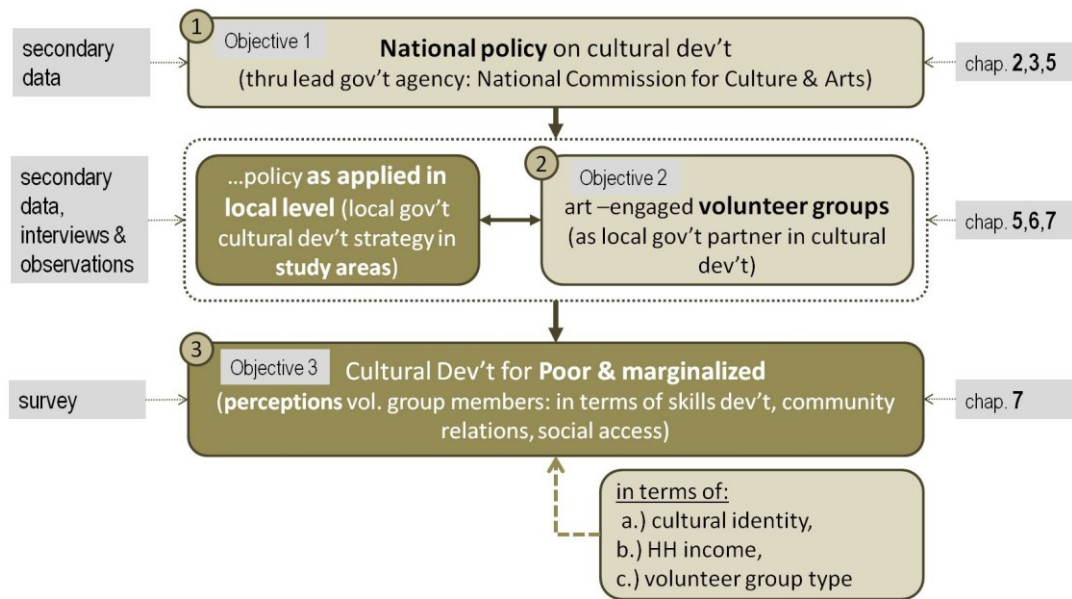
Figure 28: Analytical Framework

All in all, by analyzing of how cultural development policies of government – with the assistance of partner volunteer groups – is influencing the perceptions of its citizens (i.e. volunteer group members) regarding skills development, community relations, and social access[74], this research seeks to provide a relational understanding on how government policies that use culture as a development catalyst is able to directly impact people who engage in it, especially those who are poor and marginalized.

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[74] As examined in terms of 'cultural identity', monthly 'HH income', and 'volunteer group-type'.

Chapter 5   Background of the Study

5.1   Profile of the Philippines Amidst Poverty and Marginalization

5.1.1   A Country and its People

The Philippines is a paradox of contrasts; a nation of 7,107 islands and islets with a land mass of about 300,000 sq.km., roughly comparable in size as to that of Italy (Mansfield, 1997). It is a Southeast Asian country divided into three (3) main island groups, namely Luzon in the north, Visayas in the middle part of the country, and Mindanao in the south; with 2,229,438 sq.km. of territorial waters marking its archipelagic nature as a country (NCCA, 2011).
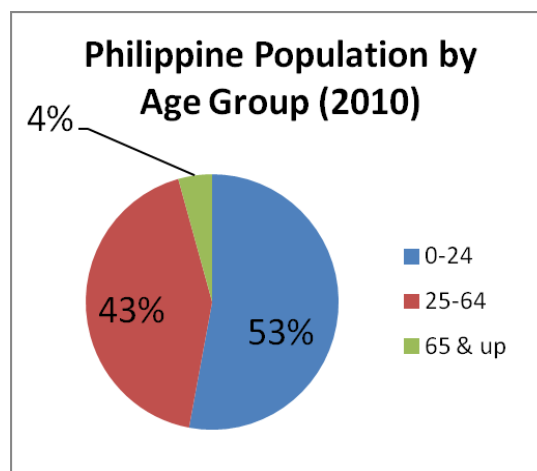
Figure 29 Population in the Philippines by Age Group, 2010 (NSCB, 2015)

Reflecting its past as a colony of the Spanish crown for about three centuries, the country is predominantly Roman Catholic; even though it lies just north of the world's largest Muslim state, Indonesia. Only five percent (5%) of Filipinos are Muslim, most

of which are based in the southern island of Mindanao; part of the country closest to Malaysia and Indonesia (National Geographic, 2015). As of 2010, the Philippine population is pegged at 92,337,852 and with an average annual growth rate of 1.90% (NSCB, 2012). It is a young population; with Filipinos aged 0-24 comprising more than half of the total population at 53%. There is a relative balanced representation of men and women.

Gender Distribution by Age Group (%)
- 2010 Philippine Population -

	0-24	25-64	65 & up
Female	0.52	0.43	0.05
Male	0.54	0.43	0.04
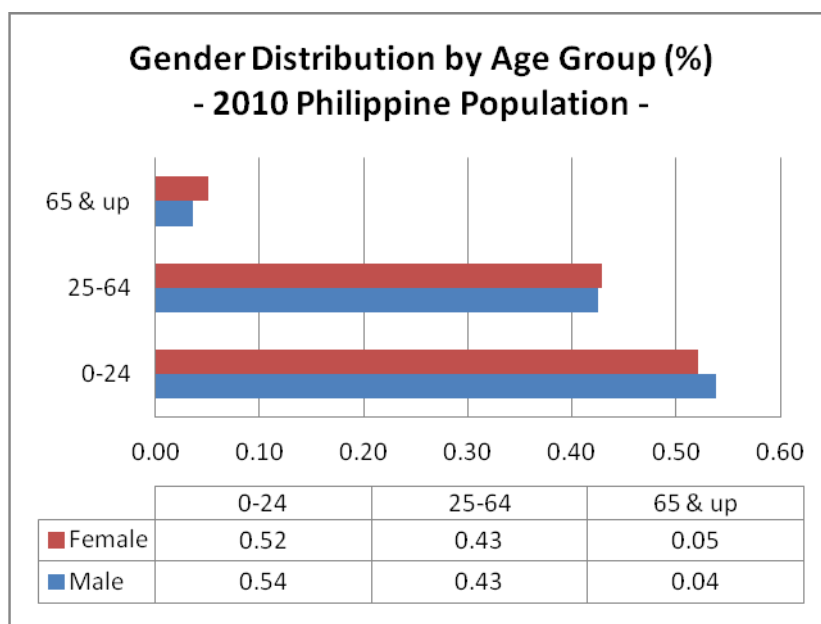
Figure 30 Gender Distribution by 2010 Population Age Group (NSCB, 2015)

The Philippines is a developing society with more than a quarter (27.9%) of the population having a per capita income that is below its poverty threshold; with a 2012 report by the National Statistical Coordination Board (NSCB) stating that 'a family of five can be considered extremely poor if it is earning PhP 5,458.00 (USD 122.00) per month or just enough to put food on the table; the same family has to earn at least Php

7,821 (USD 175.00) if it wants to satisfy other non-food needs such as clothing' (T.

Torres, 2013).

Table 5-1 – A Quarter of Filipinos Remain Poor: Poverty Incidence in the Philippines (NSCB, 2012)

% Poverty Incidence (Philippines)	Year		
	2012	2009	2006
	27.9	28.6	28.8

In relation to this research's thrust regarding the role of cultural development in strengthening community relations and social access amidst poverty and marginalization, previous chapters have discussed the role of education as a cultural service medium used by government to provide its citizens the needed skills and social relations necessary for an improved quality of life[75]. Unfortunately, challenges abound in making education in the Philippines truly accessible to all. To be specific, Durban and Catalan wrote the following:

> Education has been looked into as the means of alleviating poverty, decreasing criminalities, increasing economic benefits and ultimately uplifting the standard of living of the Filipino masses. However, it is a sad reality that due to poverty, only seven out ten pupils who enroll in Grade 1 finish the elementary curriculum, and from the seven who continue to secondary, only 3 are able to complete the curriculum. From this three, only <u>one can complete the tertiary education</u>. Based on this scenario, how can we expect our students to help in nation

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[75] Detailed discussions may be found on section 2.2.3 of this study entitled, 'Culture in Terms of Skills Development and Social Relationships'.

building when they do not have the necessary skills and trainings?
(Durban & Catalan, 2012)
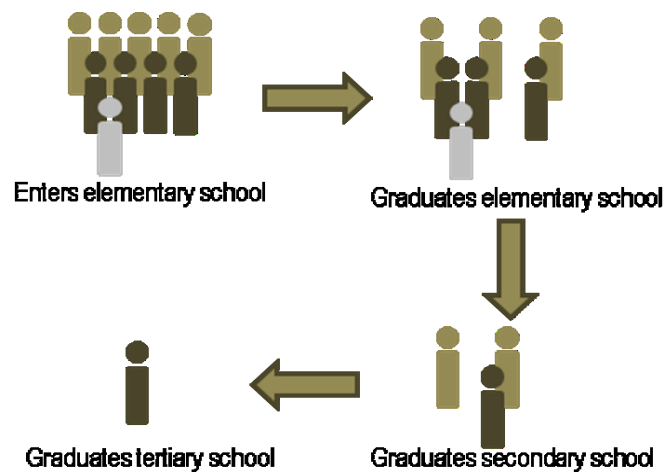
Figure 31: School drop-out rate among Filipinos

Alongside this, a report by the Philippines' National Statistics Office says that 'the top reason of people aged 6-24 for not attending school is employment or "looking for work", with 30.5% (of the surveyed 6-24 age group)citing that reason' (Sisante, 2008). If Filipinos aged 6-24 are forced - due to poverty - to prematurely leave school to find work, it will not be a surprise that a lack of skills will limit the type (and quality) of employment that these people will have available for them; with an amount of compensation commensurate with the limited skill-sets that they have (as a result of dropping-out of school) making it harder for these people to improve their stakes in life. It is likewise assumed that when the time comes that these individuals start families of their own, the probability of such a cycle besetting their children as well will be relatively high. However, alongside skills development leading to limited employment opportunities, this research seeks also seeks to discuss its impact to community relations and social access. In this regard, it is deemed of value to briefly orient oneself of

historical contexts believed to encompass the various exclusionary factors involving poverty and marginalization in Philippine society.

5.1.2   From Colonization to Present Day: Social Divisions in Philippine Society

Long before the arrival of its first western colonizers, the earliest Filipinos of nomadic origin – the aetas - were able to reach the islands by way of land bridges that emerged as the sea subsided because of the formation of glaciers and polar ice caps two and a half million years ago (Lico, 2008). Subsequently, ocean-faring explorers of Austronesian origin arrived and spread-out across the archipelago. The subsequent growth of these communities led to a diverse tribal populace, with each carrying its own communal traditions and beliefs.

However, in the year 1521, the existence of the islands – later named Philippines after King Phillip II of Spain (A&E Networks, 2015) - were revealed to the Spanish crown as a result of its search for fabled riches and spices from the Orient, of new territory for their expanding empire, and of the religious nobility of establishing Catholicism in this part of the world. Permanent occupation occurred much later in 1565, and was followed by over three (3) centuries of absolute Spanish colonial rule; a relative conquest of the Filipino people that persisted until the empire wound down to its final breaths at the end of the 19th century. Faced with a Filipino revolutionary force that was perilously marching towards the capital city of Manila, and with the imminent prospect of 'surrendering to a people they had viewed for 333 years as inferior' (Francia, 2014), the

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Spaniards struck a deal with the Americans – who by then became active supporters of the Filipino revolutionary effort against Spain – that led to an agreement wherein, a few months after the Battle of Manila Bay of December 1898, the United States of America agreed to pay Spain the sum of twenty million US dollars (US$20,000,000.00) as a condolence for the loss of their colony (Mansfield, 1997). Remembered as the Treaty of Paris, it marked the beginning of America's forty-five (45) year occupation of the Philippines. Later on and for a brief period during World War II, the Japanese army occupied the Philippine islands for three years, but was later reacquired by another joint Filipino and American force; paving the way to the granting of full independence in favor of the Filipinos in July of 1946.

In hindsight it is believed that this prolonged exposure in terms of socio-economic superiority and subjugation forged in the Philippine colonial experience (1565-1946), reinforced with an unequal distribution of wealth and opportunities favoring ruling elites persistent to present day, has promoted divisive social perceptions and relationships among Filipinos; especially with those who are mired in poverty. Proof of which is that, decades after Philippine society acquired full independence in 1946, discriminatory notions of social privilege (biased towards ruling elites as previously enjoyed by colonizers, and passed-on to rich Filipino minorities) still abound; perpetuating beliefs of supremacy wherein as one Filipino historian observes, 'the gap (established) between the colonial governors – the target of reformist zeal and revolutionary ire – and the governed…still exists, still yawns dangerously (Francia, 2014). To be more specific, a work by a Filipino writer, David Katague, is quoted in that:

There is a caste system in the Philippines. The caste system exists between the rich and the poor, between the educated and uneducated. The Philippines is not really a true democracy but an oligarchy. Oligarchy is defined by Webster as a form of government in which the supreme power is in the hands of a small exclusive class (which are) the rich. (Likewise), the educated usually have comfortable lives and good social status, while the uneducated have lower social status and if lucky can get jobs as farming tenants, personal maids, or drivers of the rich and educated Filipinos. (Katague, 2013).

With issues of improved social status, educational attainment, and employment prospects collectively elusive to the poor and marginalized, this research will focus on cultural development and its impact to education and employment; promoting 'community relations' and 'social access' amidst people mired in poverty and marginalization. These relationships are to be observed on its influence on how people of lesser socio-economic stature tend to view and engage themselves in society, especially among people that is perceived of higher social class and entitlement.

Most of encountered literature relating to poverty and marginalization in the Philippines are mainly focused towards low economic growth, weakness in employment generation, failure to develop the agriculture sector, high inflation and population increase, persistent levels of income and asset inequality, and recurrent shocks and exposure to risks such as economic crisis, conflicts, and natural disasters (Asian Development Bank, 2009); with other reports and scholarly efforts encountered also seeking to understand and measure poverty as encompassed along these lines (Cruz & Chavez, 2011; National Economic Development Authority, 2011). However, as previous chapters of this study

have tried to convey[76], discussions being sought are more towards that of exclusionary social relations besetting less privileged communities as manifested in Philippine society; influenced with perceived notions of segregation among poverty-laden Filipinos. In this regard, it is of interest to take note of qualitative features besetting the poor and marginalized in the Philippines. According to a journal article by Tuason entitled, 'Those Who Were Born Poor: A Qualitative Study of Philippine Poverty', people 'who stayed poor typically reported struggling with negative emotions such as shame, anger, envy, self-pity, loneliness, fear, and hopelessness'. In the words of Tuazon:

> In addition to material deprivation, the people who are poor are also deprived of personal dreams and interests. This may be due to oppressive factors in society, such as discrimination and prejudice, that close the door to opportunities for success or work. This may be due to the fact that no matter how hard they try, their efforts still would not yield any change in their circumstances – the wages are too low, inflation is high, the rich people are too powerful, and the poor people are not heard. This lack of dreams and ambitions is a plausible coping mechanism, protecting them from hurt and disappointment (Tuason, 2008).

These features entwined with poverty in the Philippines run consistent with observations made by this author with regard to poor self-confidence and lack of skills among poor and marginalized individuals; observations that changed for the better upon joining a cultural service group that provided these individuals with skills that allowed them to be valued not only in the community where they grew up in, but also in the

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[76] Please refer to section 2.1.1 of this research entitled, 'Understanding Concepts Related to Poverty in Developing Societies'.

communities that these individuals perceived themselves to be excluded from as a result of being poor and marginalized.

5.1.3   'Community Relations' and 'Social Access' from a Philippine Perspective

Based from underlying discriminatory socio-cultural contexts influencing interaction of people in Philippine society[77], concepts of "community relations" and "social access" in relation with this study is presented in greater detail so as to better understand how cultural development is thought to impact social relationships of the poor and marginalized (from a Philippine policy perspective[78]). To be more specific, it is observed that previously mentioned divisive cultural perceptions and social relationships among Filipinos impacts how poor and marginalized community are excluded from other communities with higher socio-economic status; prompting the said poor and marginalized community to bond among each other as a result of being excluded from the said more affluent social groups. It is based from this notion that social interactions and relationships in this study is being seen in two forms: one is through how a poor and marginalized individual – by engaging in cultural development - improves his or her relationship with the poor community he or she 'grew-up in' or 'originated from' (i.e. community relations), and another is how the same poor and

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[77] Discussed in the previous section 5.1.2 entitled, 'From Colonization to Present Day: Social Divisions in Philippine Society'.

[78] Reasons cited as to why the Philippines was chosen for this research, please refer to sections 4.1.4 and 4.1.2 entitled, 'Significance of Cultural Development (through Art) in the Philippines' and 'Governments and Policies Engaged in Culture'.

marginalized individual improves his or her relationship with communities that he or she felt excluded from socially as a result of being poor and marginalized (i.e. social access to communities of higher socio-economic status). It is believed that despite prevailing social divisions, cultural development – particularly in promoting the expression of identit*y* (i.e. cultural service mediums that binds people together) – is a catalyst in breaking down these discriminatory social barriers and in the process, improve how the poor and marginalized interacts with the community he or she grew-up in, as well as with other communities (especially those of higher social status) where he or she is perceived to be excluded due to his or her state of poverty. To see if there is indeed an improvement in social relations benefitting the poor and marginalized, the perceptions[79] of individuals who are engaged in a cultural service groups (many of which are poor and marginalized) are analyzed through these two facets of social interactions and relations.

Previous chapters have likewise stated the role of government in the promotion, preservation, and celebration of culture; particularly through promoting excellence in the expression of cultural services as integrated into policies attuned toward cultural development. It is in this regard that the importance to study the policy frameworks of government surrounding the development of Philippine culture is recognized, specifically as a catalyst that promotes skills development, community relations, and social access especially for the poor and marginalized. It is for these reasons that the next section of this chapter shall discuss related policy frameworks of cultural

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[79] Please refer to section 7.5 of this research entitled, "Path Analysis: Causal Relations among Surveyed Cultural Service Group Members"

development as led by the Philippine government amidst stigmas related to poverty and marginalization in Philippine society.

5.2   Cultural Development (through Art) Policies by Philippine National Government

Reviewed literature enumerates that the main role of government in the promotion of cultural development are (1) direct provision via state-owned institutions, amenities; (2) subsidization to ensure affordability, and (3) regulation to ensure equality, as well as the quality of products and services (Cheah & Powell, 2008). This may be said in the development of culture in the Philippines, where over time, government institutions were created and modified, efforts were made by concerned agencies to facilitate financing of worthy projects, as well as the creation of plan and programs where the quality and range of projects meant for cultural development are based on. For the remainder of this chapter, these three cultural development roles of government (Cheah & Powell, 2008) will be discussed in terms of how Philippine government is using culture - through art - as a catalyst of development; particularly on how it impacts the welfare of the poor and marginalized.

"Culture" as a development platform instituted by government in the Philippines was not formally institutionalized until 1972, when the Department of Education was changed to the Department of Education and Culture by virtue of Proclamation 1081. The Education Act of 1982 created the Ministry of Education, Culture and Sports; but

was later renamed in 1987 the Department of Education, Culture and Sports through the enactment of Executive Order No. 117 (Department of Education, 2015).

Table 5-2: Historical Timeline of Government Institutions In-Charge of Cultural Development in the Philippines (Department of Education, 2015; National Commission for Culture and the Arts, 2011)

Culture as a Development Platform of Government in the Philippines		
Year	Official Name of Government Agency	Legal Bases
1947	Department of Education (Previously the Department of Public Instruction)	Executive Order No. 94; October 1947 (Reorganization Act of 1947)
1975	Department of Education and Culture	Proclamation No. 1081, September 1972
1978	Ministry of Education and Culture	Presidential Decree No. 1397; June 1978
1984	Ministry of Education, Culture, and Sports	Education Act of 1982
1987	Department of Education, Culture, and Sports	E.O. No. 117; January 1987
1992	Creation of the National Commission for Culture and the Arts	Republic Act 7356; April 1992
1999	Connecting other cultural development agencies (CCP, KWF, NM, NHI, TNL, RMAO) to NCCA for better policy coordination	Executive Order No. 80; March 1999
2001	Legislative directive strengthening previous executive order (E.O. 80) in 'connecting other cultural development agencies to NCCA'	Republic Act No. 9155 (Governance of Basic Education Act)

However, in April of 1992, Republic Act No. 7356 created the National Commission for Culture and the Arts (NCCA), the main government agency tasked for the development of culture and art in the Philippines, and 'if not by name, (is) the de facto Ministry of Culture' (National Commission for Culture and the Arts, 2011). While this research, based on reviewed literature, conceptually grouped together education, sports, religion, and art as mediums of cultural development, actions made by the Philippine government have shown that 'culture' as a development tool is viewed to be more entwined with 'art'; and 'education' and 'sports' have been organized as separate government institutions with their respective sets of policy focus. 'Religion', due to

Philippine constitutional provisions defining the separation of church and state[80], is not reflected in any government policy initiatives. Therefore, since this research is focusing on 'culture' as a development tool (alongside its impact in expressing unique local features in cities[81]), and with the Philippine government having likewise integrated culture with 'art', studies in Philippine government policy initiatives in promoting 'cultural development' shall be focused on the primary agency mandated to do so – the National Commission for Culture and the Arts (NCCA).

Succeeding legal frameworks were since put in place to further strengthen the role of NCCA in Philippine cultural development: Executive Order No. 80 was made in March 1999 connecting the Cultural Center of the Philippines (CCP), Komisyon ng Wikang Filipino[82] (KWF), National Museum (NM), National Historical Institute (NHI), The National Library (TNL), Records Management and the Archives Office (RMAO) to NCCA for better policy coordination. From this executive mandate, a legislative directive by way of Republic Act No. 9155 (Governance of Basic Education Act) in August 2001 was made to administratively attach the KWF, NHI, RMAO, and TNL to the NCCA; a role previously entrusted to the government agency now known as the Department of Education. (National Commission for Culture and the Arts, 2011). From this point on, it may be noticed is that as recent as 1987, culture in the Philippines was being developed within a government agency tasked to develop education and sports as

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[80] Stated in section 6 of the Philippine Constitution.

[81] Previously discussed in section 2.2.3 of this study entitled, 'Culture in Terms of Skills Development and Social Relationships'.

[82] "*Komisyon ng Wikang Filipino*" means "Commission on Filipino Language".

well. However, this policy concerning cultural development changed in 1992, when the Philippine government started making moves that would separate the role of cultural development from the Department of Education. The same was made of sports development in the country, when in 1990 – through Republic Act 6847 (The Philippine Sports Commission Act) – the PSC was born to lead in sports development in the Philippines (Philippine Sports Commission, 2015). From a government policy wherein the development of "education, culture, and sports" was made by a single government agency, the Philippine government has moved towards a policy position wherein these three development platforms are supervised by three separate government agencies.

Table 5-3: Historical Timeline of Government Institutions In-Charge of Social Welfare in the Philippines (DSWD, 2015)

Social Welfare as a Development Platform of Government in the Philippines		
Year	Official Name of Government Agency	Legal Bases
1921	Bureau of Public Welfare (Previously under the Department of Public Instruction, now Department of Education)	
1939	Department of Health and Public Welfare	Commonwealth Act No. 439
1951	Creation of the Social Welfare Administration (SWA)	
1968	Elevation of SWA into Department of Social Welfare (DSW); placing it under the executive branch of government in equal status with other social agencies like health and education	Republic Act 5416 (Social Welfare Act of 1968)
1976	DSW was renamed Department of Social Services and Development (DSSD)	Presidential Decree No. 994
1978	DSSD renamed Ministry of Social Services and Development (MSSD)	
1987	MSSD was reorganized and renamed Department of Social Welfare and Development (DSWD)	Executive Order No. 123 and 292

Meanwhile, Philippine government policy thrusts concerning the social needs of the poor and marginalized[83] is primarily the responsibility of the Department of Social

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[83] As mentioned in section 2.1.1 of this research entitled 'Understanding Concepts Related to Poverty in Developing Societies', social aspects (i.e. social exclusion) pertaining to 'community relations' and 'social

Welfare and Development (DSWD); an agency tasked to 'develop, implement, and coordinate social protection and poverty reduction solutions for and with the poor, vulnerable and disadvantaged' (Department of Social Welfare and Development, 2015). Interestingly, social welfare (through DSWD) and cultural development (through NCCA) share a common historical bond wherein both were under – at different points in time – the government agency known today as the Department of Education (DepEd). To be specific, a previous organizational form of DSWD – the Bureau of Public Welfare – was under the Department of Public Instruction from 1921 to 1939; with the Department of Public Instruction later on to be known as the Department of Education. Based from previous paragraphs, the main thrust of this social impact-led research – cultural development benefitting the poor and marginalized – is being represented mainly among two Philippine government agencies (i.e., NCCA in terms of cultural development, and DSWD in terms of assisting the poor and marginalized); each with its own policy thrusts and mandates.

As stated in earlier chapters of this study[84], this research is focusing on how and if Philippine cultural development thrusts – through the primary government agency mandated to pursue it - are alleviating social aspects of urban poverty and marginalization. Therefore, discussions on 'cultural development for the poor and marginalized' will be mainly focused on efforts by the National Commission for Culture and the Arts (NCCA), 'the overall policy-making body, coordinating, and

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access' are focused on in this study; thereby making the social concerns of the poor and marginalized as research focus.

[84] Previously mentioned in section 1.4 of this study entitled, 'Research Scope and Significance'.

grants giving agency for the preservation, development, and promotion of Philippine arts and culture' (National Commission for Culture and the Arts, 2013). In this regard, it is of interest to know if and how policy – through its plan and program thrusts – enables the NCCA to use culture in directly impacting the lives of the poor and marginalized.

5.2.1   Plan and Program Thrusts of the National Commission for Culture and Arts (NCCA)

Government efforts with regard to cultural development in the Philippines are, from its inception in 1992, the primary responsibility of the National Commission for Culture and the Arts (NCCA). From an organizational standpoint, it is noted that the NCCA – through its board of commissioners – is composed of representatives from other government agencies namely its six (6) attached cultural development agencies[85], the Philippine Senate as well as House of Representatives (congress), the Department of Education, and the Department of Tourism. The policies emanating from this commission is also influenced by resource persons comprising a 'national advisory board' that further represents the numerous facets related to the promotion and preservation of culture.

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[85] Executive Order No. 80 was made in March 1999 connecting to NCCA the following agencies (for better policy coordination): the Cultural Center of the Philippines (CCP), Komisyon ng Wikang Filipino (KWF), National Museum (NM), National Historical Institute (NHI), The National Library (TNL), and the Records Management and the Archives Office (RMAO).
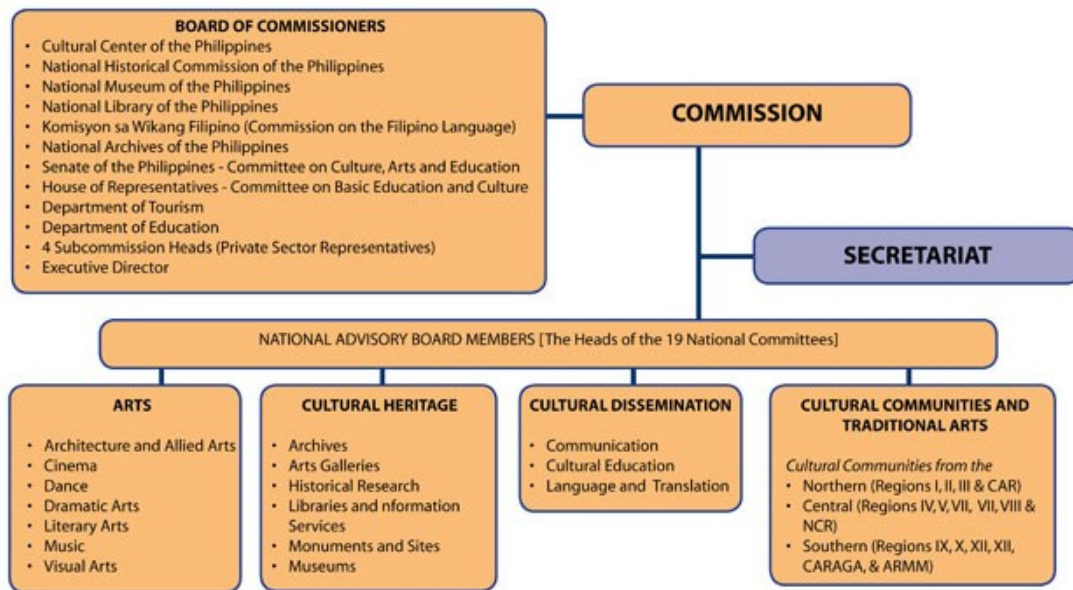
Figure 32: NCCA Organizational Structure (National Commission for Culture and the Arts, 2011)

In terms of power and functions of the NCCA, it was found that this agency coordinates with the Department of Interior and Local Government (DILG), the main 'national government agency in-charge with general supervision – and assistance - over local governments' (DILG, 2013), in enabling its national policies and plans in cultural development to be reflected in the local level. In relation with this, the NCCA cites section 16 of the Local Government Code of 1991 wherein it is stated that "local government units play an important role in the development and preservation of Filipino identity". Likewise, 'Sections 447 (5) (xv), 458 (5), 468 (4) (viii) of the same Code establishes local culture and the arts councils whose purpose is the promotion of culture and the arts, coordinate with government agencies and non-government organizations and subject to the availability of funds, appropriate funds for the support and development of the same' (NCCA, 2011). Consistent with NCCA efforts of

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implementing its policy and plans in the local level (with the assistance of DILG), it should be made clear that the DILG also considers 'regional', 'provincial', along with local government concerns as part of its administrative mandate, as stipulated in the Philippine's Local Government Code of 1991. In line with this, discussions regarding provincial or regional[86] government relationships with the NCCA (in connection with the respective local governments under it), it was found that section 69 of Republic Act No. 7356 (i.e., "law creating the National Commission for Culture and the Arts") states that, 'The Commission may establish or coordinate with local, provincial or regional government or non-government councils/groups to promote, develop and implement programs and plans of the Commission'. (NCCA, 2010). Also, in terms of policy-making, section 70 (of R.A. 7356) states that, 'local, provincial or regional culture and arts councils, both government and non-government, shall be encouraged to propose policies that would encourage the arts and cultural heritage preservation and other aspects of culture in their respective localities' (NCCA, 2010). Simply put, national government efforts in cultural development – through NCCA – promotes engagement with partner government spheres (local, provincial or regional) alongside non-government groups; in the promotion, development, and implementation of NCCA plans and programs.

With a vision statement stating its belief that 'Filipino culture is a wellspring of ideas, skills, values, and wisdom which, harnessed properly, can contribute to social,

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[86] In the Philippines, there is only one (1) regional government structure; this is the Autonomous Region of Muslim Mindanao (ARMM). For the rest of the country, regional subdivisions in the Philippines are delineated in a more geographic context, not necessarily administrative in nature.

economic, and national well-being' (National Commission for Culture and the Arts, 2013), the NCCA has been found to align itself with governing tenets reflected in the Philippine Development Plan or PDP (National Economic Development Authority, 2011); a national planning document set by NEDA entwined with the current Presidential administration heading the Philippine government. To be specific, the NCCA cites a section in the Philippine Development Plan that seeks to reduce poverty through a widely-shared expansion of the economy (i.e. "inclusive growth and poverty reduction") with 'a government dedicated to honing our people's skills and energies', and a country with 'public institutions rebuilt on the strong solidarity of our society and its communities' (National Commission for Culture and the Arts, 2013).
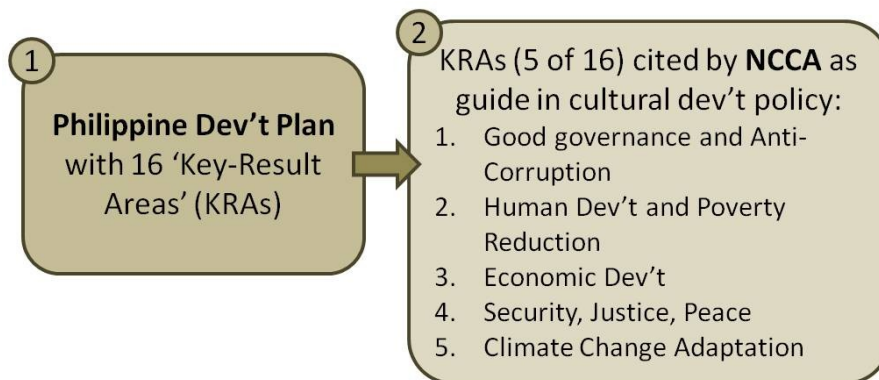
Figure 33: How Policy on Cultural Development is based from 'Philippine Development Plan'

Documents acquired by this author as related to a national plan on cultural development further reveals that the NCCA cites five (5) out of sixteen (16) 'Key-Result Areas (KRA's) embedded in the Philippine Development Plan (PDP) as main guide to the development of its plans and programs in cultural development. The 4 KRA's of the Philippine Development Plan are:

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1. Anti-Corruption, Transparent, Accountable and Participatory Governance (Good Governance and Anti-Corruption)
2. Poverty Reduction and Empowerment of the Poor and Vulnerable (Human Development and Poverty Reduction)
3. Rapid, Inclusive, and Sustained Economic Growth (Economic Development)
4. Just and Lasting Peace; Rule of Law (Security, Justice and Peace)
5. Integrity of the Environment and Climate Change Mitigation and Adaptation (Climate Change Adaptation)

(National Commission for Culture and the Arts, 2013)

An article written in 2011 cites the NCCA chairman giving an overview of the NCCA strategy of connecting its cultural development agenda (through art) with the overall Philippine development planning strategies as set by the Philippine national government (and manifested in the Philippine Development Plan). According to the NCCA chairman:

> In Philippine socio-economic planning, the cultural factor is most often neglected or ignored. The reason for this is perhaps a limited concept of culture which confines it to the arts. Culture, however, is much more than the arts. It is a system of vital ideas that contains, energizes and directs virtually every aspect of social life and man's relationship to his world. It touches everything from the humanities to the sciences, from religion to technology.
>
> (However), the idea of development arising from the strengths of each culture is of course, at odds with the dominant 'universalist' thinking. There is really no universal path to development. In contrast to 'universalist' thinking, a core culture-based approach needs no model to emulate. A developing country should not look for the image of its

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Impact of Cultural Development for the Poor and Marginalized:
Focus in Government Policy, Community Relations, and Social Access (A Case in the Philippines)
                                                        Morales, Mark Anthony Mateo

own future in so-called developed countries, but in its own culture and
ecology.

Each society must find its own strategy in as much as the social unit of
development is a culturally defined community, and the development
of this community is rooted in the specific values and institutions of
this culture. Thus, **the cultural identity of this community is of
fundamental value** (bold text by the NCCA chairman). The emphasis
on cultural identity is absolutely essential in this context (de Leon,
2011).

Two concepts from the above pronouncements by the NCCA chairman stood-out as
overlying agendas currently embraced by the NCCA in terms of cultural development in
the Philippines. First of which is an effort to break-free from preconceived notions that
limit the use of 'culture' as mainly confined to that of 'aesthetic expressions' as role of
'art' in society; consistent with literature reviewed in a previous chapter in this
research[87]. Another is a policy that seeks to increase the contribution of Filipino
'cultural identity' as a catalyst of Philippine development; an attribute meant to take
advantage of unifying cultural attributes and expressions of people towards realizing
prescribed goals or objectives, as well as creating solutions to problems that consider
unique Filipino cultural idiosyncrasies[88].   This is in relation to a position by the NCCA
- as stated by its chairman - regarding concerns towards over-dependence to policies
and solutions derived or copied from other societies (wherein cultural values and beliefs
which led to these policies and solutions being different from that of Filipino culture);
and thus using solutions that may not be the best 'fit' if applied in Philippine society. In

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[87] Discussed in section 2.2.2 of this study entitled, 'Defining Culture'.

[88] Idiosyncrasy – mode of behavior or way of thought peculiar or unique to an individual.

relation with discussions stated in previous chapters of this study, the pronouncements by the NCCA – through its chairman - coincides with identity being an application of culture best reflected through 'aesthetic expressions' attributed to art[89].
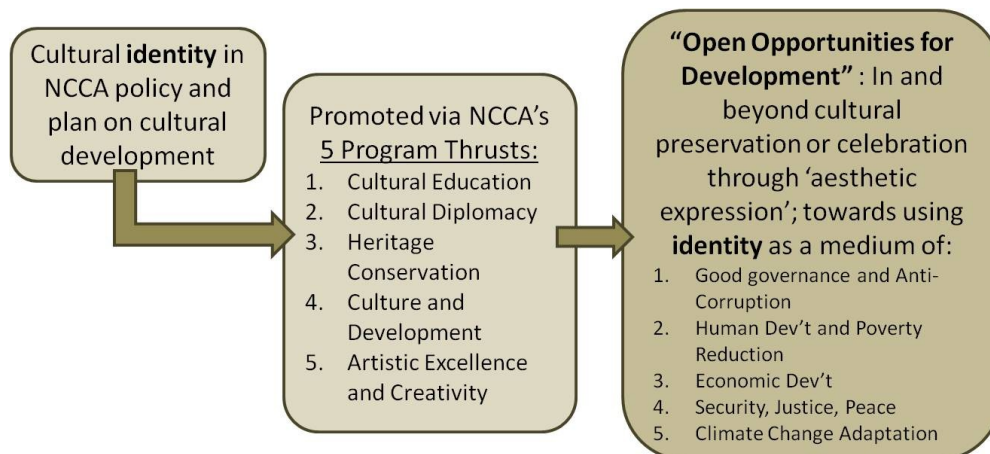
Figure 34: 'Identity' in the Cultural Development Plan of NCCA

However, by also implying that culture is 'much more than art', the NCCA is taking steps in encouraging a more proactive policy approach involving culture from one that goes beyond preservation or celebration of cultural identity through aesthetic expression, towards one that uses Filipino (local) identity features to facilitate engagement of culture as a socio-economic development medium.   However, it should be made clear that this proposed culture-inspired development idea remains to be seen in Philippine government (as well as society) initiatives[90]. Also, with the main thrust of

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[89] Discussed in section 2.2.3 of this study, entitled, 'Culture in Terms of Skills Development and Social Relationships'.

[90] NCCA policy documents show that though it recognizes the potential of 'culture' to be a more significant policy factor in Philippine development as a whole, its actual plan and program thrusts are mainly focused on 'identification, promotion, and preservation' of Philippine culture.

this research being that of 'impact of cultural development for the poor and marginalized', subsequent sections of this research shall seek to find-out if and how the cultural development plan and programs of the National Commission for Culture and Art (NCCA), as it seeks to implement its cultural projects, likewise creates development opportunities for the poor and marginalized.

5.2.2 NCCA Projects on Cultural Development: Impact to the Poor and Marginalized

As mentioned in the preceding section of this chapter, the National Commission for Culture and the Arts (NCCA) takes inspiration from five (5) of the sixteen (16) 'Key-Result Areas (KRA's) from the governing Philippine Development Plan (PDP) as plan and program guide; subsequently influencing in the development of its own cultural development (through art) projects. Moving on, it was derived from key-informant interviews conducted with NCCA officials that "identifying cultural features"[91] is the most prominent and recurring theme in NCCA's cultural development agenda; a theme where previously mentioned notions of adapting parts of the governing "Philippine Development Plan" towards cultural development are reflected upon. This process of identifying unique Philippine cultural features – features that in-turn are made into identified projects that are primed for subsequent promotion and preservation – are classified through NCCA's five (5) program thrusts namely:

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[91] Interview conducted with NCCA officials; Intramuros, Manila (October 2014).

1. **Program for Cultural Education** – a program for cultural awareness in the Philippine school system. Curriculum and policy research can be the basis of education that: heighten social consciousness and sense of responsibility to the nation; promote people participation, local genius, and cultural diversity.

2. **Program for Cultural Diplomacy (and Exchange)** – the NCCA shall embark on activities, particularly those that will change the image of the Filipino in the world and to promote Filipino intellectual and cultural achievements.

3. **Program for Conservation of Cultural Heritage** – protection and promotion of tangible and intangible cultural heritage; ancestral and indigenous houses, habitats which makes indigenous cultures possible, and important sacred and cultural spaces

4. **Program for Culture and Development (Well-being)** – consistent with a cultural policy that articulates a unified vision for the nation and promotes culture as a pillar of development. Covers the issues of: creative economy (cultural/creative industries) as an engine of socio-economic development, cultural tourism, culturally-rooted governance (meant to harness the cultural energies of our people), and cultural activities that help to heal (emotional) wounds of those traumatized by conflict and disasters.

5. **Program for Artistic Excellence and Creativity** – usage of art and culture to create spaces for imagination, dialogue, and interpretation; aiming to be a mirror and interpreter of our existence being Filipinos (National Commission for Culture and the Arts, 2013).

Amidst previous discussions wherein the NCCA coordinates with respective local and provincial (regional also as the case may be) culture and arts councils[92], it was found that this was the case in terms of promoting, developing, and implementing policy – through plans and programs - of the NCCA. However, in terms of identifying, developing, and implementing specific projects that are funded by the NCCA through its National Endowment Fund for Culture and the Arts (NEFCA), it was found that the collaboration with local governments, local historians and civil society (e.g., art-engaged) groups is more profound[93]. In hindsight, though it was mentioned in a previous section of this study that the NCCA 'may establish or coordinate with local, provincial or regional government or non-government councils/groups to promote, develop and implement programs and plans of the Commission' (NCCA, 2010)[94], conducted interviews with NCCA officials point towards a notion wherein NCCA's specific project engagements are more manifested with local governments (compared with their provincial and/or regional government counterparts[95]). A reason behind this pattern is that most of the "identified cultural features" (i.e. project proposals brought to NCCA's attention) are located in specific localities (e.g. city or municipality); with project proponents (i.e. governments, civil society groups coordinating with NCCA)

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[92] NCCA coordinates with provincial, regional (in cases there is a regional government), as well as local culture and arts councils; please refer to previous section 5.2.1 of this study entitled, "Plan and Program Thrusts of the National Commission for Culture and Arts (NCCA)".

[93] Key-informant interview with NCCA officials point toward more engagements with local governments (through their respective local culture and arts councils), alongside local civil society groups

[94] Taken from policy documents from the NCCA (i.e. R.A. 7356, sections 69 and 70).

[95] Provincial and regional (as the case may be) government engagement with NCCA is more reflected towards NCCA policy and plan concerns; programs and project-level is more entwined with local governments (and locally-based civil society groups, individuals).

who are intimately connected with these local cultural features are majority to be locally-based as well[96].
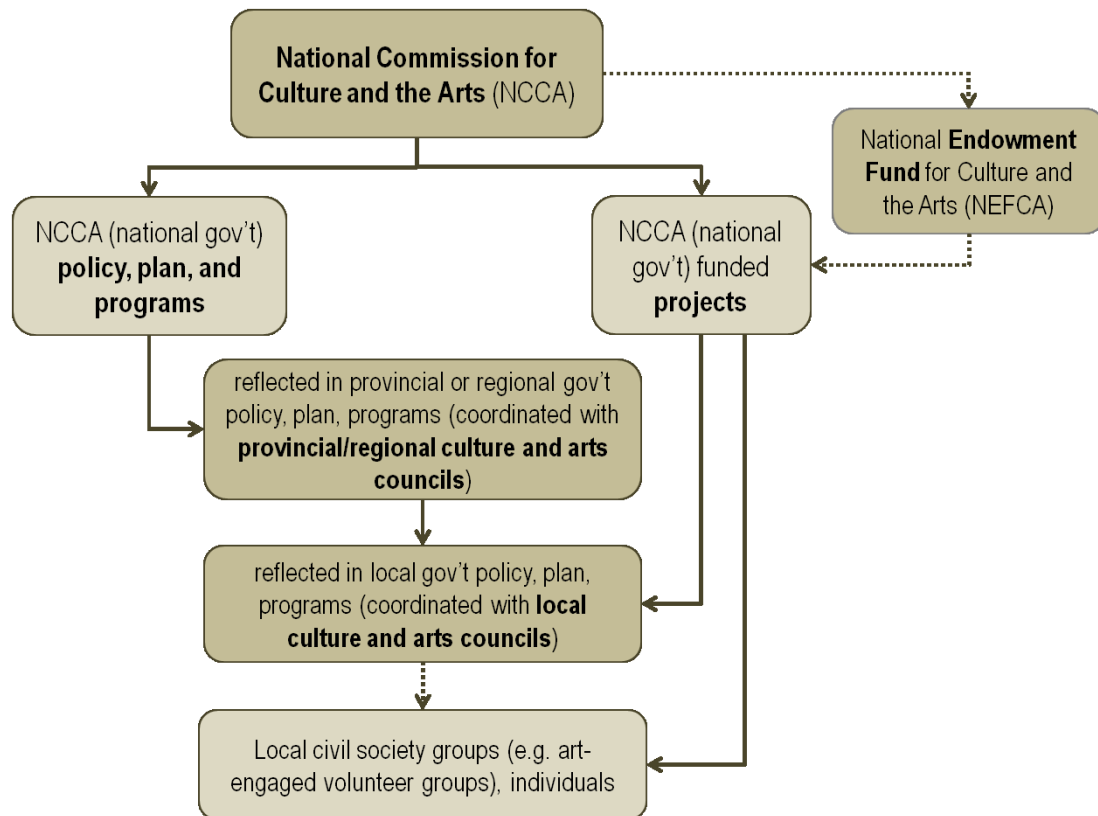
Figure 35: Cultural Development through Art from National to Local Government level

Therefore, it may be said that NCCA policy, plan, and program concerns are developed as well as implemented with the assistance of provincial and local governments (regional also as the case may be). However, in terms of more specific NCCA funded projects – engagement with local governments (as well as locally-based civil society

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[96] Barangay (or district level) government structures are no longer considered in this study due to its strong dependence to local government policies, plans, and programs. Dwelling in this smallest level of Philippine government structure is considered to be redundant with analysis made in the local government sphere of governance; in connection with the cultural development (through art) thrusts of this study.

groups and individuals) are more highlighted. It should be noted however that local governments – such as those classified in the Philippines as 'municipalities' or 'component cities'[97] - coordinate with their provincial (and/or regional government, as the case may be) counterparts to ensure that their cultural projects (which are embedded in their local cultural programs and plans) are integrated into their respective provincial (and regional) cultural development policy, plans and programs; mainly to benefit in terms of technical and financial assistance coming from the provincial government they are administratively attached with. In this study, the municipality of Angono and the city of Vigan (classified as a 'component city') are examples of the abovementioned local and provincial/regional integrated policies and plans that are subsequently used by the respective provincial or regional cultural and arts councils as it coordinates with the national government (through the NCCA). On the other hand, cities that are classified as "highly urbanized cities' (e.g., Makati and Baguio cities), enjoy administrative autonomy from the province that they are geographically attached to. In this case, the cultural development (through art) policies and plans of these cities are likewise locally independent[98] from related provincial (or regional, as the case may be) governments.

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[97] 'Municipalities' and 'component cities' – as classified in the Philippines' Local Government Code (LGC) - do not have the minimum population or income requirements that may enable it to achieve a level autonomy awarded to many Philippine cities (e.g. cities classified in LGC as 'highly urbanized city'); hence are deemed part (or administratively dependent) with the province in which they are geographically located. Previously discussed in section 4.2.2 of this study entitled, 'Case Study Profiles: Angono, Baguio, Makati, and Vigan'.

[98] The impact of this administrative autonomy by local government is reason for this study's focus in cultural development thrusts of local governments, in the role of local volunteer (i.e., civil society) groups

Focusing on local cultural projects (i.e. development, implementation), project proponents (local governments or local civil society groups where a specific cultural feature is identified with) coordinate with the national government (through NCCA) in determining preferred ways of preserving and/or promoting identified cultural feature/s. This is realized through workshops (i.e., technical support seminars) 'to inform stakeholders of the policies, grants and project opportunities that the NCCA can assist them with' (Morales, 2014a). After extending technical support, the next step in said coordination focuses on financial support (given to local counterpart) in successfully implementing projects that are meant to preserve and promote the said cultural feature/s. Project proponents coordinating with the NCCA are provided financial support though its "National Endowment Fund for Culture and the Arts" (NEFCA); a fund that is for the implementation of culture and arts projects deemed worthy of implementation, as categorized by NCCA program (National Commission for Culture and the Arts, 2013). Basically, in terms of project development what can be derived from the conducted NCCA interview is that cultural development initiatives by the Philippine national government (i.e. through NCCA) mainly revolve around: 1.) Coordination with local partners in-line with identifying cultural features where proposed projects are to be based on, 2.) Providing technical support to assist stakeholders of identified cultural features in determining development opportunities in accordance with NCCA's national cultural program thrusts, and 3.) Extend financial support in relation with the identified cultural feature (Morales, 2014a). In relation to this (NCCA funded projects), this

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as governance partner. This is discussed in greater detail in the next chapter of this study, particularly in the section 6.1.2 entitled, 'Cultural Program and Projects as Reflected in Local Government Level'.

author was able to acquire a list of all nationwide projects supported by NCCA for the
year 2013. In this project database, it was found that NCCA approved a total of 603
projects prior to the start of fiscal year 2013 (approved on December 17, 2012); which,
by its end (status as of January 21, 2014) a total of 142 projects were classified as
'approved but no action taken', 117 were classified as 'still on-going', and 344 were
considered 'project completed' (NCCA, 2014). Also, of the 344 completed projects
made possible by the NCCA's "National Endowment Fund for Culture and the Arts"
(NEFCA), it was found that majority of the projects are earmarked for 'cultural
diplomacy', 'heritage conservation', and 'artistic excellence and creativity'(NCCA,
2014).

Table 5-4: NCCA Supported Projects for 2013

Status	#	%
Approved But No Action Taken	142	23.5
On-Going	117	19.4
Completed (as of 2014/01/21)	**344**	57.1
Total (year 2013 projects)	603	100.0

Table 5-5: NCCA Program Thrust Distribution of 344 Completed Projects

	NCCA Program Thrust	#	%
1	Cultural Education	43	12.5
2	Cultural Diplomacy	99	28.8
3	Heritage Conservation	91	26.5
4	Culture and Development	38	11.0
5	Artistic Excellence and Creativity	73	21.2
	Total (year 2013 projects)	**344**	100.0

Moreover, based from what was listed in the NCCA project data base, it was found that
the proposed cultural projects earmarked for financial support – majority of which were

submitted by local counterparts where a particular cultural feature is located or based –
are mostly represented by local civil society (e.g. local artists, art-engaged volunteer
groups, foundations), as well as local governments[99]; a pattern that is seen to be
consistent to earlier discussions clarifying the role of local governments (and
locally-based civil society groups and individuals) in terms of NCCA funded projects.
Academic institutions as project proponent also form a significant part of the NCCA
endowment fund-supported projects; while majority are understandably those initiated
by the NCCA itself.

Table 5-6: NCCA Program Thrust Distribution by Grant Recipient; 344 Completed Projects

	Grant Recipient (project proponent)	#	%
1	NCCA (national government)	63	18.3
2	Provincial, local government	25	7.4
3	Academic Institution	33	9.6
4	Civil Society Group	150	43.5
5	Individual	73	21.2
	Total (year 2013 projects)	**344**	100.0

In terms of financial support, analysis of the 2013 NCCA project database reflects that,
despite a previous observation that "majority of the projects are earmarked for 'cultural
diplomacy', 'heritage conservation', and 'artistic excellence and creativity"[100], it was
found that despite having the most projects, 'cultural diplomacy' does not constitute a
large share of how the NCCA endowment fund was distributed. "Artistic excellence' is

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[99] NCCA endowment fund implemented projects (2013): There are 25 project proponents classified under
'provincial / local government', with most projects from local level (where a cultural feature is based);
however, there are 2 projects that were actually proposed by a provincial government.

[100] Please refer to previous page; particularly Table 5-5 entitled, 'NCCA Program Thrust Distribution of
344 Completed Projects'.

clearly seen as being given the most financial allocation among the five (5) NCCA programs.

Meanwhile, in terms of project proponent that received financial support from the NCCA (i.e. grant recipient), Civil society groups (i.e. art-engaged volunteer groups) – second only to NCCA (national gov't) itself – were highly supported through the 'national endowment fund for culture and the arts'; a finding that is viewed to support reviewed literature wherein 'volunteer groups' were cited for its role as a development partner by government[101]. By recognizing (and supporting) the role of civil society groups in advancing its policy and program thrusts in cultural development, it is believed that the NCCA is reflecting its Philippine Development Plan-aligned policy wherein it seeks to promote 'public institutions rebuilt on the strong solidarity of our society and its communities'(National Commission for Culture and the Arts, 2013).

Table 5-7: NCCA Fund Disbursement (2013) as per Program Thrust; 344 Completed Projects

Program Thrust	in Philippine Peso		in US Dollar		% of Amt. Requested that was Released
	Requested Amount	Released Amount	Requested Amount	Released Amount	
Cultural Education	41,130,500.00	20,697,725.96	904,871.00	455,349.97	0.50
Cultural Diplomacy	16,541,648.82	13,907,418.92	363,916.27	305,963.22	0.84
Heritage Conservation	31,128,050.00	21,151,496.77	684,817.10	465,332.93	0.68
Culture & Dev't	20,565,000.00	16,659,997.73	452,430.00	366,519.95	0.81

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[101] In this research, civil society (i.e. art-engaged) groups are hence considered as volunteer organizations that partner, support Philippine government efforts in promoting and preserving identified cultural features located in different cities or municipalities across the country.

| Artistic Excellence | 88,837,500.00 | 57,958,253.07 | 1,954,425.00 | 1,275,081.57 | 0.65 |
| *Total* | *198,202,698.82* | *130,374,892.45* | *4,360,459.37* | *2,868,247.63* | *0.66* |

Exchange rate: 1.00php = .022usd (2015 June 15)

Table 5-8: NCCA Fund Disbursement (2013) as per Grant Recipient / Project Proponent; 344 Completed Projects

Grant Recipient	in Philippine Peso		in US Dollar		% of Amt. Requested that was Released
	Requested Amount	Released Amount	Requested Amount	Released Amount	
National Gov't Agency (NCCA affiliated agency)	114,023,834.48	70,143,992.35	2,508,524.36	1,543,167.83	0.62
Prov'l, Local Gov't	4,106,000.00	2,392,900.00	90,332.00	52,643.80	0.58
Academic Institution	15,742,050.00	9,601,446.50	346,325.10	211,231.82	0.61
Civil Society Group	56,503,142.77	42,127,930.43	1,243,069.14	926,814.47	0.75
Individual	7,827,671.57	6,108,623.17	172,208.77	134,389.71	0.78
Total	*198,202,698.82*	*130,374,892.45*	*4,360,459.37*	*2,868,247.63*	*0.66*

Exchange rate: 1.00php = .022usd (2015 June 15)

Lastly, it is noted that the 344 completed cultural projects supported by the national government (through NCCA) is observed to be (understandably so) focused on 'cultural development' itself (i.e. promotion, preservation of identified cultural features); with the

mentioned alignment to a pro-poor policy position taken from the Philippine Development Plan (PDP)[102] seemingly taking a more implied, supplemental (perhaps indirect) benefit resulting from the cultural projects financed and supported by the NCCA. To be more specific, this researcher observes that though NCCA – through its policy of preserving and promoting culture – is believed to open opportunities for cultural development (as aligned with 5 of 16 KRAs of Philippine Development Plan[103]), the application of said opportunities to issues beyond "cultural development" (e.g. 'poverty alleviation') is seen as to not being directly manifested in its programs and projects. However, though not explicitly represented in its program or project lists, the abovementioned pro-poor policy stance are viewed as indirectly benefitting the poor and marginalized, as taken from interviews of NCCA officials (Morales, 2014a, 2014b); buoyed by an observation that cultural development engagements with the citizenry (especially the poor and marginalized) are more evident in the local level.

With a national policy more focused on cultural development itself, efforts in determining how culture could be used to impact poverty and marginalization should be clarified in subsequent parts of this research. In this regard, it is of interest to know how a city's unique cultural features and identity would be able to translate into development policy opportunities for people, especially for the poor and marginalized; with an emphasis to the application of developed art-kills in cities with culture-based tourism

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[102] Previously discussed in section 5.2.1 of this study entitled, 'Plan and Program Thrusts of the National Commission for Culture and Arts (NCCA)'.

[103] Please refer to Figure 33 of this study entitled 'How Policy on Cultural Development is based from Philippine Development Plan'.

strategies (e.g. Angono, Baguio, and Vigan) or in city's that enriches its overall urban lifestyle by supplementing its corporate strategy or identity with culture and art (i.e. Makati). Moreover, it would be of benefit to know how national governments can assist local counterparts into maximizing their respective unique cultural features. It is at this juncture that from a national government perspective, cultural development from the local government level is to be sought for further analysis[104]. Information as to how these data sets were acquired, alongside efforts of analyzing these policies in national and local levels will be discussed in the next chapter of this study.

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[104] Regional and provincial government role is more evident in NCCA policy and plans (i.e. promotion, development, and implementation); as they are highlighted alongside local governments. However, in terms of the more specific NCCA projects, the role of local government (as NCCA partner) is much more reinforced. Please refer to the initial parts of this section (5.2.2).

Chapter 6   Data Collection and Analysis

6.1   Philippine Local Government Policy on Cultural Development (through Art)

Based on the premise of focusing data gathering on policies, plans, and programs from the primary Philippine government agency tasked to develop culture[105], an initial internet search about the National Commission for Culture and the Arts (NCCA) through its official website gave this research a background on how this national government agency is promoting cultural development (through art) in the Philippines amidst related policy directions, legal basis, institutional support mechanisms to local stakeholders through its plan and program frameworks[106]. Also, Philippine policy documents collected and analyzed point towards the role of local government as partner of national government in cultural development (through art)[107]; as well as a prevailing pattern derived from interviews conducted among local government units in the Philippines wherein provincial (or regional as the case may be) governments displaying a perceived lack of interest in focusing limited government resources for "cultural development". Hence, this pattern is seen as to leave "culture and art-engaged" local governments with little choice but to independently source-out funds and opportunities

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[105] Previously discussed in section 5.2.1 entitled, 'Plan and Program Thrusts of the National Commission for Culture and the Arts (NCCA)'.

[106] Discussed in detail in sections 5.2.1 and 5.2.2 entitled 'Plan and Program Thrusts of the National Commission for Culture and the Arts (NCCA)' and 'NCCA Projects on Cultural Development: Impact to the Poor and Marginalized' in this study.

[107] Please refer to sections 4.2.2 and 5.2.2 of this study entitled, 'Case Study Profiles: Angono, Baguio, Makati, and Vigan', and 'NCCA Projects on Cultural Development: Impact to the Poor and Marginalized'.

to promote their respective cultural development agendas. It was also found that many of the identified "unique cultural features" (i.e. identified cultural projects) are locally-based or located inside a particular city or municipality (i.e. not necessarily provincial or regional in scale); signifying the spatial quality of culture that tend to be unique in cities (or municipalities). Since art (as a cultural service medium) has been previously determined as the best platform to express unique, or local cultural attributes, it is another reason to align this research more towards how local government and cultural development go hand-in-hand in benefitting its citizens. In hindsight, it is also for these reasons that this research is focusing itself towards highlighting the role of local government – particularly in its relationship with volunteer groups[108] – in highlighting the main thrust of this research which is about the impact of cultural development for the poor and marginalized.

Going back to local government policy in cultural development (through art), local counterparts (where a specific cultural feature or project is identified) may choose to coordinate with the national government (through the NCCA) in determining preferred ways of preserving and/or promoting identified cultural feature/s. This is realized through workshops (i.e., technical support seminars) 'to inform stakeholders of the policies, grants and project opportunities that the NCCA can assist them with' (Morales, 2014a). After extending technical support, the next step in said coordination focuses on

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[108] The role of art-engaged volunteer groups as a valued partner of local government in promoting cultural development to benefit the poor and marginalized is discussed in the sections 3.2.3 and 4.1.3 of this study entitled, 'Volunteerism and Cultural Service Groups: Enhancing Social Capital', and 'Volunteer Groups: Partner in Cultural Development'.

financial support (given to local counterpart) in successfully implementing projects that are meant to preserve and promote the said cultural feature/s. Project proponents coordinating with the NCCA are provided financial support through the agency's "National Endowment Fund for Culture and the Arts" (NEFCA); a fund that finances the implementation of projects deemed valuable towards the development, preservation, and promotion of Philippine culture and the arts. It should be made clear however, that interviews of local government officials share that NEFCA project assistance – particularly amidst the volume of project proposals submitted to NCCA by both government and non-government organizations – make project approval very competitive; and thus should not be fully relied upon by local governments for its cultural development agenda. With this reality, local governments may choose to ask for assistance to provincial (or regional) governments; but with instances wherein provincial (or regional) government exhibit a lack of enthusiasm in using its limited resources to fund or support "cultural development" for one of their towns or cities[109], local governments have to be creative and source out partnerships with non-government organizations (e.g. private sector, civil society or volunteer groups) to improve its governance capacities[110].

Nonetheless, curiosity still arose toward questions on how local projects reflect national cultural development (through art) policy and plans through the five (5) NCCA programs namely: (1) Program for Cultural Education, (2) Program for Cultural Diplomacy (and Exchange), (3) Program for Conservation of Cultural Heritage, (4)

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[109] Previously discussed in an earlier part of this section; please refer to previous pages.

[110] Discussed in section 4.1.3 of this study entitled, 'Volunteer Groups: Partner in Cultural Development'.

Program for Culture and Development, and (5) Program for Artistic Excellence and Creativity[111]. To achieve this, policy documents from the local government level were collected and analyzed – particularly from the four (4) case study areas chosen in this research; namely Angono, Baguio, Makati, and Vigan. The reason (i.e. national-local relationship) being is that aside from the reasons cited in previous paragraphs, data acquired from the NCCA also show that national government coordination and project support initiatives are most pronounced at the local level[112]. Also, previous chapters of this research have likewise put forth the notion wherein government interaction with the poor and marginalized is best reflected at the local government level[113]; further strengthening the viability in focusing research analysis towards local policies in cultural development.

Efforts of acquiring these data sets began with the sending out of official letters of request to the Mayor's office of the four case study areas in mid-2013; and a series of field visits were arranged from December 2013 to January 2014, and again in October 2014. During these visits, local cultural development plans, programs, and projects from each of the four case areas were collected, alongside interviews with local cultural development officers of Angono, Baguio, Makati, and Vigan. Questions revolved about how national policy thrusts concerning culture are reflected in the respective cultural development plans, programs, and projects of said local government agencies; where

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[111] The 5 NCCA programs are discussed further in previous section 5.2.2 of this study entitled, 'NCCA Projects on Cultural Development: Impact to the Poor and Marginalized'.

[112] Please refer to Table 5-5 entitled, 'NCCA Program Thrust Distribution of 344 Completed Projects'.

[113] Comparisons regarding how national programs are reflected in local level are discussed in the next section 6.1.2 entitled, 'Cultural Program and Projects as Reflected in Local Government Level'.

contact with poor and marginalized individuals and communities are believed to be best reflected. As influenced by reviewed literature[114], inquiries regarding the role of art-engaged volunteer groups in the success of cultural development strategies by local government were also asked; as well as the role of government in supporting these groups in relation to actions benefitting the poor and marginalized. These, alongside policy implications regarding these national and local government cultural development projects will be discussed in latter sections of this study.

Resource Person/s	Data to be Acquired	How to Collect Data	Data sets Collected
1. National C&A officer (policy & plans, NCCA) (November 2014) NCCA HQ, Intramuros, Manila	- National C&A plan, related policy documents and information	- Coordinated, set meeting prior to field visit; conducted interview	-Laws, memorandum circulars, national C&A plan, list of sponsored projects for 2013
2. Local C&A Dev't officer (Dec 2013 to October 2014) Angono, Baguio, Makati, Vigan	-Local C&A plan, related policy documents and information; - Referral to actively participating cultural groups in study area	- Coordinated, set meeting prior to field visit; conducted interview	-Local C&A plan, list of C&A projects for 2013 - interview (audio and written record)
3. Leaders of actively participating cultural groups in the study areas (Dec 2013 to October 2014) Angono, Baguio, Makati	- Information about cultural group (objectives, history, project partners, etc) - Request to conduct survey, cultural group members (convenience and snowball sampling)	- Conducted interview during group rehearsal / meeting, to also access members	- Information abt. related cultural group (objectives, history, project partners, etc) - key-informant interview
4. Cultural group members (Dec 2013 to October 2014) Angono, Baguio, Makati	Questionnaire survey	Administer survey; researcher, and/or assistant on-hand to supervise, answer questions re: survey	Answered questionnaire survey (N=437)

Figure 36: Data Profile

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[114] Discussed in sections 4.1.3 and 3.2.3 of this research entitled, 'Volunteer Groups: Partner in Cultural Development', and 'Volunteerism and Cultural Service Groups: Enhancing Social Capital'.

6.1.1　Cultural Development (through Art) Planning among Local Study Areas

Though a previous section of this study discussed unique local policy features highlighted in cultural development within the four (4) case studies[115], the points raised there were rather abstract in nature. As such, it was thought that there is a need to provide more details on how these policy features are utilized; details that may be of value in the formulation of theoretical and practical applications as derived from this research. Among the policy applications noticed from the four (4) study areas is how its local governments – based from the government offices institutionally created to be in-charge of cultural development – view "culture" with regard to their city or municipality's organizational framework. Based from the government offices which the respective mayors referred this researcher to (in relation with a request for interview with local officers in-charge of their city/municipality's cultural development), it was noticed that Angono, Baguio and Vigan cities, despite their unique cultural identities[116], chose to put 'cultural development' within their respective tourism offices. Makati city on the other hand has a separate 'city museum & cultural affairs office' apart from its 'city tourism office'.

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[115] Please refer to sections 4.2.2 and 4.2.3 of this study entitled, 'Case Study Profiles: Angono, Baguio, Makati, and Vigan' and 'Unique Features in Study Areas' Cultural Development Policy'.

[116] For details about Baguio's unique Cordilleran culture (social-hinged), and Vigan's Spanish colonial district (spatial-based cultural identity), please refer to section 4.2.3 of this study entitled, 'Unique Features in Study Areas' Cultural Development Policy'.

Table 6-1: Office in Charge of Cultural Development (through Art) in the 4 Study Areas

Angono	Baguio	Makati	Vigan
Angono municipal tourism, culture and arts office	Baguio city tourism office	Makati City museum and cultural affairs office	Vigan City tourism and investment promotion office

Cultural development: integrated with government's tourism development
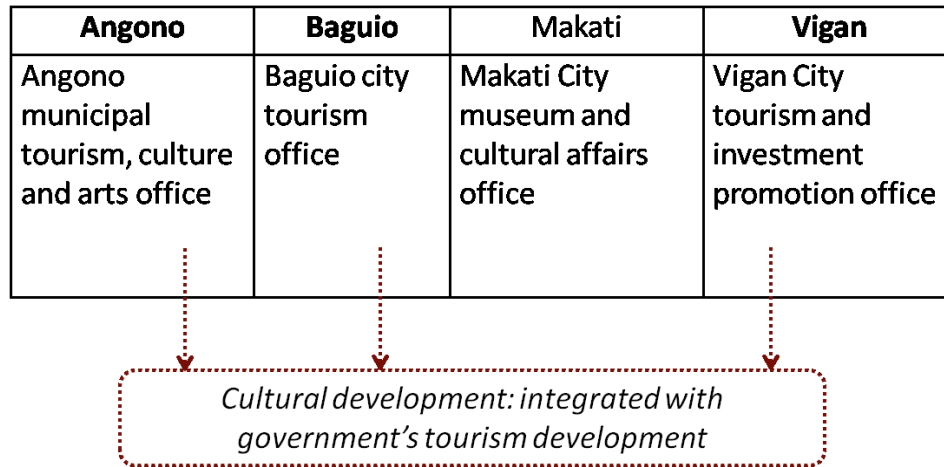
This author believes this is an effort by Makati city to make cultural development initiatives coordinated – but organizationally independent - from the more economic or investment potential-entwined policy initiatives in tourism development. It should be noted that as the Philippines' financial and corporate center, Makati city enjoys financial flexibility that enables it to pursue development platforms (e.g. cultural development) not mainly to generate income for the city; but to achieve what the said medium or platform is originally meant to do (i.e. "cultural development"). Based on how Angono municipality, Baguio and Vigan cities chose to integrate their cultural development (through art) policy with their tourism agenda conveys a preference towards using "culture" as a means to generate financial sources as a development opportunity for their city or municipality. Another point deemed worthy of discussion are cultural development policy initiatives meant to benefit citizens in terms of acquiring skill sets that they may find useful in generating opportunities for employment (among others, as espoused in this study).

Table 6-2: Cultural Development (through Art) -Related Policies in Skills Development

Angono	Baguio	Makati	Vigan
Build human resource capacity, community or social involvement in terms of art and tourism	Conduct Cordillera tribal culture - based tourism industry related trainings and workshops	Financial support by city and barangay officials to partner groups (engaged in cultural development)	Skills development is not included in its 'cultural development' (nor 'tourism' policies)

Connected to local gov'ts tourism development

Financial assistance to volunteer groups highlighted to assist gov't

Derived from the cultural development plans manifested in each of the four study areas, one would notice from the table above that beyond a pattern connecting 'cultural development-related skills acquisition' with tourism–related industries from two of the four study areas (Angono and Baguio), both Angono and Baguio embody the social aspect of culture as catalyst of its cultural development – through art - policy (as opposed to Vigan's spatial-hinged cultural development strategy). To be more specific, Angono is viewed to highlight this social feature through community engagement in its policy, while Baguio is seen to focus more on promoting its unique Cordilleran tribal culture; mainly for tourism purposes. Vigan city on the other hand prefers to align skills development separately from cultural development or tourism altogether (via education platform only); while Makati – by engaging partner organizations (e.g. volunteer

groups) through local government financial support to realize its cultural development (through art)-related skills acquisition program aspirations – is viewed as focusing more towards cultural development itself (i.e. compared with Angono and Baguio which tend to integrate policy with tourism, or focus engagement with community).

In terms of analyzing specific cultural development projects as applications of abovementioned local policy thrusts, inspiration was taken from one of the governing policy statements (from the Philippine Development Plan) which the NCCA aligns itself with; particularly about creating public institutions that promote engagement with society and its communities (National Commission for Culture and the Arts, 2013). Viewed by this author as how local governments engage with private sector and civil society groups to advance its cultural development thrusts, initial efforts of analyzing this government engagement was through acquiring data-lists regarding private sector and/or civil society partners of government projects. Unfortunately, cultural project lists acquired from the 4 study areas did not clearly or consistently state their project partners. However, interviewed local government officials do recognize the role of private sector and civil society groups (e.g. project sponsorships, advisory role in project development, and participation during implementation) in the local government's cultural development strategy[117]; though this is mainly verbal and could not be quantitatively compared or measured.

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[117] Government recognition of the role of private sector and civil society groups in government efforts in cultural development are mentioned during key-informant interviews; may be read further in the section 6.2 of this study entitled 'Key-Informant Interviews: Impact of Cultural Development (through Art) for the Poor and Marginalized'.

In search of ways wherein an example of government engagement with the private sector and civil society groups (in cultural development) can be analyzed in greater detail, it was observed that government - through its projects in cultural development (4 study areas) - were hosted in spaces either owned or managed by government, private sector, or civil society groups. This realization led to a belief that local governments of the 4 study areas are seen to apply the abovementioned policy statement mentioned by their governing national agency (NCCA) in engaging with partner sectors within society – namely the private sector and civil society – to use culture in the promotion of development projects as hosted in spaces owned or managed by these partners. Also, this notion of local cultural development projects (as located in spaces in the city or municipality) is consistent with reviewed literature citing a key component of culture – identity – being both a social and spatial phenomenon (Paddison & Miles, 2007). Identity, as embedded in culture (and whose distinct local attributes are deemed to be best expressed through art), is believed to be fostered in social activities that are held in spaces not necessarily confined exclusively to ownership by either government, private sector, or civil society groups; therefore there is wisdom in government to harness all spaces that embody and celebrate the values and beliefs of its people; and that promote cultural development in a city or municipality. In this regard, data collected from the local cultural development plans, as well as project lists from year 2013 were analyzed; resulting in Table 6-3 entitled, "City-Wise Ownership of Spaces Used by Project Distribution (Listed and Unlisted)".

Table 6-3: City-Wise Ownership of Spaces Used by Project Distribution (Listed and Unlisted)[118]

No.	City	Ownership of Spaces	Total A&C Projects	%
1	Angono	Government	13	81.3
		Private	2	12.5
		Civil Society	1	6.3
		Total	16	100.0
2	Baguio	Government	15	78.9
		Private	1	5.3
		Civil Society	3	15.8
		Total	19	100.0
3	Makati	Government	10	66.7
		Private	5	33.3
		Civil Society	0	0.0
		Total	15	100.0
4	Vigan	Government	20	95.2
		Private	1	4.8
		Civil Society	0	0.0
		Total	21	100.0
5	Total (4 Cities)	Government	58	81.7
		Private	9	12.7
		Civil Society	4	5.6
		Grand Total	71	100.0

Based from the points raised on the table above, it is noticed that Vigan city is most

dependent on government-owned spaces in its cultural development portfolio (as seen in

table from previous page); while Angono and Baguio local government tend to exhibit a

more balanced usage of spaces owned by government, private, and civil society groups

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[118] Listed and Unlisted - "listed spaces" mean spaces initially citied in the multi-year, local arts and culture (A&C) plan of the four study areas; "unlisted spaces" mean spaces not listed in the governing A&C plan, but was used in the annual list of A&C projects for 2013 (viewed as the application of the aspirations stated in the main A&C plan).

(i.e. resources of development partners) as based in their respective jurisdictions. Makati on the other hand has highest instances of engagement with the private sector among all study areas. In light of the patterns exhibited among the four study areas, engagement by government with private and civil society partners is believed to open more opportunities for individuals and groups participating in these projects (especially the poor and marginalized) to benefit from a city's cultural development strategy; utilizing the unique resources and features of all three societal partners (i.e. government, private sector and civil society). With Angono and Baguio government exhibiting a more balanced engagement with the private sector and civil society, it seems that a local cultural development that is focused on the social aspect of culture and its integration into local tourism of a city or municipality is a more effective way by which the government may entice the private sector and civil society to engage with its local cultural development programs and project initiatives.

Regarding budgetary sources of the said local government offices' engaged in cultural development (through art) projects, acquired data reveal that Angono municipality's budget cultural development projects comes from the general fund entrusted to the office of their municipal mayor. Unfortunately, information regarding Baguio, Makati, and Vigan's budgetary source for cultural development projects were not made available among the policy documents acquired by this researcher from the said study areas. A plausible reason for this is that a legislative bill "requiring the disclosure of public/government documents" is still being debated on in the Philippine Congress. Called as the "Freedom of Information Bill" (House Bill No. 3237), 'the proposed bill also outlines the exceptions for public disclosure and the procedures for accessing

public documents' (Robredo & Abad, 2013). Until this bill is passed into law, limitations regarding the range of documents available may be encountered. Nonetheless, it is believed that overall, the acquired documents collected and analyzed in this research is sufficient in its goal of understanding the impact of cultural development for the poor and marginalized. Overall, it is apparent that the social aspect of culture as merged with tourism is a common factor to be considered in promoting culture (through art) as not only a development catalyst for the city, but also as a catalyst for development of people; especially the poor and marginalized. Efforts at enumerating specific policy directions that would answer these emerging opportunities will be discussed in a latter section of this research[119].

6.1.2   Cultural Program and Projects as Reflected in Local Government Level

Based from a research focus that seeks to find-out if cultural development (through art) by government impacts the poor and marginalized especially through skills development, alongside efforts seeking to find-out government strategies that promote 'engagement with society and its communities' (National Commission for Culture and the Arts, 2013), it is of this research's interest to know how the five (5) program thrusts meant to operationalize the national government's (through NCCA) policy directives are reflected in the local level. Since previous sections of this chapter have discussed how national projects of a particular calendar year (2013) are classified by NCCA

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[119] Please refer to section 8.4 of this research entitled, 'Policy Implications and Opportunities for Future Research'.

program[120], it was deemed of value that an analysis of how these NCCA programs are reflected from among the 4 local case study areas are made as well. To do so, descriptions of each of the 5 NCCA programs[121] were used as a cue by this researcher to classify (through each stated project title and objectives derived from local cultural development plans and project lists) the 4 local case study areas' completed cultural development projects (i.e. activities or events) as per NCCA Program classification.

Table 6-4: Percentage City-Wise Projects by NCCA Program Type[122]

No.	City	Cultural Education	Cultural Diplomacy	Cultural Heritage Conservation	Culture and Development	Artistic Excellence and Creativity	Total %
1	Angono	25.0	0.0	25.0	12.5	37.5	100.0
2	Baguio	5.3	5.3	21.1	15.8	52.6	100.0
3	Makati	13.3	0.0	26.7	26.7	33.3	100.0
4	Vigan	0.0	0.0	19.0	14.3	66.7	100.0
5	Total	9.9	1.4	22.5	16.9	49.3	100.0
6	All Philippines	12.5	29.4	26.7	10.5	20.9	100.0

As seen in the table above, there are pattern differences in how these cultural development program thrusts by the national government are reflected in the local level. As an example, 'cultural diplomacy' (29.4%) is the most utilized program in the national level from its NEFCA[123]-supported projects for 2013, while at the local level the same program has the lowest use percentage at 1.4%. In contrast, 49.3% of total

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[120] Please refer to Table 5-5 entitled, 'NCCA Program Thrust Distribution of 344 Completed Projects'.

[121] Please refer to section 5.2.2 of this research entitled, 'NCCA Projects on Cultural Development: Impact to the Poor and Marginalized'.

[122] Numerical figures related to this table may be seen in Appendices section 8 entitled 'Philippine Cultural Development Projects (National & Local level)'.

[123] NEFCA – National Endowment Fund for Culture and the Arts.

local projects were classified by this researcher under 'Artistic Excellence and Creativity' (the highest program classification recipient at the local level), while the same program thrust received only half of the projects in the local level (20.9%). Based from these findings, it is apparent that the application of national cultural development policy – through its 5 program thrusts – varies between national and local governments. There is nothing incorrect with this pattern; though it is believed that possible policy implications may be derived by national government in how it may choose to devolve its NEFCA-supported projects that are based in the local level. This proposed policy implication will be discussed further in a latter chapter in this study[124].

Meanwhile, as discussed in the previous chapter, acquired NCCA policy documents convey cultural development policies by the national government that are integrated or coordinated with provincial or regional governments, and subsequently impacting local cultural plans, programs, and projects by the local government[125]. However, interviews of local cultural development officers show a pattern that at times differing in what is happening on the ground from what is stated on paper. To be more specific, some local cultural development officers share a lack of interest in cultural development from the current provincial government administration of which their city or municipality is a part thereof. Amidst issues of limited government resources, it is understandable if provincial governments may exhibit a degree of reluctance in focusing development through "culture". Though they (i.e. interviewed local government officers) mention

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[124] Said discussions will be made in chapter 8 entitled, 'Research Results (Synthesis of Findings)'.

[125] Please refer to Figure 35 entitled, 'Cultural Development through Art from National to Local Government level' located in the previous chapter of this research.

that there are regular meetings between local and provincial culture and arts councils, the result of these meetings are rather weak in terms of local government impact. A recurrent pattern is that a number of local government efforts in cultural development have little choice but to be independent mainly due to that concerned provincial governments tend to put less value or importance in "cultural development"; a pattern that is usually the result of the policy directions set by the sitting governor of the province[126]. Local governments have a choice to ask for assistance from the national government (NCCA), particularly through its endowment fund (NEFCA); but apparently, approval of project proposals is very competitive and local governments cannot fully entrust the success of their respective local cultural development initiatives through the help of national government. As such, most local governments that value "culture" as a development catalyst for their city or town are forced to find ways of independently funding their own programs and projects, or at the very least engage the assistance of partners in the private sector and civil society[127]. In this regard, we are reminded of the role of "art-engaged volunteer groups" in assisting local governments to improve quality of governance (Putnam, 2002) especially amidst limited resources; while at the same time showing that "volunteerism" enables government to promote citizen participation in public affairs (S. R. Smith, 1999) that also promotes a stronger position to confront poverty (Putnam, 2002). Also, these efforts by government in

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[126] There are no regional governments connected with any of the local study areas that form this research. Hence, local government engagement is confined to provincial and national government levels.

[127] This engagement is best seen in Table 6-3 entitled, 'City-Wise Ownership of Spaces Used by Project Distribution (Listed and Unlisted)'; as discussed in a previous section of this research located a few pages back.

partnership with volunteer groups engaged in cultural development (through art) also lead to improved social capital[128].

Now that the relative independence exhibited among many local governments in its pursuit of cultural development (more so as it impacts the poor and marginalized), the next sections of this research will hence focus on how local governments – amidst challenges it faces in its pursuit of cultural development for their city or municipality – use this development platform to benefit poor and marginalized citizens who are based in their respective jurisdictions.

6.2   Key-Informant Interviews: Impact of Cultural Development (through Art) for the Poor and Marginalized

In support - or possible refute - local government initiatives in cultural development (through art) to benefit the poor and marginalized (as seen from acquired policy documents in the four study areas), this particular section focuses on data collected from key-informant interviews as conducted by this researcher in Angono municipality, as well as Baguio, Makati, and Vigan cities (Morales, 2013a, 2014b). Consistent with the objectives set in this study, the role of cultural development in terms of benefitting the poor and marginalized will be discussed in the following parts: (a.) 'role of government

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[128] Previously discussed in the sections 3.2.3 and 4.1.3 of this research entitled, 'Volunteerism and Cultural Service Groups: Enhancing Social Capital' and 'Volunteer Groups: Partner in Cultural Development (through Art)'.

in cultural development (through art)', (b.) 'acquiring cognitive and non-cognitive skills', as well as (c.) 'community relations' and 'social access'.

6.2.1   Role of Local Government in Cultural Development (through Art)

Previous chapters of this study have established the lead role of government (from national to local level) in cultural development; from policy formulation to government agency project implementation. In the national government level (i.e. identification of cultural features, coordination and financial support for local partners[129]), cultural development policies have already been discussed in previous chapters where it was stated that cultural development plans of national government (through NCCA) – though professing 'an implied policy adherence to a pro-poor development strategy as aligned with the Philippine Development Plan (PDP) – is warranting of programs' that directly states improvement in the lives of the poor and marginalized[130]. It is at this juncture that, from a national perspective, cultural development from the local level is sought for further analysis; perhaps the direct contact of local governments with poor and marginalized communities will highlight more explicit program or project thrusts that use cultural development in directly benefitting the lives of the poor and marginalized. In this regard, reviewed literatures with interviews of key informants

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[129] Please refer to section 5.2.2 of this study entitled, 'NCCA Projects on Cultural Development: Impact to the Poor and Marginalized'.

[130] Please refer to sections 5.2.1 and 5.2.2 of this study entitled, 'Plan and Program Thrusts of the National Commission for Culture and the Arts (NCCA)', and 'NCCA Projects on Cultural Development (through Art): Impact to the Poor and Marginalized'.

directly related in government policies on cultural development (in this section) will be focused on in the local government level, where contact with poor and marginalized individuals and communities are believed to be exhibited in a more profound manner.
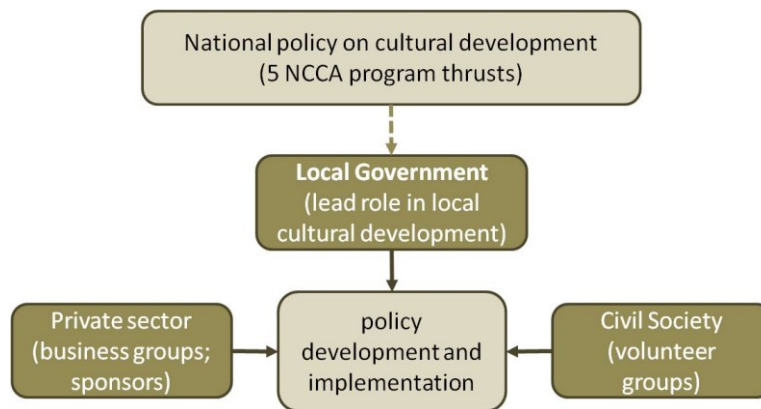
Figure 37: Lead Role of Government in Local Cultural Development (through Art)

Local government officials interviewed stress that local government actively engages with private sector businesses and various civil society (i.e., volunteer groups) in advancing its cultural development thrusts[131]. Likewise, the current administration of Angono municipality has - since 1998 - made it a point to focus on culture (through art) as a development strategy; seeking national government recognition of its local events and activities to be part of the annual celebrations across the country, at the same time providing scholarships for deserving individuals who collectively advance the cultural heritage of Angono.

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[131] This qualitative pronouncement is supported quantitatively through Table 6-3 entitled, 'City-Wise Ownership of Spaces Used by Project Distribution (Listed and Unlisted)'; as discussed in the previous section of this research.

The local government also markets its cultural development programs and projects as a means of attracting visitors to stay and spend money inside Angono (as part of its tourism strategy). In the case of Baguio city, conducted interviews highlight the unique Cordilleran identity as manifested in cultural development to attract people visiting Baguio and experience their unique culture. This cultural identity is highlighted in their "Panagbenga' festival; a centerpiece of their cultural development strategy. In the case of Makati city, it was found that culture and art in the city serves to enrich the overall urban experience of many of the city's residents; both local and foreign alike. To be more specific, the city's primary identity as a business center and financial capital benefits from supportive industries that break the monotony of daily corporate life; with – among others - activities and events that focuses on culture and art. The city government of Makati understands this, and through collaboration with the private sector and civil society, they strive to promote an identity that is all about the total urban lifestyle experience; using cultural activities and events that enrich the overlying corporate identity of Makati with artistic events that reflect and celebrate its shared culture and history for visitors and residents alike. For Vigan city, the celebration of its Spanish colonial heritage – as embodied in its district located in downtown – has led to cultural development opportunities on employment and industry creation as well.

Scholarships are likewise mentioned in interviews and offered to deserving individuals and groups; in whom outputs of said people will be integrated into the government's overall cultural development agenda (as participants in its activities, events). However, there were no official lists that were made available to prove institutionalization of the release of such scholarship funds as implied in the conducted interviews; leading this

researcher to believe that scholarship grants tend to be released arbitrarily according to the judgment of custodians of such scholarship grants. A possible drawback of this assumed policy scenario is shared by one of the leaders of art-engaged volunteer groups interviewed for this study; wherein it was shared that there was a time when support for their volunteer group was caught in the middle of local politics. Particularly, there was a time when the group did not receive support because they were the brainchild of the previous leader (which was a political opponent of the current administration). This group became inactive for 2 years because of this lack of government support.

Nonetheless, a recurring theme among the interviews conducted point towards the role of these cultural activities and events as catalyst for collaboration between the government, private sector, and civil society groups; using these events to advance their respective agendas: the government as a means to promote local culture as a development catalyst (generate culture-based jobs and industries to improve the lives of its citizens), the private sector uses these cultural development projects to market their respective products and services to the audience participating in such events, and civil society groups (e.g. art-engaged volunteer groups) using these events to reinforce the value of local identity among the young generation especially, to instill pride through mediums that celebrate their uniqueness and commonality as a people. Also, based from interviews and observations, efforts of validating this collaboration are best manifested through the list of culture and art projects in the four study areas. Though officially stated *funding* sources of these projects are not as institutionally clear as this author would have hoped for, the representation of these development collaborations may be

evaluated more clearly through the spaces used by local governments in their respective cultural development projects[132].

As implied from the paragraphs above, local government takes a lead role in the development of culture in their respective cities or municipalities; consisted with policy discussions from the previous section that is seen to use culture as a platform in opening various development opportunities. Also, in recognizing the value of developing culture through acquisition of cognitive skills, local governments provide scholarships to individuals and groups that would further promote the cultural development strategy embraced by government. Noticeably, trainings and workshops mentioned in acquired policy documents (discussed in previous section) were not reflected in the conducted interviews, but were seen in the local project list documents acquired from the 4 study areas. Regarding social issues benefitting people (especially with the poor and marginalized), it is observed that local governments highlight the contribution of civil society through art-engaged volunteer groups that participate with government as partners and participants in its cultural development agenda. Discussions realizing social benefits such as 'community relations' and 'social access'[133] through cultural development are also mentioned as a contributory role of said volunteer groups[134]. It is

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[132] For details of this collaboration, please refer to Table 6-3 entitled, 'City-Wise Ownership of Spaces Used by Project Distribution (Listed and Unlisted)' as shown in the previous section of this chapter.

[133] Definition of 'community relations' and 'social access' in the context of this research is defined in the sections 5.1.3 and 6.2.3 entitled, 'Community Relations and Social Access Defined', and 'In Terms of Community Relations and Social Access'.

[134] Details on how these volunteer groups' impact its members (especially the poor and marginalized) are discussed in section 7.3 of this study entitled, 'Profile of Surveyed Art-Engaged Volunteer Groups'.

in this regard that succeeding interview discussions will revolve around key-informants that are representing these volunteer groups; to further understand the contributions made by these groups - as a partner of government – in determining the impact of cultural development (through art) for the benefit of the poor and marginalized.

6.2.2   Cognitive and Non-Cognitive Skills Development

The cognitive skills developed as mentioned in this study pertains to cultural service-based skills (e.g. education, sports, art-skills) promoted by volunteer groups in coordination with local governments in cities wherein these groups are a part of. However, since previous chapters of this research raised the need to focus on a particular cultural service that is able to highlight local identity features in a society, the cognitive skill-set alluded to in this study revolves around skills developed through different forms of art. Therefore, all of the volunteer groups interviewed (and subsequently surveyed) in this study are art-engaged volunteer groups. In terms of non-cognitive skills, previously discussed increase in self-confidence[135] (as a result of developed skills through engagement in a cultural service group) likewise will be verified through first-hand experiences shared and acquired in the conducted key-informant interviews. It should be worth to know that the patterns and relationships emerging in this section will be statistically verified in latter sections of this study[136].

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[135] Previously discussed in section 3.2.2 of this research entitled, 'Identity: A Root Social Capital Feature?'.

[136] To be discussed in section 7.5 of this study entitled, "Path Analysis: Causal Relations among Surveyed Cultural Service Group Members".

Key-informants interviewed for this research were able to share concrete examples based from their experiences in terms of increasing 'self-confidence and skills development'; cultural service-based human capital features wherein the poor and marginalized are deemed to directly benefit from. Among the experiences shared by interviewed respondents point toward the value of art-engaged volunteer groups in promoting self-confidence among its members due to art-skill sets that they acquire and develop as a result of engaging in their preferred cultural service (in this case, art). Stories where shared to this researcher wherein deserving individuals trapped in poverty their whole lives[137] are given a chance to become a member of their respective groups, and after some time learning valued cognitive skill sets, these members start to excel and gain self-confidence; resulting in further interest to mastering the cultural service medium of which they are engaged in. In the case of art-engaged volunteer groups that are supported by a private university, education or academic scholarships to gifted or talented students in the arts were offered to deserving individuals; and that 'by giving these talented students a good education, (it is) one way of uplifting their economic status in the Philippines' (Morales, 2013a). Based from reviewed literatures[138], cultural service such as education is believed to be an effective catalyst in alleviating people from poverty and marginalization; developing skill sets (both cognitive and

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[137] Consistent with the type of poverty that is prolonged or persistent, and wherein an individual experiences 'significant capability deprivation for a period of five years or more' (Hulme & Shepherd, 2003); as mentioned in section 1.1.1 of this study entitled 'Culture In the Midst of Poverty and Marginalization' and section 2.1.1 entitled, 'Understanding Concepts Related to Poverty in Developing Societies'.

[138] Impact of cultural service mediums in alleviating poverty and marginalization is discussed in section 2.1 of this study entitled, 'Poor and Marginalized: Urban Contexts in Developing Societies'.

non-cognitive) that open employment opportunities that collectively improve an individual's quality of living. In connection with this research, a person's excellence in a cultural service (e.g., art) is used as a bridge to access or continue one's formal education (also a cultural service); both being development mediums that benefit the poor and marginalized. With that being said, the value of art-engaged volunteer groups that are school or university-based (as compared with groups that are community-based) is highlighted, and discussed further in a latter section of this study.[139]
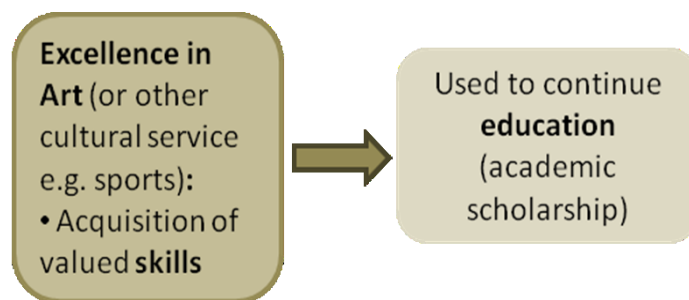
Figure 38: Using Art as a Medium to continue one's Education

Based from these interviews, there also seems to be a mutually-beneficial relationship between cognitive and non-cognitive skills development; particularly in art-skill sets and self-confidence. It is of note to mention that this relationship has also been observed by this author through experiences as a member of an art-engaged volunteer group[140]; wherein a positive relationship between developed art-skills and self-confidence creates opportunities for social interaction and learning among members; while at the same

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[139] A complimentary relationship between 'school-based' and 'community-based' art-engaged volunteer groups is discussed in the section 7.3.1 of this study entitled, 'Volunteer Group Information'.

[140] Previously discussed in section 4.3.5 of this research entitled, 'Systematic Observation'.

time, self-confidence is noted to promote better social engagements and connections that open opportunities for the groups' members, most especially those who are poor and marginalized.
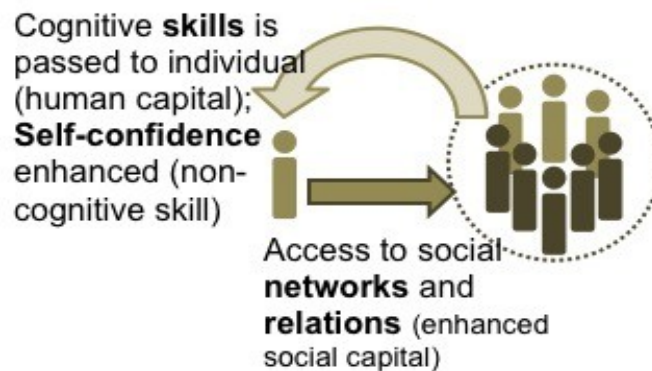
Figure 39: Positive relationship between increased Cognitive and Non-Cognitive Skills Development

In support of this observed relationship (cognitive and non-cognitive skills development), conducted interviews share that art-engaged volunteer groups provide scholarships to talented students but who happen to belong to poor and marginalized families. Also, to sustain the necessary funds to allow these scholarships to continue, exposure to cultural projects where participating volunteer groups are given prizes or 'tokens of appreciation' (usually financial in nature) is sought; not only to showcase their skills or excellence in a cultural service (i.e. art) nor improve social relations, but also to generate a means to sustain a scholarship fund. This revenue source of the group is used to provide its members (especially poor members) with monthly allowances to support their education or school needs. According to the key-informants, one of the considerations as to why they volunteer their time and resources in promoting cultural

development programs and projects in their respective localities is because they as a

group are also creating opportunities to financially assist members who are in need of it

not for profit, but to continue supporting members who are in need of financial

assistance.
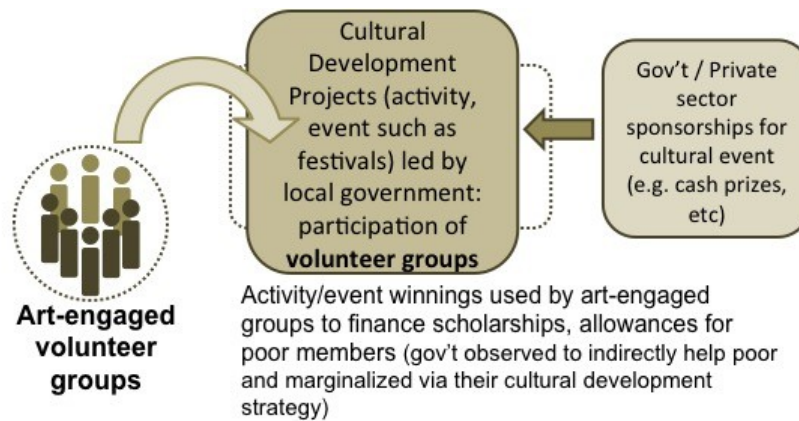
Figure 40: Using Cultural Events as Source of Scholarship Fund for Poor Individuals

6.2.3   In Terms of Community Relations and Social Access

Alongside skills development (cognitive and non-cognitive skills), the value of cultural

development in promoting 'community relations' and 'social access' is also noted from

the inputs shared by resource persons interviewed in this study. As a brief

backgrounder, 'community' involves 'groups of people who are based in a particular

geographic area and is characterized by common interests that are dependent to

common characteristics bonding them such as culture, race, or social class' (Pauline V.

Young, 1966; Schwab, 1992). As such, a leader of a volunteer group from Baguio city

shares about the community impact of art in terms of 'providing inspiration to others'. Quoting the said volunteer group leader, 'When we have free shows or other performances as well as during outreach programs, some of our audience shows their interest to become part of our organization because we inspire them and they get to feel the positivity in us and by looking at their faces, you would see that they want to become like us and join us in the group' (Morales, 2013a, 2014b). This input coincides with observations by this author wherein practitioners of a particular cultural service (e.g. art) − wherein excellence leads to admiration from the performers' audience − leads to heightened social value accorded to the practitioner in the eyes of the community of which he is originally from (i.e. 'community relations'), as well as the communities that a person may have felt excluded from prior due to reasons of poverty and marginalization (i.e., 'social access')[141]. A quote from another key-informant shares that, 'art involves interaction with the audience; through facial expressions and actions, you know if the audience appreciates your work of art' (Morales, 2013a, 2014b). It is believed that this appreciation generated by the audience for the performer or artist leads to community relations and social access. Alongside this, a volunteer group leader from Makati shares that people who had an opportunity to be exposed to personalities (e.g. artists or athletes, for example) who they admire seek to 'emulate what they see' (Morales, 2013a, 2014b). As an example, Filipino boxer Manny Pacquiao[142] came from the poorest communities in Philippine society, but it is his excellence in the cultural

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[141] Please refer to section 5.1.3 of this study entitled, 'Community Relations and Social Access from a Philippine Perspective'.

[142] Previously discussed as an example describing the cultural service of sports, as stated in section 2.2.3 of this study entitled, 'Culture in Terms of Skills Development and Social Relationships'.

service of sports that enabled him to become popular – and emulated - in his hometown in General Santos, Philippines (i.e. community relations), as well as gain social access to communities all over the Philippines (and around the world for that matter) who would have never even considered spending time with him due to his previous state of poverty (i.e. social access). Pacquiao's excellence in his chosen cultural service medium (sports; specifically boxing) made people admire and emulate him, and thus become more accepted in the society that celebrates the very core 'values and beliefs' that he excels from. The same are being alluded to by key-informants of this research, in terms of the cultural service of art and its impact to people (particularly the poor and marginalized); where interviews from Angono brings to fore notions that the 'use of (one's) talents and skills to help build community and society' (Morales, 2013a, 2014b); wherein the positive influence, admiration given by people to artists (or other cultural service practitioners such as athletes, religious leaders, academics) is used to inspire people towards moving towards championing positive values and beliefs that are embedded in the cultural service mediums that they choose to focus on (as inspired by the individuals they respect and admire. The collective impact of these inputs from key-informants tell of its role in strengthened community relations and improved social access that an individual engaged in a particular cultural service is benefitting from. Put through a lens of a person who is poor and marginalized, the positive impacts related to it becomes even more profound.

Now that patterns and relationships involving self-confidence, cognitive skills development, community relations, and social access have been qualitatively correlated, these will now be sought for statistical verification (based from the perceptions of

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art-engaged volunteer group members surveyed in this study)[143]. However, to capture these aspired respondents, efforts must first be made to identify the specific art-engaged volunteer groups that will be cited in this research. These shall be focused on in the next chapter of this research.

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[143] To be discussed in section 7.5 of this study entitled, 'Path Analysis: Causal Relationships Among Surveyed Cultural Service Group Members'.

Chapter 7   Data Collection and Analysis

7.1   In Search of Art-Engaged Volunteer Groups

Data collection regarding volunteer groups engaged with government in cultural development (to be interviewed and surveyed) was conducted on three (3) separate groups of dates; the first half of data collection was conducted from December 9th (Monday) until December 20th (Friday) 2013, focusing in the municipality of Angono, while the second half was conducted in Baguio city from January 6th (Monday) to January 24th (Friday). Another field visit from the first to third (1st -3rd) week of October 2014 was made for Makati and Vigan cities. While this researcher established arranged meetings, collected policy documents, and conducted interviews with local government officials and leaders of volunteer groups, two (2) research assistants - one male and one female (to present a more unbiased gender representation towards survey respondents) - were hired to focus on conducting the questionnaire survey. To be specific, after interviewing and asking permission to conduct surveys for its members, the author introduces the research assistants to local government officials and leaders of volunteer groups (which will conduct the survey in behalf of this research); allowing this researcher to more efficiently manage time and resources; and allowing this research to compile more survey respondent contacts for the benefit of this study.

Constant in the four cases studies, interview sessions and policy document collection were initially made with officers of each local government's culture and art offices. After the interviews with local government officials, requests were made so as to be

introduced with leaders of art-engaged, volunteer groups who actively participate in the cultural development thrusts of concerned local government; a request which local government officers granted. It should be noted however, that such requests (i.e., access to volunteer groups for purposes of conducting a questionnaire survey) were limited in the local governments of Angono, Baguio, and Makati (excluding Vigan city)[144]; the reason being that these three cases exhibit cultural development applications based on *social* aspects of cultural identity (Paddison & Miles, 2007)[145]. The cultural development strategy of the fourth case study area – Vigan city – is physical in nature as it evolves around its preserved Spanish colonial district; a spatial manifestation of culture that Paddison and Miles (through the work of Neill, 2004) were alluding to. Since it became apparent that Vigan's cultural development thrust – and identity - is hinged on physical space, it was deemed prudent that questionnaire surveys dealing with *social* relationships be conducted on art-engaged volunteer groups engaged with government development strategies based on social aspects of cultural identity; namely Angono, Baguio, and Makati. Going back to requests made by the research team to be introduced to leaders of art-engaged, volunteer groups actively participating in the cultural development thrusts of local government, it is believed that interviews with leaders of these volunteer groups will also provide this research a perspective of local cultural development that is not solely based from the government side; but also from the participant/beneficiary of government efforts of cultural development, especially as

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[144] The social aspects of cultural identity as applied in Angono, Baguio, and Makati is discussed in section 4.2.3 of this study entitled, 'Unique Features in Study Areas' Cultural Development (through Art) Policy'.

[145] Paddison and Miles (2007) cite the work of Neill (2004) wherein it is stated that identity is a social, as well as spatial phenomenon.

it impacts the poor and marginalized. Once the interviews with the leaders of these art-engaged volunteer groups (and efforts of acquiring related policy documents) were finished, another request is made; this time to request if the volunteer group leaders may allow a questionnaire survey to be conducted among their members, of which all obliged.

As one may have already noticed in relation to the conduct of the questionnaire survey, convenience and snowball sampling was used in this research over other more ideal sampling methods due to the following reasons: (a.) there were no official lists of participating art-engaged volunteer groups available from concerned government offices that would enable other sampling methodologies to be engaged (the groups were known through verbal referrals by the local government cultural development officers interviewed); (b.) these art-engaged volunteer groups and its members are best contacted through a formal introduction with the key government officials that they regularly engage with; and (c.) referrals coming from the local government minimizes the possibility of having the research team's requests for an interview and survey (of these volunteer groups) declined for a variety of reasons. In this regard, a total of eleven (11) groups from the list of referrals obtained from local government officials interviewed were successfully contacted; of which five (5) are from Angono, five (5) are from Baguio, and one (1) is from Makati. It is worth to mention that in the case of Makati, art-engaged volunteer groups referred by the interviewed city government officials are more loosely organized compared to groups encountered in Angono municipality and Baguio city. With many of said groups having irregularly scheduled meetings, many of the potential respondents in Makati could not be accessed at the time

of field work (fortunately, one of the Makati-based groups was successfully accessed). All in all, these art-engaged, volunteer groups (from Angono, Baguio, and Makati) are described in detail in the next sections of this study.

7.2   How Art-Engaged Volunteer Groups are Formed

Interviews with leaders of accessed art-engaged volunteer groups allowed this research to determine the factors involved in how these groups were created or formed. It turns-out that most of these volunteer groups (especially those who are community-based) were created by art-engaged individuals who have achieved success through their mastery of a particular art-form. With a number of these individuals (who later on became leaders of their respective volunteer groups) originating from a relative state of poverty and marginalization themselves, a recurring motivation for these persons was an urge to give back to society; or at least allow people who – like them at one point in life - are poor and marginalized a better chance of improving their status in society. Aside from 'art-form focused' groups, some volunteer group leaders are rather motivated in preserving - as well as promote a sense of pride (especially among younger generations) - their unique tribal culture (i.e., 'cultural heritage-focused' groups); this against a backdrop of decades of discrimination from the eyes of mainstream society (e.g. illiterate, inferior people).

Another type of volunteer group – those who are school or university *based* – are formed to address the aspiration of governing academic institutions (i.e. education) to

be a more effective "cultural service"[146]. With these educational institutions being aware that culture is promoted as well through religion, sports, and art, many of them organize clubs and other volunteer groups that not only act as ambassadors of the academic institution governing these organizations, but more so as a means to promote valued cultural beliefs; binding the people they seek to educate as active members of a society which they are collectively a part of.

7.3　　Profile of Surveyed Art-Engaged Volunteer Groups

The list of art-engaged volunteer groups interviewed and surveyed for the purpose of this study were based from actively-engaged or participating organizations that local government officials in charge of cultural development in the concerned study areas (Angono, Baguio, and Makati) recommended[147]. A series of tables will be presented wherein common issues and specific characteristics of these groups are stated for ease of reference [148]; after which, points-of-discussion based from these highlighted commonalities and characteristics are to be found in succeeding pages. These predominantly qualitative discussions will then be used to support statistical

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[146] Please refer to section 4.1.1 of this study entitled, 'Cultural Services: Expressing People's Binding Values and Beliefs'.

[147] Questions regarding how these volunteer groups were identified are discussed in the previous chapter of this study (section 7.1 entitled, 'In Search of Art-Engaged Volunteer Groups').

[148] Detailed descriptions of each art-engaged volunteer group are found in the appendices section 1 of this study entitled 'Profile of Surveyed Art-Engaged Volunteer Groups'.

interpretations to be made in ensuing sections of this chapter; as with other data sources where synthesis of research results are to be collectively based upon.

7.3.1　　Volunteer Group Information

Analysis of collected data show that the art-engaged volunteer groups accessed from Angono municipality and Makati city are predominantly community-based groups; while the groups that were introduced by the Baguio city government are school (or university) based groups[149]. Early on, this author feels it is necessary to clarify that this research does not seek to imply if a local government of the 3 case study areas (Angono, Baguio, and Makati) is focusing coordination exclusively with either community or school-based organizations; interviews with local government officials convey that both group types are engaged with in a relatively equal manner by government, and it was just that during the time of field work by this researcher, the following groups mentioned in this research – as referred by local government officials - were successfully contacted and accessed.

School (or university)-based groups, sponsored by academic institutions, are mainly in search of talented individuals (usually given academic scholarships as members of said groups) to represent their school or university in related events or engagements. Community-based groups meanwhile are viewed as more grass-roots oriented; serving as an initial training ground for members to develop skill-sets that they may choose to

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[149] Please refer to Table 7-1 in the next page/s entitled, 'Summary of Volunteer Group Information'.

use in applying for school-based volunteer groups (allowing them continue their academic aspirations), or as a number of key-informant interviewees have mentioned, these community-based groups serve as a means of acquiring skills useful for employment. This researcher has observed that both community-based and school-based volunteer groups are vital partners in cultural development; with the grassroots-level feature of community-based groups finding and developing talent acts as a preliminary training ground or platform that makes an individual more competent in a particular art form or medium, and thus increasing the chances of the said person to be accepted in a school-based volunteer group (and acquire an academic scholarship) should he or she choose to pursue it. Both community and school-base groups help the said individual further improve skills on his or her chosen craft, continue one's formal education aspirations, as well as increase his or her's employment prospects (i.e. skills developed, academic credentials, etc.). This observed complimentary relationship between community and school-based groups – as a community-based, grassroots skills development platform that strengthens a person's ability to be offered education scholarships by school-based art groups – is particularly of value to people who are poor and marginalized; people who are in greater need of support in terms of acquiring skills that will increase their chances out of poverty. Governments are in turn supportive of both types of art-engaged volunteer groups; creating collaboration opportunities through its cultural development activities and events, as well as other means of support (e.g. finding talented individuals, institutional support, providing or matching fund sources) so that the partnership between these two group-types would be better integrated with the government's own cultural development strategy.

Table 7-1: Summary of Volunteer Group Information

1) 11 groups: Community-based & school-based	Case Study Area	Community-based Groups	School-based Groups	Total
	Angono	4	1	5
	Baguio	1	4	5
	Makati	1	0	1

2) Community-based groups complement school-based groups (in terms of being a grass-roots program), teaching the basics to members to improve their potential or gain skills; give them a better chance of acceptance to school-based groups

3) In case of community-based groups: members not enrolled in school (e.g. out-of-school youth, working full-time) are still able to acquire art-based skills; learn and interact with members who have formal education training (esp. beneficial to poor and marginalized members)

4) Community-based groups exhibit a wider age-bracket range among members (young and old); while age-bracket of school-based groups are limited to school age brackets

5) Members of school-based groups given educational scholarships by academic institution governing it; individuals w/ potential in a particular art-form/discipline that said volunteer group promotes (e.g. dance, music, painting, etc)

In terms of accessibility and age of group members, the benefits of having both community and school-based types of art-engaged volunteer groups are highlighted. Expounding further, community-based groups tend to present themselves as a more flexible option for aspiring members since age is not an issue (in comparison with school-based groups where members are observed to be more confined towards a younger age group-set as usually enrolled in an educational or academic institution).

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Since most school-based volunteer groups are comprised with age brackets that are traditionally in-line with ages enrolled in a school or university, potential members that may be (for example) senior citizens, married people, or full-time workers (e.g. tricycle[150] drivers and market vendors) that may find themselves in an difficult position if they enrolled as scholars in a school-based volunteer organization. As such, one may find community-based groups as more flexible group proposition to hone their craft, interact with people of different socio-economic groupings, and/or use what is learned in the group for better employment opportunities. Also, young members of community-based groups will find greater benefit with having group mates that are not simply defined by a specific age-group. Young and old (as well as rich and poor) members are observed to be more closely interacting with each other in community-based groups, as opposed to school-based groups; thereby opening more diverse social interactions that are believed to be beneficial among individuals regardless of age. Likewise, since community-based members are not required to attend formal classes nor maintain a scholarship-worthy grade point average, members seeking to improve both cognitive and non-cognitive skills (especially for members who are employed full-time) are able to attend at times that are most convenient for them. School-based volunteer groups on the other hand provide its members a higher level of training in their chosen art-form, as well as acquire or continue formal education via a scholarship grant. This gives a person an opportunity to further develop as an artist while getting an academic diploma (of a degree not necessarily confined to 'art-based

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[150] Tricycle – motorcycles with a sidecar (passenger-cabin) attached; a public transport vehicle common in the Philippines. Similar with Thailand's tuk tuk and India's bajaj auto-rickshaw.

courses'); opening more employment opportunities that are no longer confined exclusively in the realm of cultural development (through art).
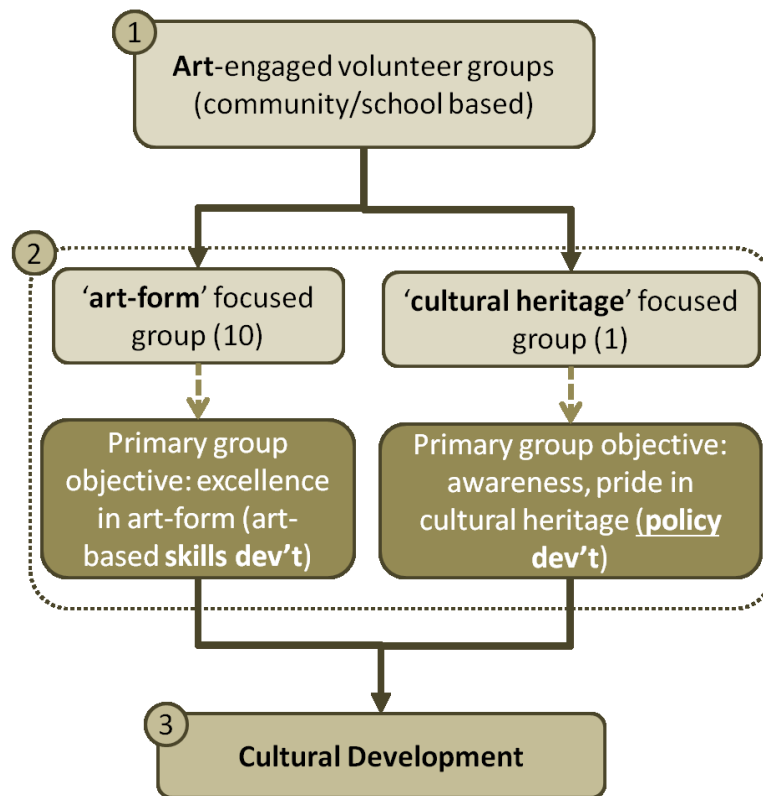
Figure 41: Art-engaged Volunteer Groups' Objectives

7.3.2　Volunteer Group Objectives and Projects

The next table[151], where a summary of the interviewed volunteer group's objectives are discussed, a feature seen is that - though they all contribute in cultural development of their city or municipality - the groups are seen to come from two (2) sides in cultural development. To be more specific, 10 of 11 groups accessed in this research focus on promoting excellence in particular art-forms as their group's primary objective (in the

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[151] Please refer to table entitled, "Summary of Volunteer Group Objectives"

process contributing to local cultural development), while one group focuses on promoting awareness about their people's unique cultural heritage as their group's main objective; using various art-forms as one of the ways in which to express this cultural heritage (i.e. not primary objective; other ways are joining government in discussions regarding policy that considers cultural issues in its development and implementation). It may be said that both types of groups (i.e., 'art-form focused' and 'cultural heritage-focused') are considered 'art-engaged', and all are 'partners of local government in cultural development'. However, 'art form-focused groups' (due to their members' focus on excellence in expressing a chosen art form) are seen to be in a better position to using developed art-based, cognitive skill sets to continue one's education (via art-based academic scholarships) or improving employment prospects (using skills acquired expressing chosen artistic medium); while 'cultural heritage-focused groups' is comparatively noted more towards promoting awareness, understanding, and relevance of the role of their culture in today's society; contributing to policy discussions with government towards influencing cultural development as a whole.

As an example, conducted interviews share that 'cultural heritage-focused groups' make specific mention of 'actively engaging with government to solve local and regional concerns' as a group objective, finding viable solutions and ways of moving forward as (Cordilleran) people" (Morales, 2013a). Most 'art-form focused' volunteer groups were not seen to highlight this particular quality; rather focusing on 'skills development' as well as 'participation in local cultural events such as festivals and other cultural celebrations'; cultural events and celebrations that are most likely conceived by government with inputs from 'cultural heritage-focused' volunteer groups.

Table 7-2: Summary of Volunteer Group Objectives

Group Objectives
1) 10 of 11 grp. (community & school-based) focus on art-forms to create opportunities for members (focus on art-based, cognitive skills dev't)
2) 1 group (community-based) focus on cultural heritage; foster sense of pride amidst poverty-driven perceptions of Cordillera tribal affiliation as illiterate & uncivilized (focus on policy dev't)

3) Common objective themes:
 	
  a. Make art accessible to the masses; perform in non-traditional places for art appreciation (e.g. parks, public markets, transport terminals)
 	
  b. Scholarship opportunities for deserving individuals (esp. poor, marginalized)
 	
  c. Support young artists (not yet established or struggling in their craft); in need of skills training & support to open opportunities of success
 	
  d. Making a people's unique cultural heritage relevant and a source of pride especially among younger generations

Based from these findings, we find that the art-engaged volunteer groups that were accessed in this research are mostly 'art-form focused' in character (10 of 11 groups); with stated primary group objective that focus more towards art-based (cognitive) skills development for its members; with 'cultural heritage focused' groups weakly represented in this study. A more equal representation of these two group types within the study areas would better take advantage of the 'skills development' component contributed by 'art-form focused groups' and the 'policy development' component

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exhibited by 'cultural heritage focused' groups [152]. Interviews conducted among local government officials in-charge of cultural development recognize the value of both group types (i.e. community, school-based); however, since the accessed volunteer groups in this research are limited by the groups referred by the concerned local government officials (as well as groups that were available during time of research field work), this research is not in the best position to conclusively determine if said local governments indeed have a balanced support of both volunteer group types. Nonetheless, an awareness of the unique contribution of these two types of art-engaged volunteer groups may be of worth to consider (especially for future research endeavors); particularly on how governments may best take advantage of the opportunities embodied among these two types of art-engaged volunteer groups.

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[152] For an illustrated explanation of these two (2) forms of art-engaged volunteer group objective features, please refer to figure entitled, "Art-engaged Volunteer Groups' Objectives" located in a previous page/s of this research section

Table 7-3: Summary of Volunteer Group Projects

Project Theme	Description
Skills Development	1) Conduct free seminars and workshops (promote art-based skills dev't opportunities); especially for those who cannot afford it 2) Apprenticeship work is made available; allowing new members to benefit from the expertise of established members; as well as source of employment 3) Participation in government projects in cultural development; also accepts opportunities of engaging in projects outside of city/municipality; 4) Honorarium generated from participation in projects is used to secure financial allowances for members in need, fund seminars and workshops 5) Group coordinate with institutions offering scholarships or employment; benefitting individuals (especially the poor and marginalized members)
Policy Development	6) Regular engagement with government (e.g. panel discussions, resource persons); share inputs in tackling local, regional issues or concerns (from a cultural development perspective

7.3.3   Volunteer Group Issues and Concerns

Regarding the table below discussing 'volunteer group issues and concerns', it is interesting to note of volunteer groups' concerns for the presence – as well as absence – of financial support by the government for art-engaged volunteer groups. To be more precise, one group cites that the absence of financial support by the government forces them to use considerable time and effort into looking for alternative sources of funding instead of concentrating on the perfection of their chosen craft or group advocacies. On

the other hand, another group raises concerns if the funding being offered to them by government has political motives attached to it; showing an apprehension towards getting caught in middle between rival political entities. Based from these interview pronouncements, it seems that government is being put in an awkward position on whether it chooses to financially support or not these volunteer groups. However, a number of propositions were conceived after taking a closer look at this issue at hand. First of which is a need for greater operational transparency on the process used by government in arriving at which volunteer groups are to be financially supported. It is believed that by being transparent, the process of supporting these groups will be devoid of politics as well; easing the concerns of many of these volunteer groups (regarding the possibility that they might be used mainly for political purposes and not for cultural development).

Also, it is believed that the institutional connections attached with government – especially with private sector groups investing in the city or municipality – would enable it to assist these volunteer groups towards efficiently finding alternative sources of funding for its operational activities. To be more specific, with an awareness of the unifying and lead component of government in mobilizing partners in cultural development (i.e. private sector and civil society groups), it follows that government is the most capable source of possible contacts and partners that volunteer groups may tap into to assist them in their respective advocacies. Instead of losing considerable amount of time looking for alternative funding sources or sponsors by themselves, these volunteer groups may ask for assistance of cultural development (government) offices in their city or municipality to help "match them" to private sector groups who are also

engaged (in various capacities) to the cultural development agenda of the city / municipality. However, for this to be effective, once again the need for a transparent system of listing and choosing cultural development partners – devoid of political considerations - must be again stressed.

Table 7-4: Summary of Volunteer Group Issues and Concerns

Social / Cultural	Financial / Economic	Organizational / Institutional
1) Subjected to ridicule: performing in public spaces where people are not used to seeing them 2) Generation gap: Misunderstandings due to age difference affecting whole group 3) Romantic relationships negatively affect group dynamics 4) People turn-away from their cultural heritage due to poverty-driven perceptions of being 'illiterate', 'uncivilized'	1) Members are forced to sell work at lower price to help fund group projects; lowering value of their craft 2) Members that do not finish scholarships once a job opportunity becomes available 3) Being a (private) school-based group, funding is regularly obtained from academic institution; members have luxury to focus on their craft (rather than source funding sources)	1) Schedule conflicts hinder group practice in full attendance 2) Skeptical on reason behind presence of local gov't support to help group (e.g. financial grants); fear of being caught in a political situation 3) Due to absence of gov't support, there is pressure to obtain funding elsewhere (continue operations)

7.3.4   Volunteer Group Benefits to Members (especially poor and marginalized)

Lastly, the table below discussing 'group benefits to its members (especially poor and marginalized)', majority of interviewed groups mention of opening opportunities of increasing self-confidence, continue formal education (via scholarships), as well as generate employment opportunities for its members. Consistent with reviewed literature and observations made by this author, it may be of worth to know if there is a statistical relationship (using conducted survey) to support these three interview-derived benefits (i.e., self-confidence, education, employment); especially on how these factors come into play with people who are poor and marginalized.

Table 7-5: Summary of Group Benefits to its Members (especially poor and marginalized)

Social / Cultural	1)	Serves as an escape from a life of gang violence, drug addiction, and other negative peer pressures common with the youth
	2)	Gain self-confidence through opportunities of interaction with other members of the group
Financial / Economic	3)	Members, especially the poor and marginalized (P&M), get financial allowances to support their academic studies; usually given by local government, or other non-profit groups
	4)	Group membership open employment opportunities for its members
Organizational / Institutional	5)	Using acquired art-based cognitive skills to continue formal education (through scholarships)

Previously discussed in an earlier chapter of this study, the concept of 'community relations' and 'social access' and how it is contextualized in Philippine society[153] is manifested in how it affects individuals who are poor and marginalized with the 'community they grew-up in', and 'communities of higher socio-economic status of which these poor and marginalized groups are perceiving themselves to be excluded from' (based on a cultural mind-set that is traced to Philippine society's almost four centuries of colonial experiences based on notions of racial superiority and subjugation). To be more specific:

> It is observed that previously mentioned divisive cultural perceptions and social relationships among Filipinos impacts how poor and marginalized community are excluded from other communities with higher socio-economic status; prompting the said poor and marginalized community to bond among each other as a result of being excluded from the said more affluent social groups. It is based from this notion that social interactions and relationships in this study is being seen in two forms: one is through how a poor and marginalized individual – by engaging in cultural development - improves his or her relationship with the poor community he or she 'grew-up in' or 'originated from' (i.e. community relations), and another is how the same poor and marginalized individual improves his or her relationship with communities that he or she felt excluded from socially (i.e. social access to communities of higher socio-economic status) as a result of being poor and marginalized .
>
> - (Text lifted from previous section of this research entitled, "Community Relations and Social Access: Defined in the Philippine Context)

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[153] Please refer to section 5.1.3 of this research entitled, 'Community Relations and Social Access from a Philippine Perspective'.

In relation to this, data collected and analyzed so far point to notions that, as a poor and marginalized individual (as member of an art-engaged volunteer group) increases his or her self-confidence based from art-skills acquired expressing a particular art-form or medium, acquired art-skills is also used continue formal education and also improve employment opportunities for the said individual; factors that are believed to collectively impact how this individual (especially those who are poor and marginalized) is treated in community he or she originated from (e.g. higher respect, adulation given to the person due to his or her achievements in expressing a particular art-form), as well as with other communities of higher socio-economic standing where the same individual is perceived to be excluded from due to his or her status of being poor. We are reminded that the skill-sets acquired and developed by the poor and marginalized individual has already led to a continuation of formal education (based from previous stopping from going to school as a result of poverty), as well as improved employment opportunities as a result of the developed skills; factors that is thought to allow the said person to improve his or her socio-economic standing in society, and positively change the previous 'poverty influenced' status of community relations and social access.

Now that common issues and specific characteristics of the interviewed art-engaged volunteer groups have been discussed as well as enumerated in relative detail, the next section will now focus on the results of the questionnaire survey[154] conducted among the members of these volunteer groups. Beyond stating survey results, efforts will also

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[154] Sample survey form may be seen in Appendices section 7 of this study entitled, 'Sample Questionnaire Survey Form'.

be made to connect these results with the abovementioned 'common issues and specific characteristics of the interviewed art-engaged volunteer groups'; giving the reader a better understanding of the role of art-engaged volunteer groups in the cultural development strategy of government institutions engaging them as development partners.

7.4　　Survey Results

Based from the eleven (11) art-engaged volunteer groups whose members were surveyed, a total of four hundred and thirty seven (437) respondents comprise this survey[155]. As the series of figures showing survey results will show, data was analyzed under different categories: first as a whole (all 437 respondents), then as per study area, then as per monthly HH income cluster (if respondent is below or above the poverty line), and lastly with the volunteer group type that the survey respondent is affiliated with (community-based or school-based volunteer group). Also, let it be known that survey questions are based from the respondents' membership to an art-engaged volunteer group, and its impact to the said individual. Therefore, related questions are to be understood in terms of a respondents' community and social relationships with his or her 'community-of-origin' (community relations) and 'communities once perceived to be socially excluded from' (social access).

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[155] From 459 survey forms handed-out, 22 were excluded due to unanswered questions. Details are Angono respondents (7 excluded), Baguio respondents (12 excluded), and Makati respondents (3 excluded).

Table 7-6: Number of Respondents per study area, per HH income group (above/below poverty line), and volunteer group type (community/school-based)

Per Study Area	Frequency	Percent
Angono	163	37.3
Baguio	211	48.3
Makati	63	14.4
Total	437	100.0
Monthly HH Income	Frequency	Percent
Above PL	263	60.2
Below PL	174	39.8
Total	437	100.0
Volunteer Group type	Frequency	Percent
Community-based	249	56.9
School-based	188	43.1
Total	437	100.0

7.4.1   Background of Survey Respondents

The total surveyed respondents represent a young population; respondents engaged in volunteer groups that are providing cognitive skills derived from the cultural service of art, among others[156]; a demographic distribution that is similar to the young population segment (aged 6-24) previously mentioned to leave school prematurely (i.e., cultural service of education) to find work due to poverty (Sisante, 2008)[157].

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[156] As mentioned in a previous section 7.3.2 entitled 'Volunteer Group Objectives and Projects', 10 of 11 art-engaged groups accessed in this research focus on promoting excellence in particular art-forms as their group's primary objective (in the process contributing to local cultural development), while one group focuses on promoting awareness about their people's unique cultural heritage as their group's main objective; using various art-forms as a way in which to express this cultural heritage.

[157] Previously discussed in section 5.1.1 of this study entitled, 'A Country and its People'.
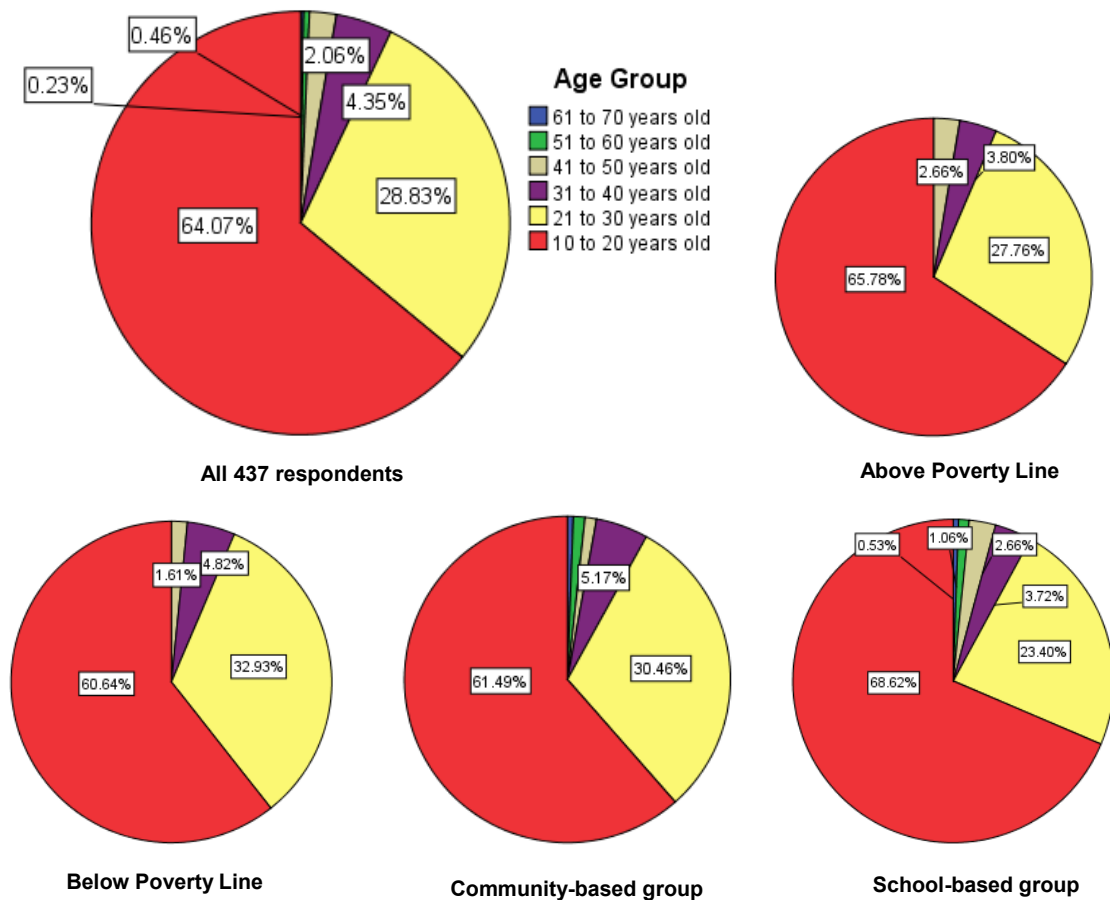
Figure 42 - Number of Respondents by Age Group

As seen in the figure above, majority of respondents similarly fall in the mentioned 6-24 age range. In relation to discussions related to group membership 'accessibility' as related with 'age'[158], majority of beneficiaries of these volunteer groups are reflective of the young population in Philippine society.

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[158] Please refer to previous section 7.3 of this study entitled, 'Profile of Surveyed Art-Engaged Volunteer Groups'.
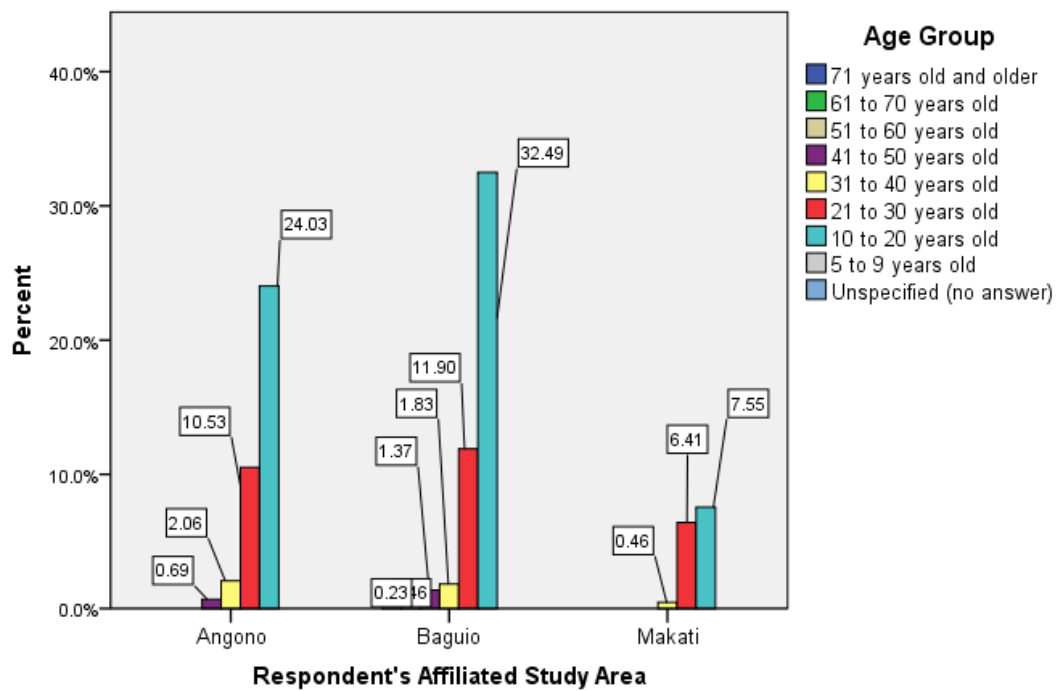
Figure 43: Age Group Distribution; by Study Area

If the total age group figures shown in the previous pie charts are to be identified per study area, one would notice that Makati respondents have a more balanced representation between 10-20 and 21-30 year old volunteer group members; compared with Angono and Baguio respondents which exhibit patterns that are deemed to be more reflective (and thus influence greater) the percentage figures as reflected in the 'total survey respondents' pie chart. Based from these figures, we can say that Angono and Baguio – cognizant of its efforts of using 'culture and art' as a primary development catalyst - tend to be more focused (compared to Makati) on having volunteer group members that are a part of the 10-20 years old range. This pattern may be deemed consistent with the discussions raised in the previous section of this study regarding the

complimentary relationship between 'school-based' and 'community-based' groups[159]. To be more specific, it is worth to mention that in Angono, majority (4 of 5) of the volunteer groups referred by its local government are *community*-based groups that seek to find and hone talent of its young citizens. Many of these individuals choose to use their new skill-sets into getting scholarships from the colleges and universities in nearby Metropolitan Manila; a region adjacent with Rizal province (where the Angono municipality is located, and a region where Makati city is a part of). Since most of the assumed scholars of these Metro Manila schools (or universities) belong to the school-going age bracket of a 10-20 year old range, it is plausible to think that leaders of community-based volunteer groups (such as those based in Angono) will look for talented individuals that fit into the preferred age group bracket of Metro Manila's school-based groups. In this scenario, the role of Angono municipality as a source of raw talent is highlighted; a grass-roots oriented skills development source that works in conjunction with a nearby regional center (cities in Metro Manila), where most highly touted academic institutions are located. On the other hand, Baguio city is the regional center of the Cordillera region; meaning the likelihood of highly touted academic institutions in the region (where school-based groups are a part of) are to be found in Baguio city. In comparison, it is rather safe to assume that counterparts of Angono-like municipalities (as grass-roots sources of raw talent for school-based groups most likely based in regional centers) are the municipalities surrounding Baguio city; and where potential school-based volunteer group members come from. As mentioned in previous paragraphs, the high representation of 10-20 age group (in Baguio and Angono) is

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[159] Please refer to a previous section 7.3.1 of this study entitled, 'Volunteer Group Information'.

deemed a reflection of the presence of school-based volunteer groups based in Baguio city; while those accessed in Angono – majority are of 10-20 age groups as well (likely catering to Metro Manila school-based groups) - are community-based. Citing the complimentary relationship between these two group types, the young representation of survey respondents represents the age-group school-based volunteer groups, and that of community-based groups positioning its members to access school-based groups in the near future.

Unlike Angono and Baguio (which both use cultural development as a primary urban development catalyst), the city of Makati uses cultural development to supplement its primary urban development strategy as that of a financial and corporate center. More importantly, Makati city government already provides good academic scholarship assistance and commendable formal education opportunities for its citizens (Makati-ICRD, 2013); lessening an individual's need for art-engaged volunteer groups to help them in this regard (i.e. membership with art-engaged groups to continue education). As such, this perhaps explain why Makati city have volunteer art-group members that are not necessarily within the 10-20 years of age (the age bracket assumed to be preferred for individuals seeking to get into school based volunteer groups and its academic scholarships); a perceived off-shoot with the observation by this author regarding Makati's use of cultural development as a supplementary development medium (and in turn, not using 'culture and art' as a primary means of assisting people out of poverty and marginalization).

In this regard, means of support accorded by Makati city government for art-engaged volunteer groups are mainly for cultural development purposes only; and thus issues regarding age concerns of community-based art group members – particularly as a means to get into school-based groups, as manifested in Angono and Baguio – are more relaxed and unnecessary in Makati city.

Philippine Gender Distribution (2010)

	Both Sexes	Male	Female
■ Philippines	92,097,978	46,459,318	45,638,660

Female 45,638,660 (49.55%)
Male 46,459,318 (50.45%)
Both Sexes 92,097,978
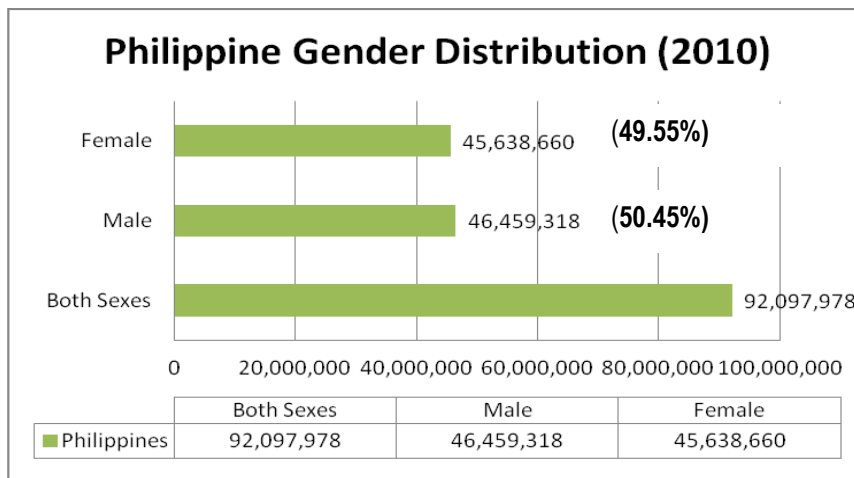
Figure 44 - Gender Distribution Philippines, 2010 (NSCB, 2015)

In terms of gender, the pie chart figure shows that there is an almost equal representation between male and female respondents; consistent with 2010 Philippine population figures (nationwide) showing similar gender representation. Gender classification of survey respondents per study area likewise shows a balanced representation between male and female respondents as seen in Philippine (nationwide) statistics. It should be noted that efforts were made to give respondents a choice in stating if they are affiliate themselves with the LGBT community ("Lesbian, Gay, Bisexual, and Transvestite"). Philippine population statistics in comparison do not state LGBT as a gender classification.
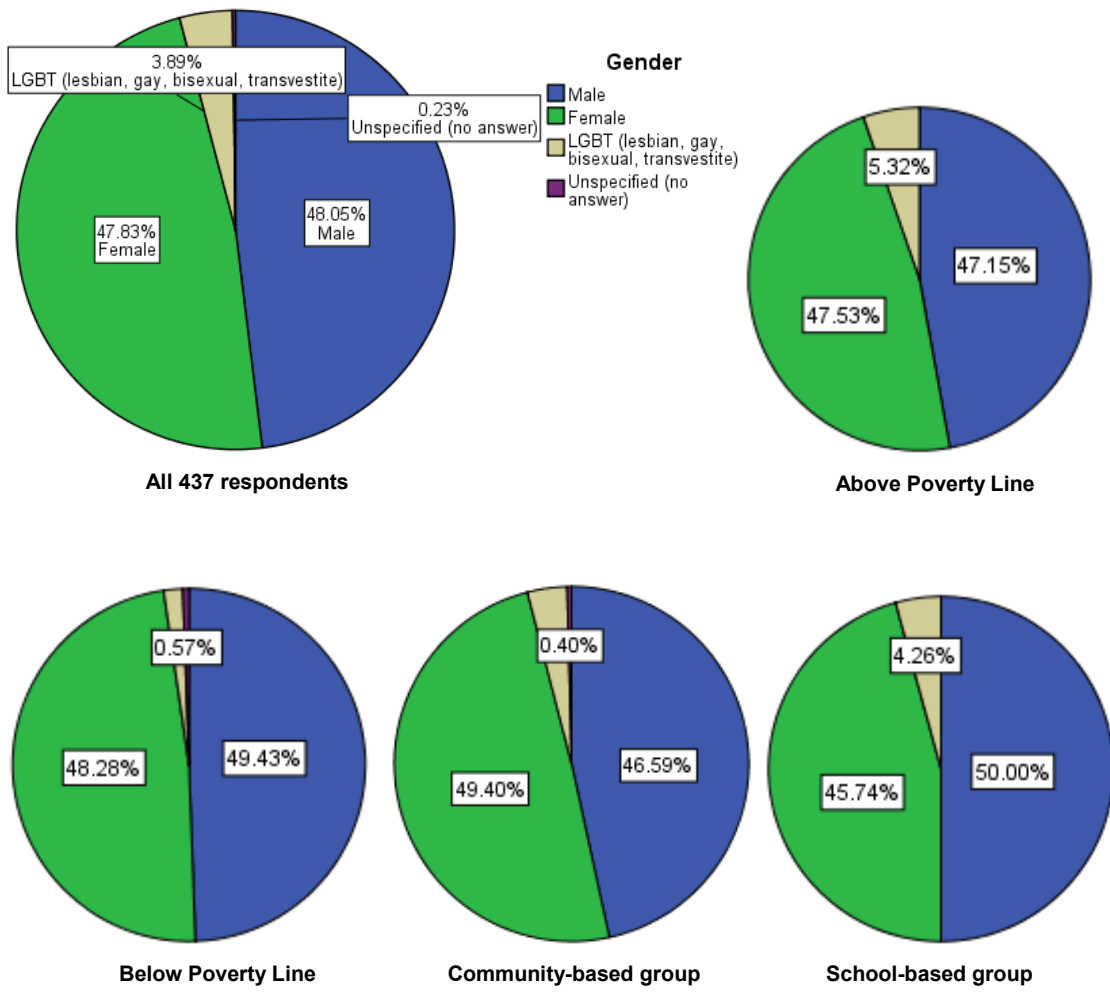
Figure 45 - Gender Distribution Survey Respondents
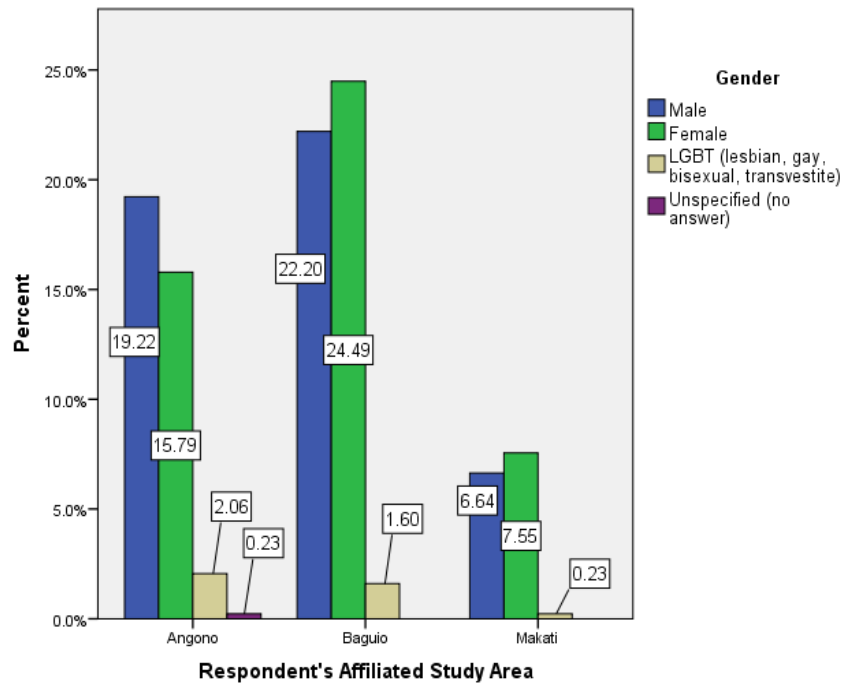
Figure 46: Gender Distribution; by Study Area

Regarding religious affiliation, most respondents are Roman Catholics; and if all Christianity-based religious sects are clustered together (i.e. Protestants, Born Again Christians, Iglesia Ni Cristo[160]), an even higher percentage would be found. Going back to previous sections of this study, it was mentioned that five percent (5%) of the total Philippine population are Muslim[161]. However in this study, there are less than one percent of survey respondents that classify themselves as Muslim (0.92%).

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[160] *Iglesia Ni Cristo* in English means, "Church of Christ".

[161] Mentioned in section 5.1.1 of this study entitled, 'A Country and its People'.
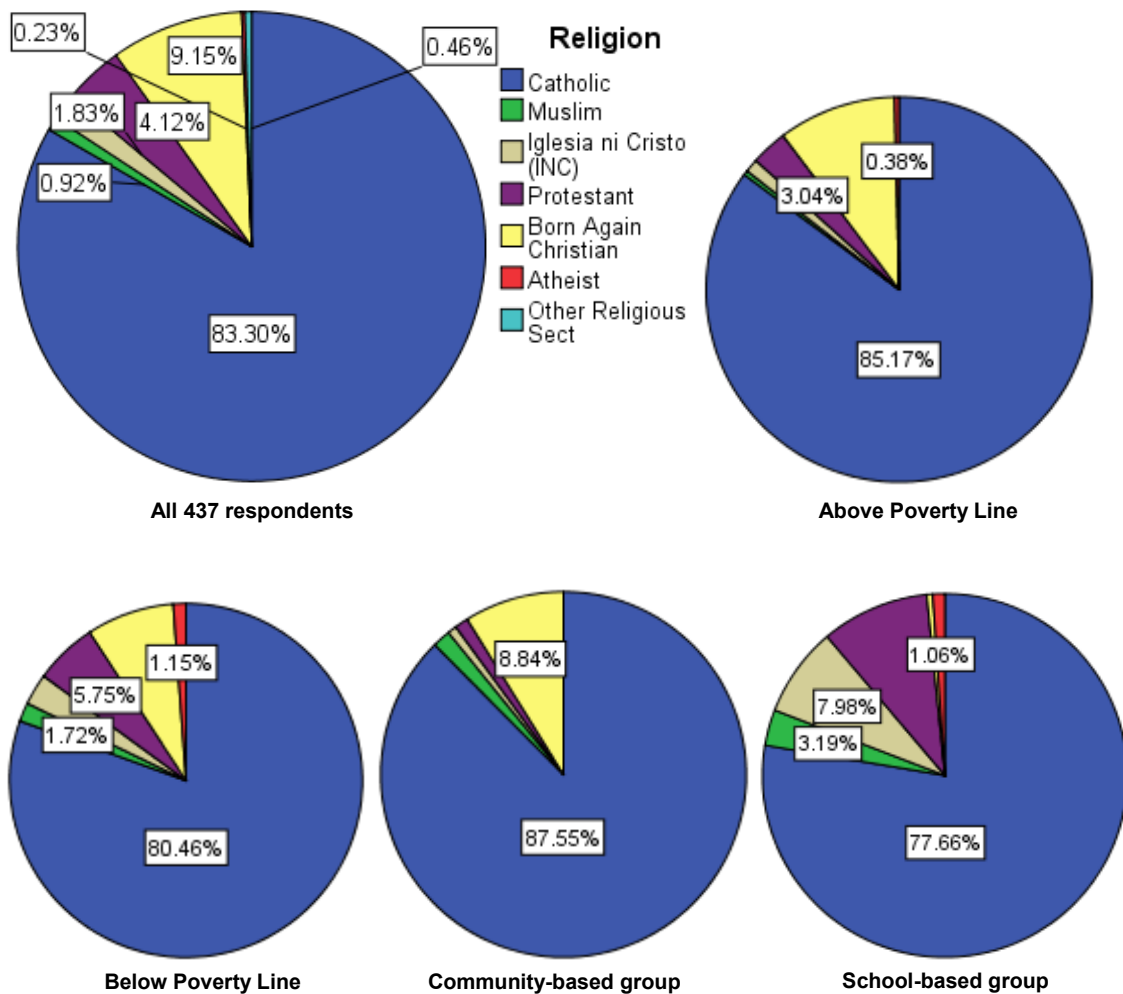
Figure 47 - Religious Affiliation of Survey Respondents

The difference between this research's surveyed Muslim population and 2010 Philippine Muslim population figures may be attributed to most Filipino Muslims are located in the southern island of Mindanao. Since the choice of case study areas for this research was limited in the Luzon Island Proper[162], it is of no surprise that Filipinos of Muslim faith may be less represented in this survey as compared with Philippine

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[162] Discussed in section 4.2.1 of this study entitled, 'In Search of Case Study Areas'.

national figures. Religious affiliation reflected as per study area show consistent patterns from the total survey respondent pie chart as previously shown.
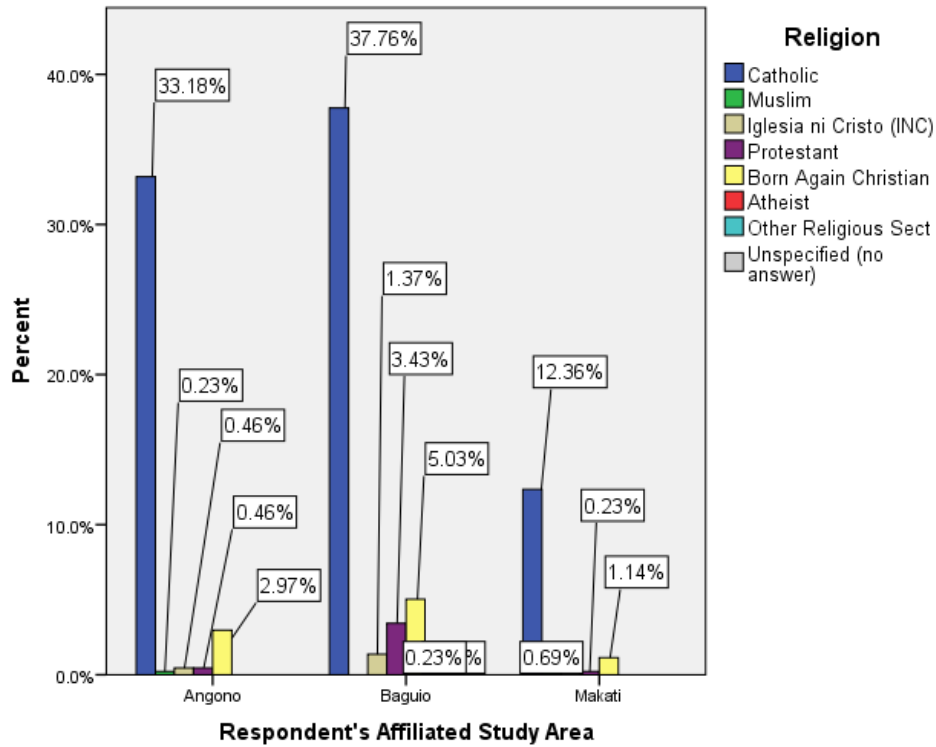
Figure 48: Religious Affiliation of Survey Respondents; by Study Area

Meanwhile, reflective of a young age group that majority of the survey respondents represent, most respondents are of 'single' civil status; with the next significant group representation is that of 'married' status. Subjecting these survey respondent data per study area (bar chart), it shows of a consistent pattern with the pie chart figure previously shown.
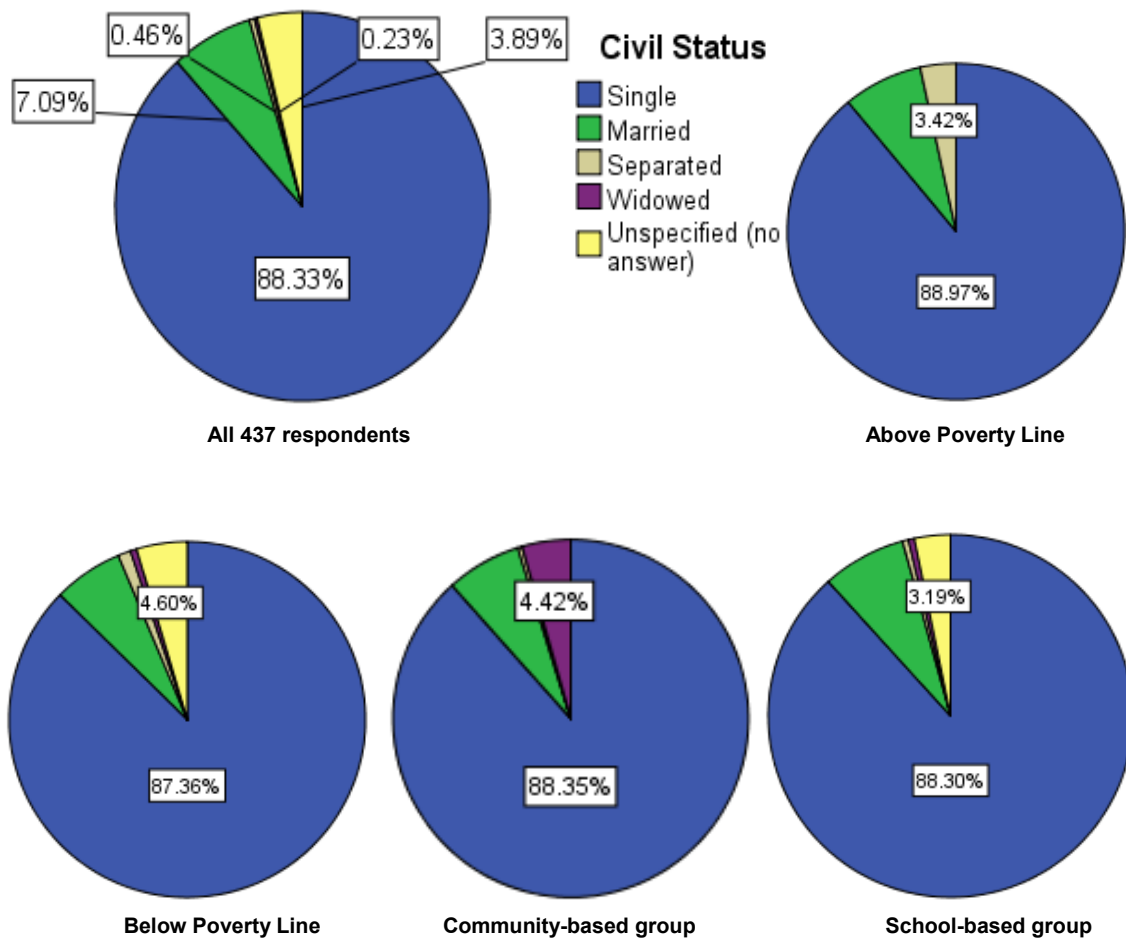
Figure 49 - Civil Status of Survey Respondents
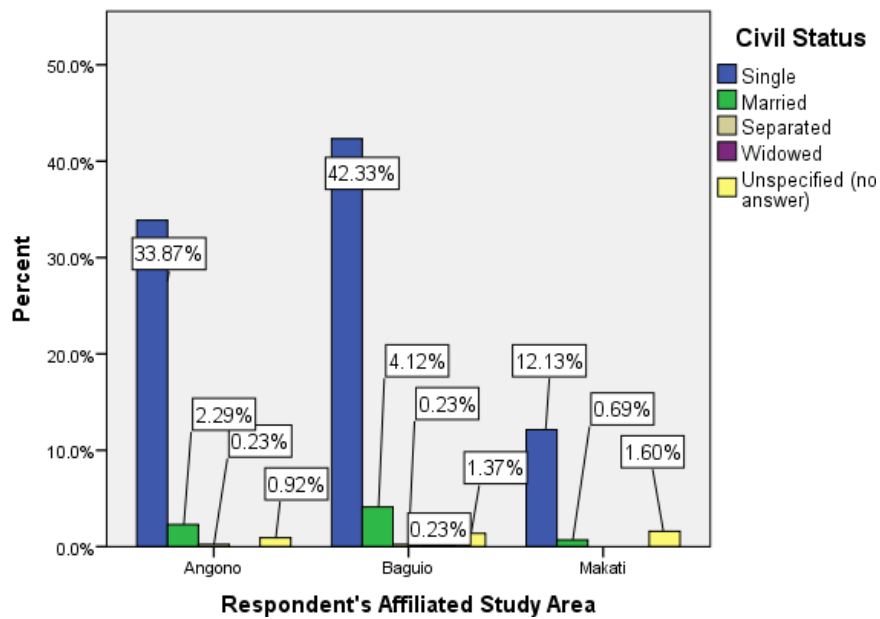
Figure 50: Survey Respondent's Civil Status; by Study Area

Moving on to household income, majority of the surveyed individuals belong to the poorer (or some even poorest) income groups in Philippine society. To be specific, a significant number of respondents say that their monthly household (HH) income fall into the 232.30 to 460.00 USD[163] group range; with even more are saying that their monthly income is less than 200 USD per month. In relation to this, a 2012 report by the National Statistical Coordination Board (NSCB) stating that 'a family of five (4.6 to be exact) can be considered extremely poor if it is earning PhP 5,458.00 (USD 122.00) per month or just enough to put food on the table[164]; the same family has to earn at least

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[163] Original monetary figures were in Philippine Pesos (PHP); but were converted to US Dollar (USD) for the reader's convenience. Exchange rate of 1.00 USD = 44.68 PHP (as of 2015 January 29).

[164] Based from a monthly HH income of 175.00 USD, and an average Philippine household (HH) of 4.6 (National Statistics Office, 2012), it may be interpreted that the poorest Filipino HH allots an average of 38.04 USD/month or 1.26 USD/day as per HH member (assuming a monthly schedule of 30 calendar days).

Php 7,821 (USD 175.00) if it wants to satisfy other non-food needs such as clothing' (T.

Torres, 2013)[165]. If compared to the percentage of respondents in the figure below, it

can be said that most of the respondents are mired in relative poverty.
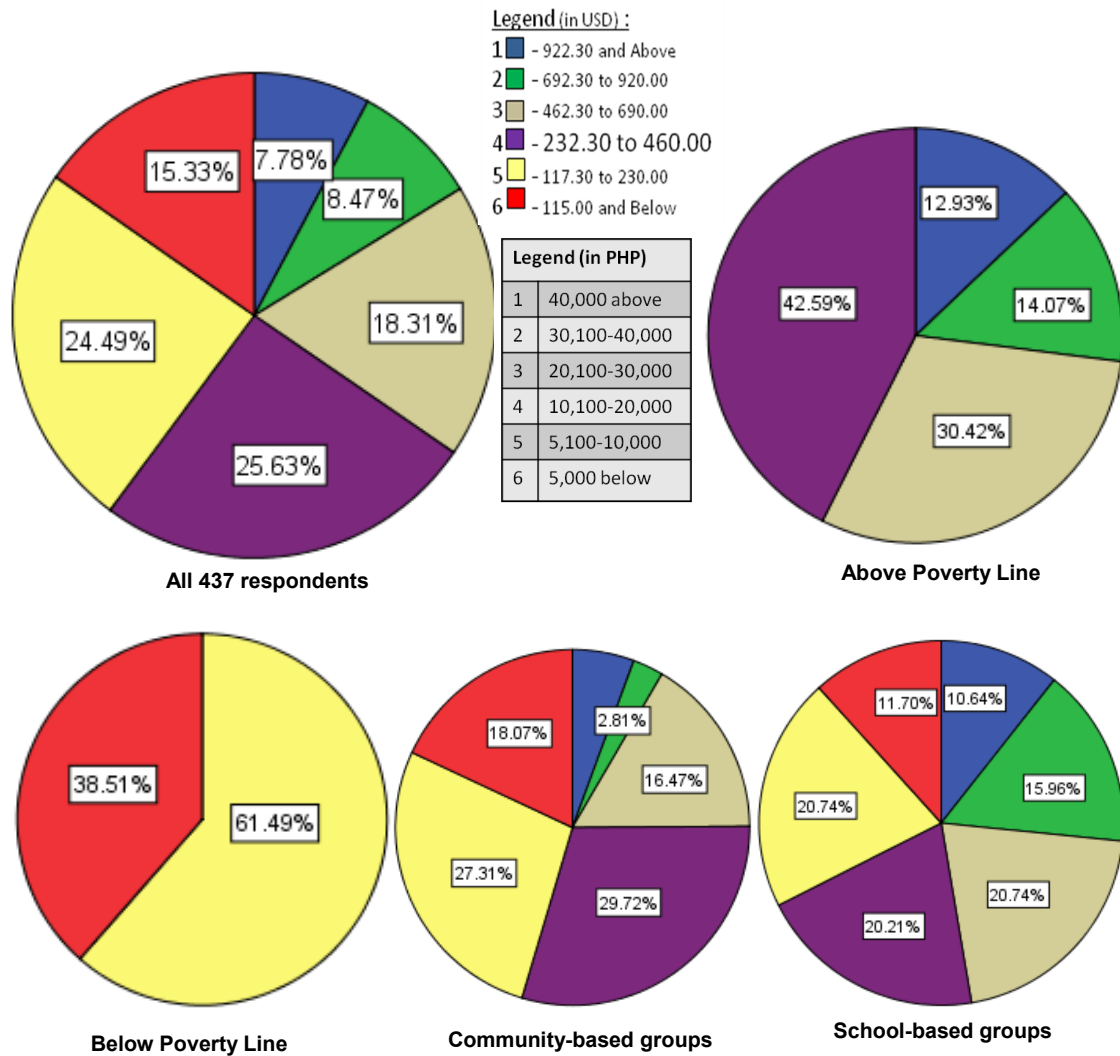
Figure 51: Monthly HH Income of Survey Respondents

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[165] Previously discussed in section 5.1.1 of this study entitled, 'A Country and its People'.

Looking at monthly household income at per study area, it is of interest to note that there are more volunteer group members of Makati – despite its' financial and economic affluence (and presumably its respondents as well) compared to Angono – who are poor in terms of monthly household income.
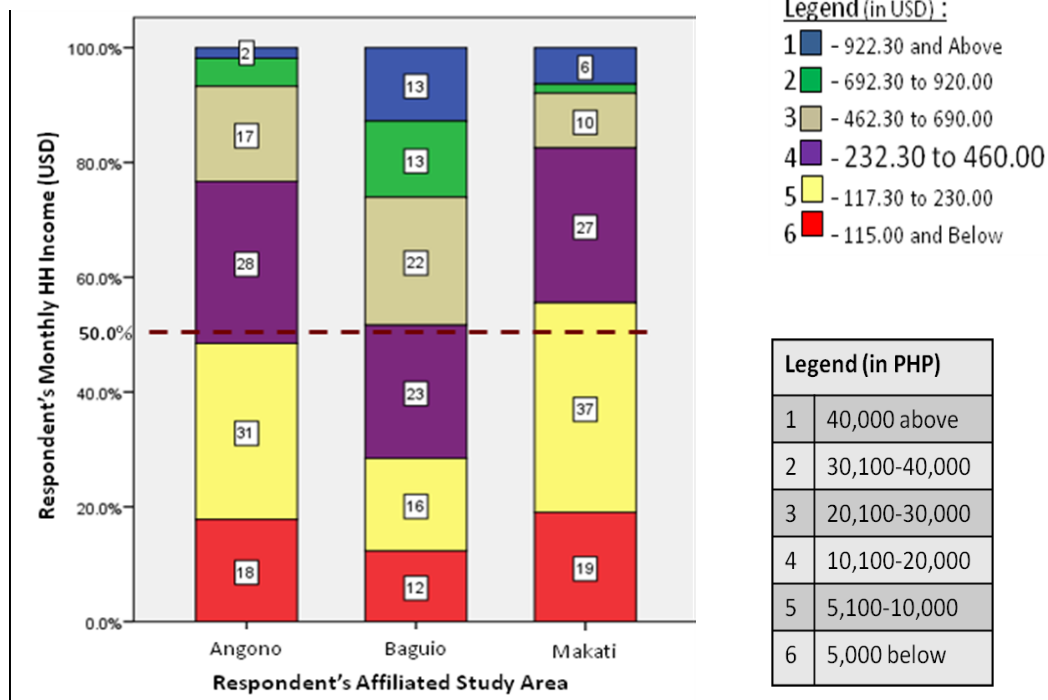
Figure 52 - Monthly Household (HH) Income of Survey Respondents; by Study Area

To prove this point, Baguio (similar to Makati in being a regional center) has the least number of respondents who may be comparatively labeled as 'poor' (and hence subsequently marginalized). There is nothing unusual about Baguio being the regional center the Cordillera region (i.e. more opportunities of employment, stronger tax-base for the government, etc), it is believed that relative affluence and opportunities surrounding its citizens (and volunteer group member respondents presumably) have less to concern themselves about financially speaking. However, based in a regional

center labeled as 'financial and corporate center' of Metro Manila (and the Philippines as a whole), initial thoughts make it unusual that Makati volunteer group members have more who are poor compared to those in Angono; a small municipality and former fishing village in Rizal province (a suburb located east of Metro Manila).

In an effort of explaining this trend, we must remember that Makati city considers 'cultural development' as a supplemental development strategy; therefore it is believed that more of its citizens embrace a cultural identity hinged on the city's primary development catalyst which is being 'financial and corporate' in nature. Due to this, it is plausible that the typlical volunteer group in Makati is in-line with the 'financial and corporate' identity of the city; and many of Makati-based individuals would gravitate towards those types of groups. On the other hand, many more of those who choose to be active in Makati's art-engaged volunteer groups – perhaps due to being excluded in the financial and corporate mediums of engagement in Makati (as a result of lower academic credentials presumably required among 'financial and corporate' groups) - are geared towards the poorer Makati citizenry. Baguio city and Angono municipality volunteer groups, based from their respective primary urban development catalyst mediums hinged on celebrating and preserving an identity based Cordillera tribal culture and Angono artistry, is believed to attract members of more diverse socio-economic backgrounds. Naturally, Angono's status as a suburban municipality cannot compete with Baguio's relative affluence as a regional center, and is likewise reflected in the distribution of volunteer group members where Baguio respondents display a more affluent quality (in terms of monthly household income). However, what

is seen here is perhaps an influence of a city's (and its local governments) chosen primary development catalyst or policy to volunteer group membership (e.g. 'financial and corporate' as is the case in Makati city); impacting the engagement of citizens to art-engaged volunteer groups (as aligned to the city's cultural development policy thrusts). With this being said, a value of cultural identity to art-engaged volunteer groups as partners of government in cultural development emerges.
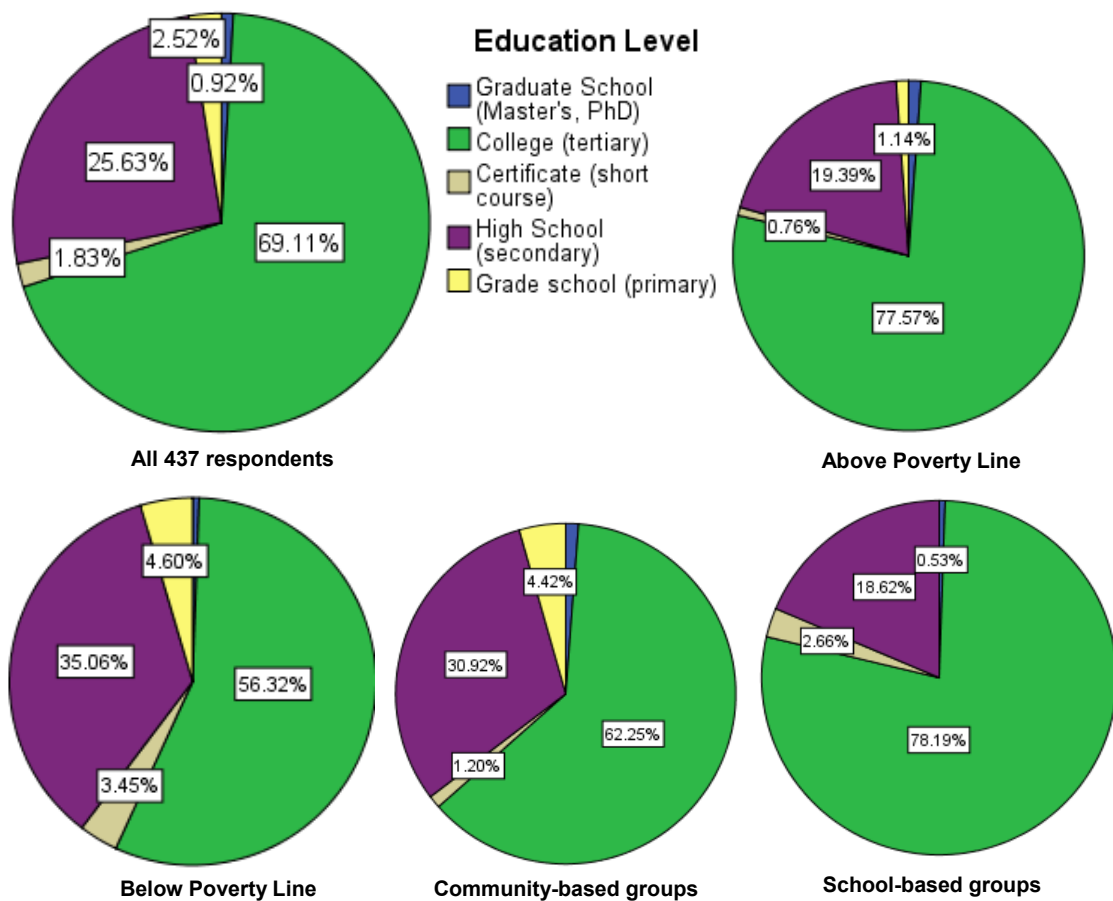
Figure 53 - Current Education Level of Survey Respondents
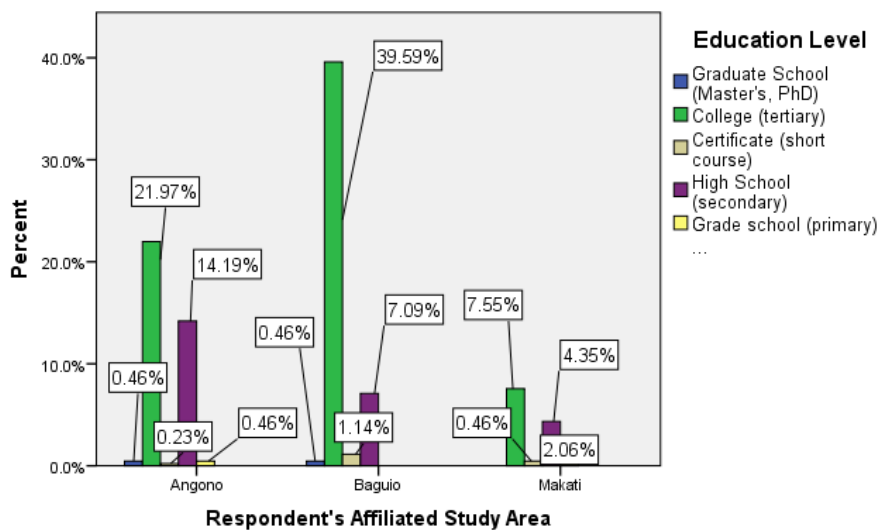
Figure 54: Current Education Level of Survey Respondents; by Study Area

Moving on, if we are to believe that majority of the survey respondents belong to the poorer (or some even poorest) income groups in Philippine society, then it would be plausible to believe that these individuals are highly susceptible of stopping school prematurely to find work due to poverty, as stated in reviewed literatures of this study's previous section[166]. However, figures discussing 'current education level' and 'career status of respondent' show that majority of the survey respondents are in fact full-time or part-time students[167]. Also, efforts to connect survey respondents' current education attainment and career status on each study area reveal a relative consistency in pattern with the education and career status pie chart figures showing survey respondents in its entirety. However, perhaps owing to it being a regional center and the concentration of tertiary academic institutions inside Baguio city, more of Baguio-based survey respondents are in the college level. Other than that, patterns seen in from the 'per study

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[166] Previously discussed in section 5.1.1 of this study entitled, 'A Country and its People'.

[167] Please see pie chart Figure 55 entitled, 'Career Status of Survey Respondents' in the next page of this study.

area' table below is consistent with the previous pie chart illustrating educational attainment of the survey respondents.
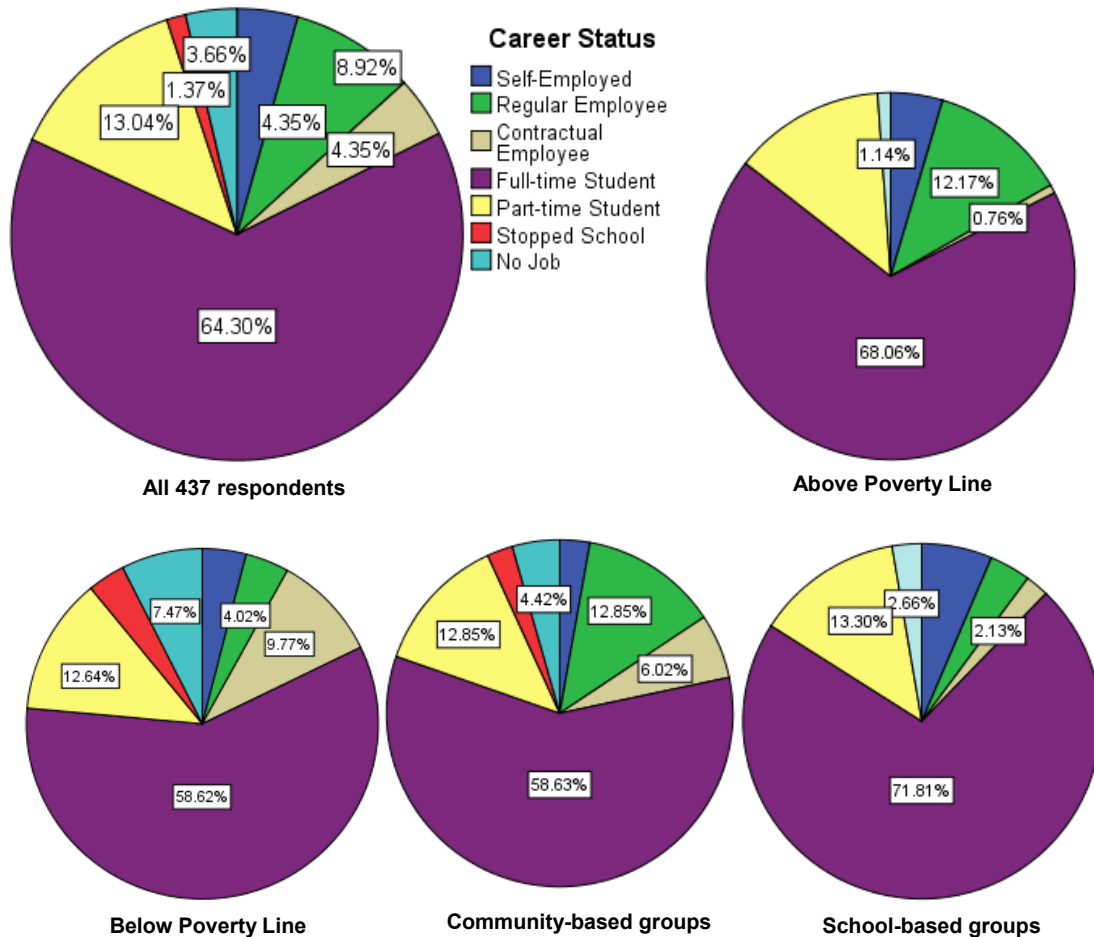
Figure 55 - Career Status of Survey Respondents

It is believed that membership to these art-engaged volunteer groups enable poor and marginalized individuals a chance to continue their formal education, or provide employment opportunities that would collectively help alleviate them from poverty; further bolstering the value of these groups and its worth of heightened support by the government. Likewise, engagement by these respondents with cultural development is believed to have an impact to community relations and social access benefitting the

poor and marginalized; particularly in relation to improved self-confidence, ability to

continue formal education, and improved employment prospects[168].
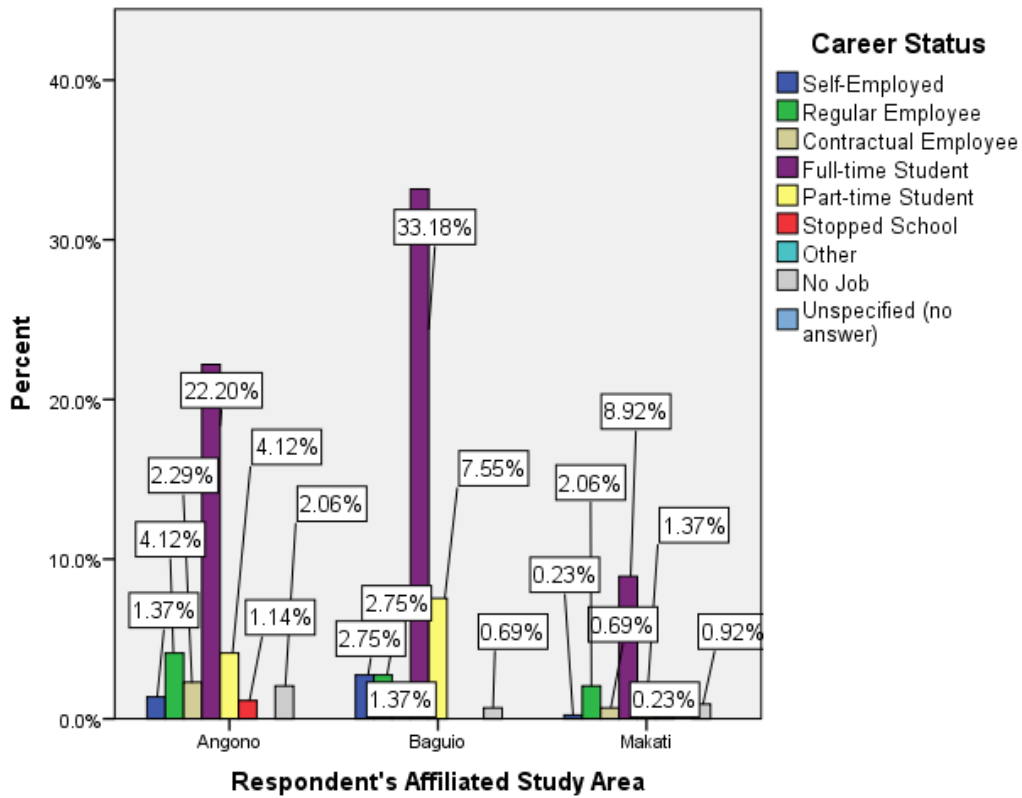
Figure 56: Career Status of Survey Respondents; by Study Area

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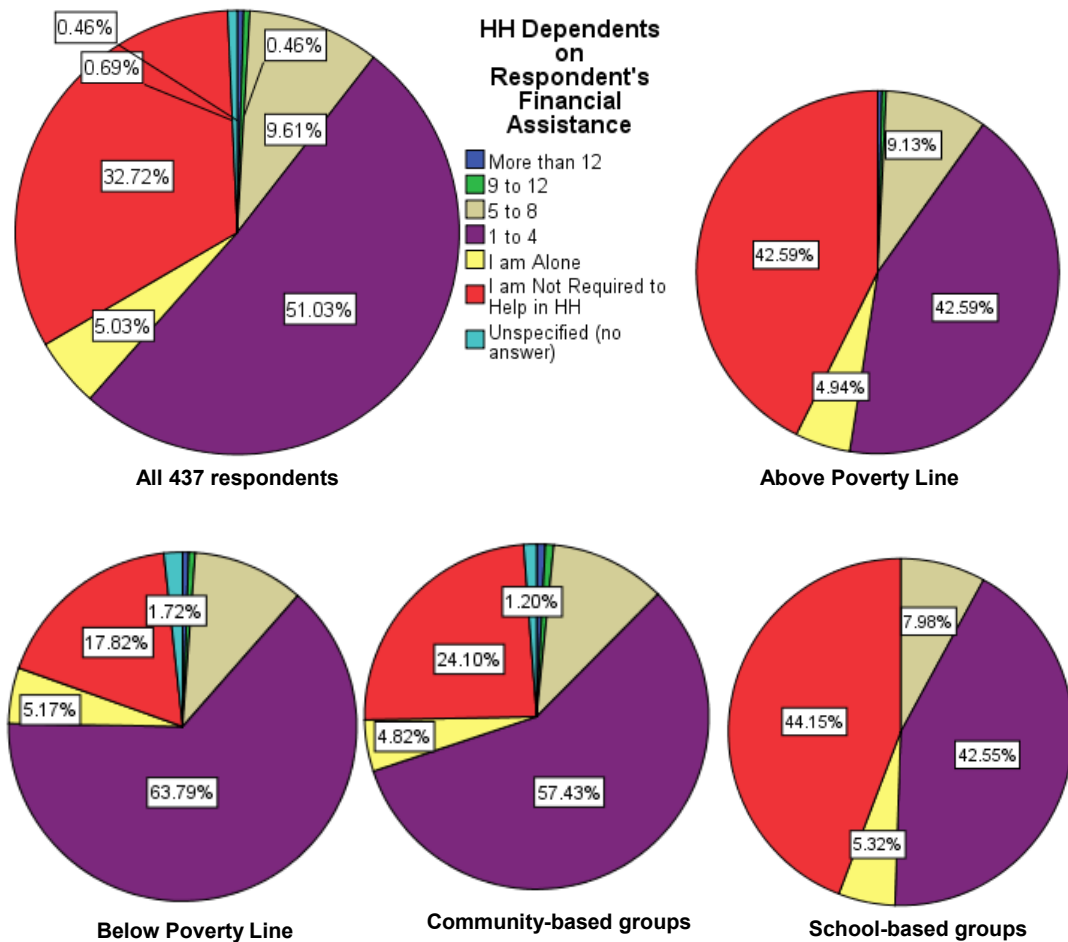
Figure 57 - Number of Financial Dependents among Survey Respondents

In terms of the number of people who are dependent on the survey respondent's financial assistance, more than half of respondents say that there are about 1 to 8 people who depend on their financial assistance. Though there is a significant percent of respondents saying that they are 'not required to assist financially in their household', the more significant number of respondents who do have financial dependents is suggestive to the need for these young individuals to acquire skills that may be used to improve employment opportunities. Overall, a belief that engaging in art-engaged volunteer groups allow respondents to acquire the said skills that will allow them to

continue education as well as improve their employment prospects (which would improve their capacity to support their financial dependents), the benefit of participating in cultural development – through art – is emphasized.
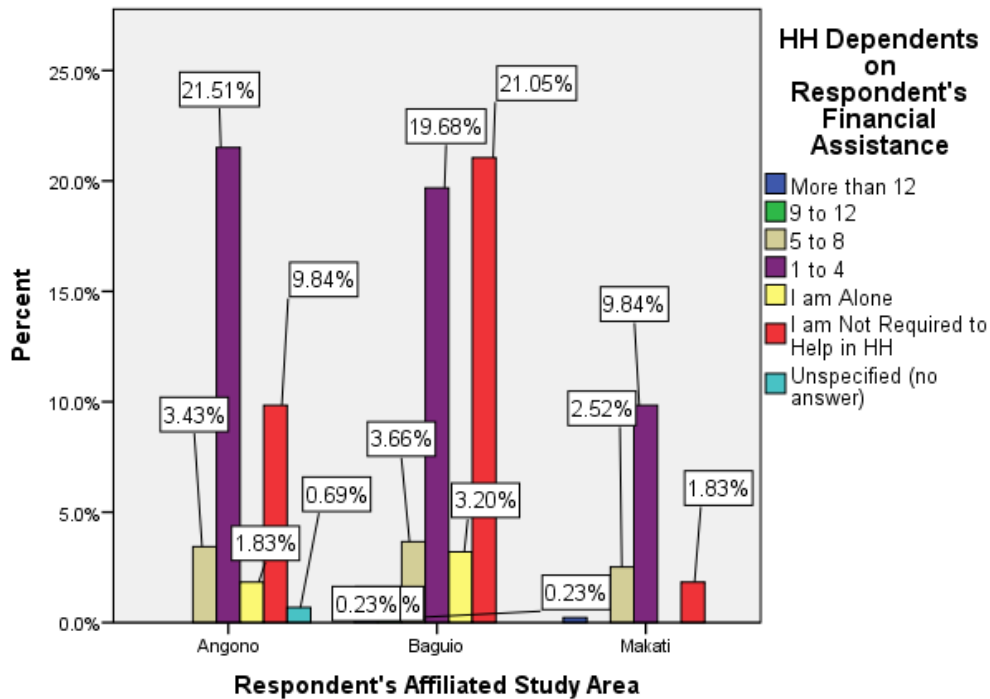
Figure 58: Number of Financial Dependents among Survey Respondents; by Study Area

However, a closer look with each of the three study areas reveal that Baguio, a regional center that uses culture and art as a development catalyst, comparatively has more respondents that are 'not required to help in the household'; it is believed that this is due to the relative affluence of a greater number of volunteer group members based in Baguio city. On the other hand, it must be reminded that Makati city is using cultural development as its city's supplemental development catalyst (primary catalyst is its identity as a financial or corporate center); it is believed that this scenario influences the membership dynamics of the volunteer groups based in Makati in such a way that,

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despite the city's affluence (and presumed affluence of potential members of volunteer groups in Makati), membership to Makati's art-engaged volunteer groups is not as important to citizens of more affluent status; hence those that do choose to engage in these volunteer groups in Makati are presumably limited to poorer (and perhaps more marginalized) individuals as compared to say, Angono or Baguio's volunteer groups.

7.4.2　Role of government policy in cultural development (through Art) for art-engaged groups and individuals

Moving on, discussions are put forth regarding the value accorded to local government support – through cultural development - in promoting success for both the art-engaged individual and the art-engaged group. Interestingly, many respondents believe that the success of an art-engaged individual is more independent from government support; with less respondents answering 'strongly agree' or 'agree' to importance of government to individual success, as compared to group success. On the other hand, success of an art-engaged volunteer group is believed to be more dependent to the support of the local government of which it is engaged with (strongly agree is 31.5%; agree is 46.45%; almost double if compared to previously mentioned figures on 'individual' success).
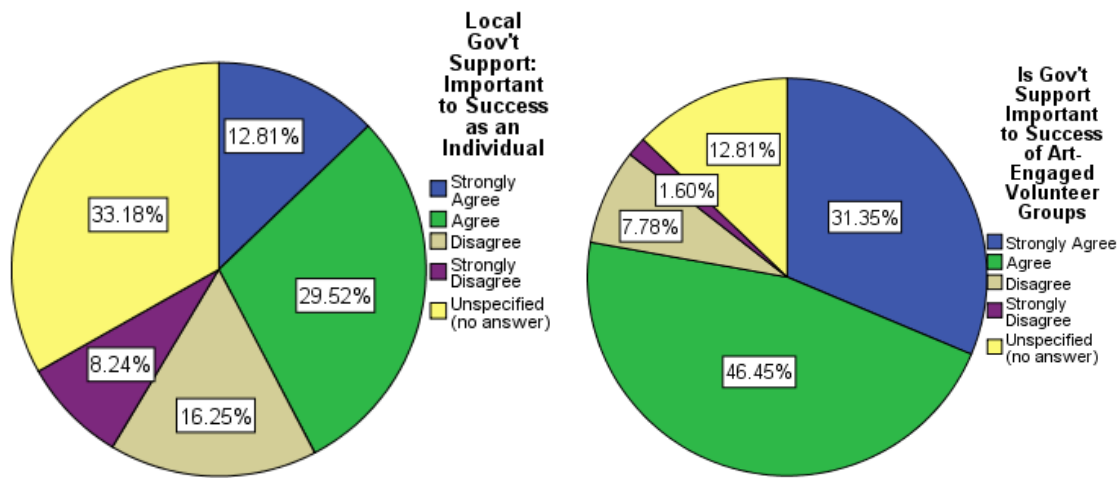
Figure 59: Local Gov't Support: Importance in Success of Individual, Volunteer Group (437

respondents)

This inverse relationship is further illustrated in the two figures below this paragraph (data analyzed as per study area). However, by analyzing per study area, we see that between Angono, Baguio, and Makati, it is Makati city-based respondents that uniquely recognize that government is very important in success of both the individual and the volunteer group; an opinion not shared as highly by Angono and Baguio respondents. It is believed that this result is consistent with previous discussions on Makati's cultural development policy[169] on 'skills development'; wherein it is stated that the city focuses on financially supporting volunteer groups (as a way of indirectly supporting the poor and marginalized through cultural development) – where majority of the members of said groups are deemed poor and marginalized. The relative dependence of Makati's

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[169] Please refer to Table 6-2 in this research entitled, 'Cultural Development (through Art)-Related Policies in Skills Development'.

art-engaged volunteer groups – as well as individuals - to its city government is established in the two figures below.
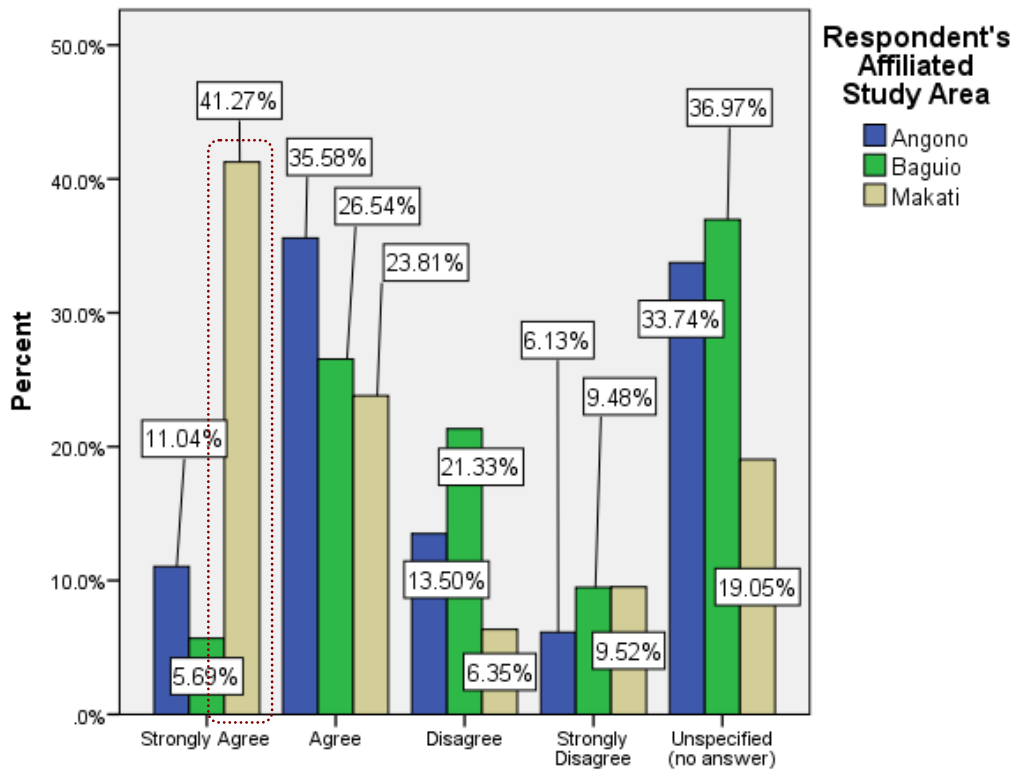
Figure 60: Local Gov't Support: Importance in Realizing Success of Individual; by Study Area
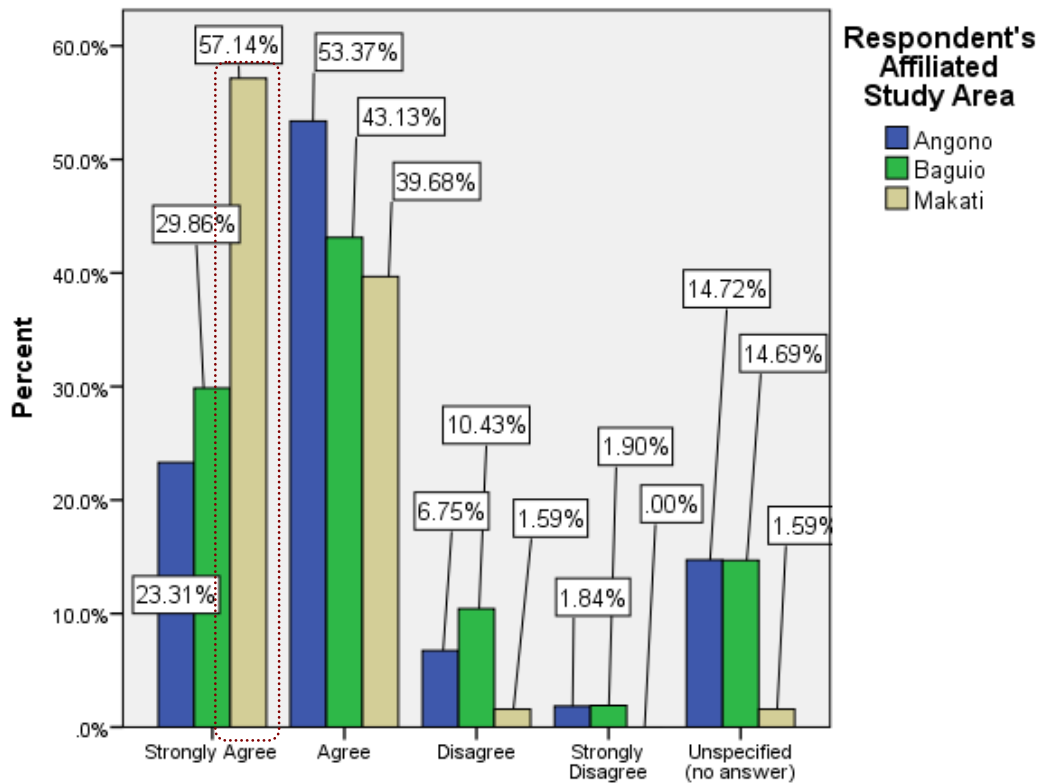
Figure 61: Local Gov't Support: Importance in Realizing Success of Volunteer Group; by Study

Area

Another question was asked if respondents agree that cultural development is a platform that unifies government, private sector and civil society groups in improving people's lives; with emphasis to the poor and marginalized; a question borne-out of observations made that a vibrant cultural development agenda by government entails active participation of private sector groups (usually through project sponsorships in-line with their own business marketing strategies), and the active engagement of civil society groups (represented in this research as 'art-engaged volunteer groups') that use the cultural development programs and projects of government (as supported by the private sector) in advancing its own agenda of promoting culture and arts to a greater audience;

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while providing its members increased opportunities of improving their overall quality

of life[170].
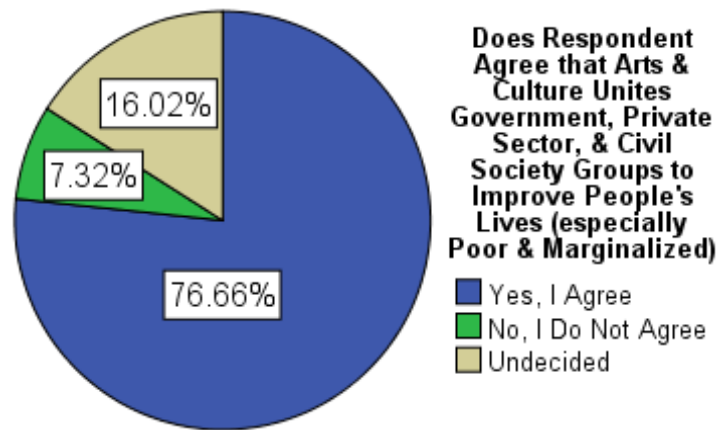
Figure 62 - Cultural Development as Unifying Catalyst for the Poor & Marginalized (437

respondents)

In this regard, majority of the 437 total respondents agree in the unifying capacities of

cultural development; consistent with inputs previously derived from key-informant

interviews wherein the lead role of government in involving partners from the private

sector and civil society groups is used in helping connect these art-engaged volunteer

groups to sources of financial sponsorships or other non-monetary forms of support that

will help them focus on their respective group objectives (whether skills development or

assist government in policy development[171]), rather than consume considerable time and

resources in search of sources of support to ensure continued operation of the said

volunteer groups. However, when the same data was analyzed in terms of per study

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[170] Discussed more in section 4.1.3 of this study entitled, 'Volunteer Groups: Partner in Cultural
Development (through Art)'.

[171] Please refer to Figure 41 entitled, 'Art-engaged Volunteer Groups' Objectives'.

area, a notion further supporting the discussion from previous paragraphs regarding Makati city-based respondents' opinion that accords higher value on the impact of government in cultural development affairs; an opinion not shared as highly by Angono and Baguio respondents.
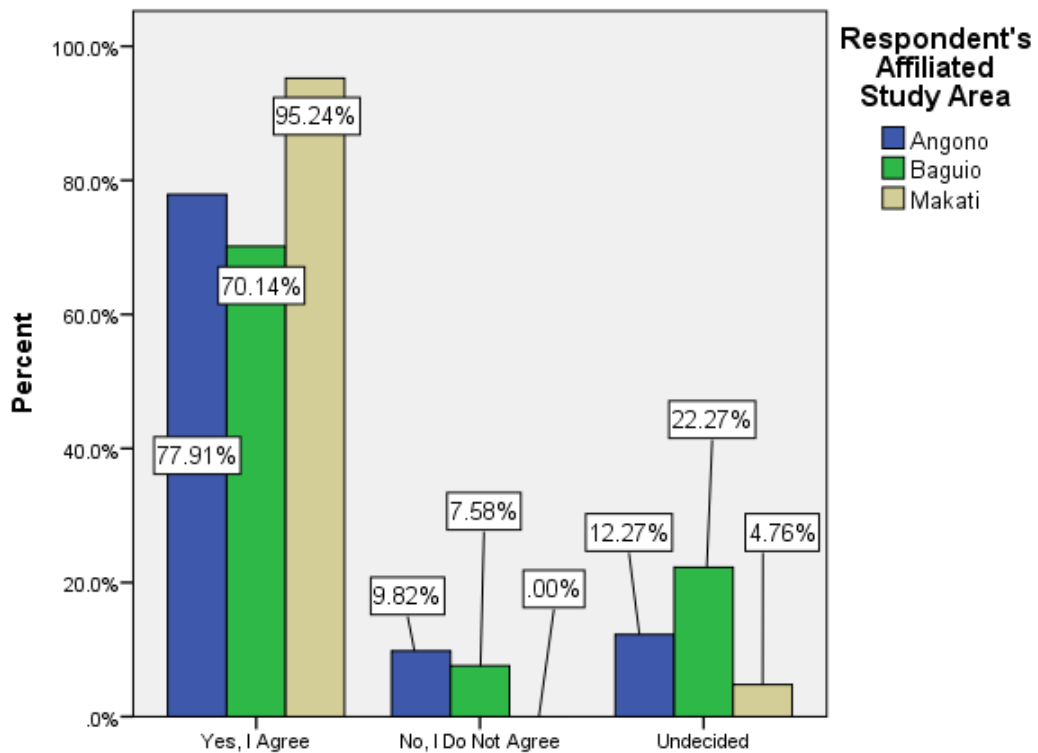
Figure 63: Cultural Development as Unifying Catalyst for the Poor & Marginalized; by Study Area

Reflective of the implied mobilization of government, private sector and civil society toward improving people's lives (especially the poor and marginalized), survey respondents were likewise asked which between government, private sector, or civil society have the most successful project collaborations with the art-engaged volunteer group of which the respondent is a member. As seen in the figure below, respondent answers are almost evenly distributed among the three societal stakeholders; with

government enjoying a slight edge in terms most number of successful project collaborations.
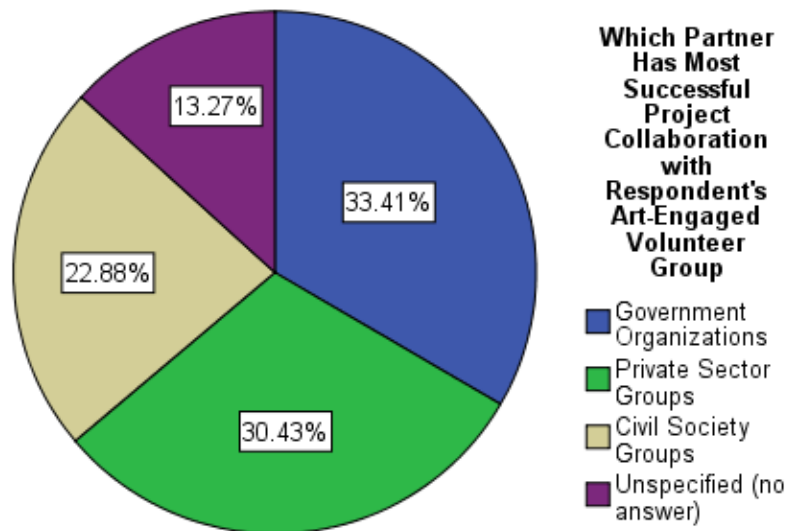
Figure 64 : Balanced Engagement in Support of Volunteer Group (437 respondents)

This is consistent with notions on the role of government as a lead institution in mobilizing partners and resources beneficial to the implementation of cultural development policies[172]; and in which is why this research is anchored on the government policies in cultural development. Also, with government organizations, private sector and civil society groups having a collectively balanced representation in successful projects made with art-engaged volunteer groups, there is an emerging perception that all three faces of society (i.e., government, private sector, and civil society) have a consistent impact in using cultural development to improve people's lives; particularly with those who are poor and marginalized.

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[172] Previously discussed in section 4.1.2 of this study entitled, 'Governments and Policies Engaged in Culture'.
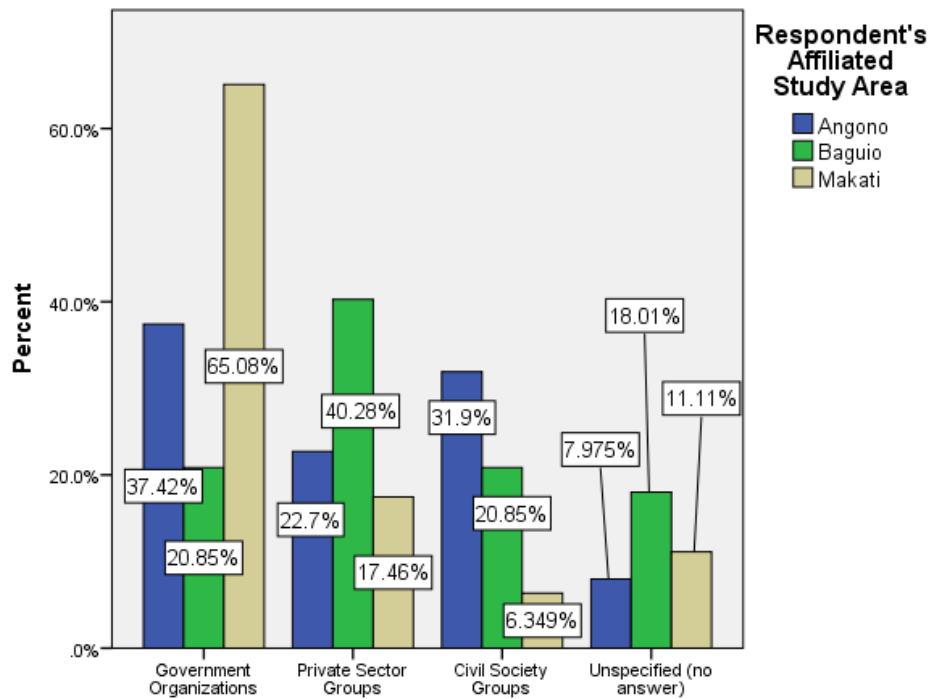
Figure 65: Balanced Engagement in Support of Volunteer Group; by Study Area

However, a closer analysis of the figure above (i.e. per study area) brought forth interesting findings. To begin with, Angono and Makati respondents both believe that government has the most successful number of project collaborations with their group. However, it has become apparent that the very high figure government given by Makati respondents was a major factor that influenced the previous figure's role of government from all 437 respondents combined. Analysis based from the figure above show that Baguio respondents believe that it is the private sector that has the most successful collaborations with their group (and considering government and civil engagement at 20.85% equally). Then again, we should consider that amongst the three study area groupings (i.e. Angono, Baguio, Makati-based volunteer groups), it is Baguio groups (and respondents) that are mostly connected with a private institution (St. Louis

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University in Baguio city). Though these figures are based from opinions of individuals and should be solely used as a basis to override other patterns derived from other data sources (e.g. policy documents, key-informant interviews, observations, etc), it is worth to note this perception among members of art-engaged volunteer groups from Baguio city.

In support of the two (2) previously discussed figure sets (i.e. 'cultural development as catalyst for the poor and marginalized', and 'balanced engagement in support of volunteer groups'), survey respondents were also asked to rank local government, private sector and civil society groups as to which is "least important" to "most important" as a partner of their volunteer group in promoting cultural development. As seen in the figure below, "local government" came out as having the most number of respondents stating it to be the most important volunteer group partner in cultural development, and followed by "private sector" groups (important); similar groups belonging to 'civil society' on the other hand is ranked least important by the respondents in promoting cultural development.
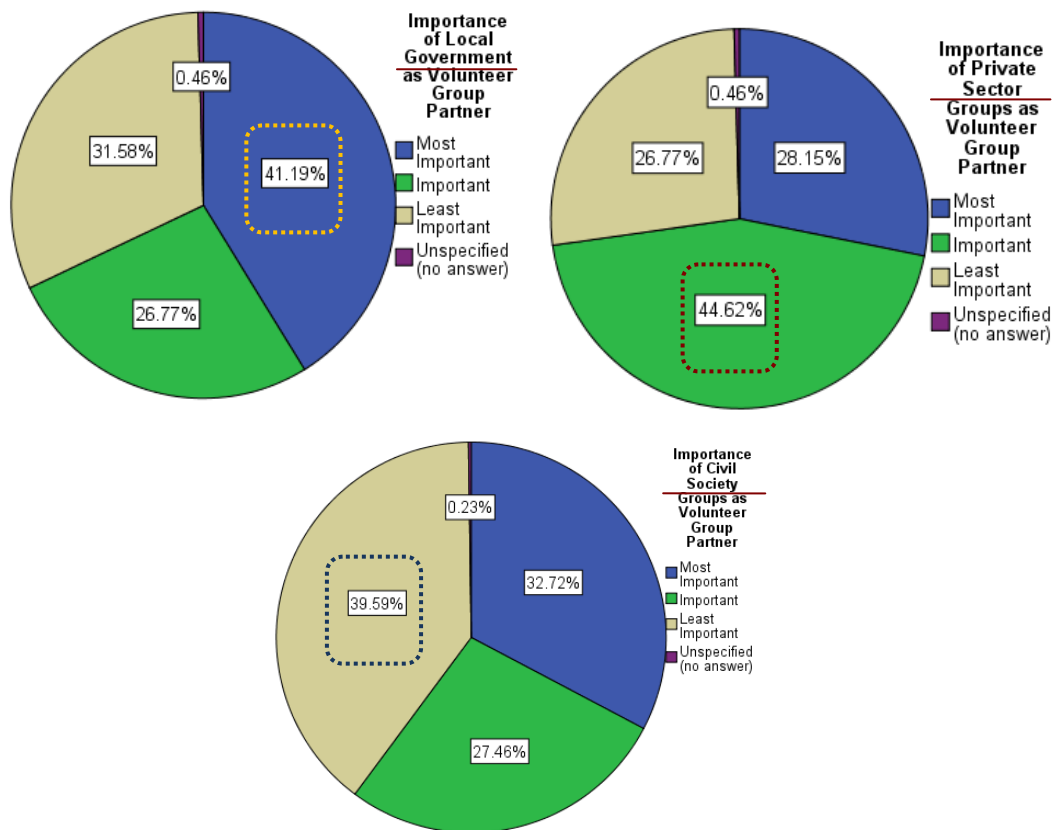
Figure 66: Importance as Volunteer Group Partner; Government, Private Sector, Civil Society (437 respondents)

Using the prevailing perception exhibited by all 437 survey respondents as guide in focusing analysis (seen in the previous figure), the role of government as a "most important" volunteer group partner per study area was also made. As seen in the figure below, Makati respondents in particular shows a marked consistency in exhibiting dependence to their city government (also seen in earlier discussions regarding this matter).
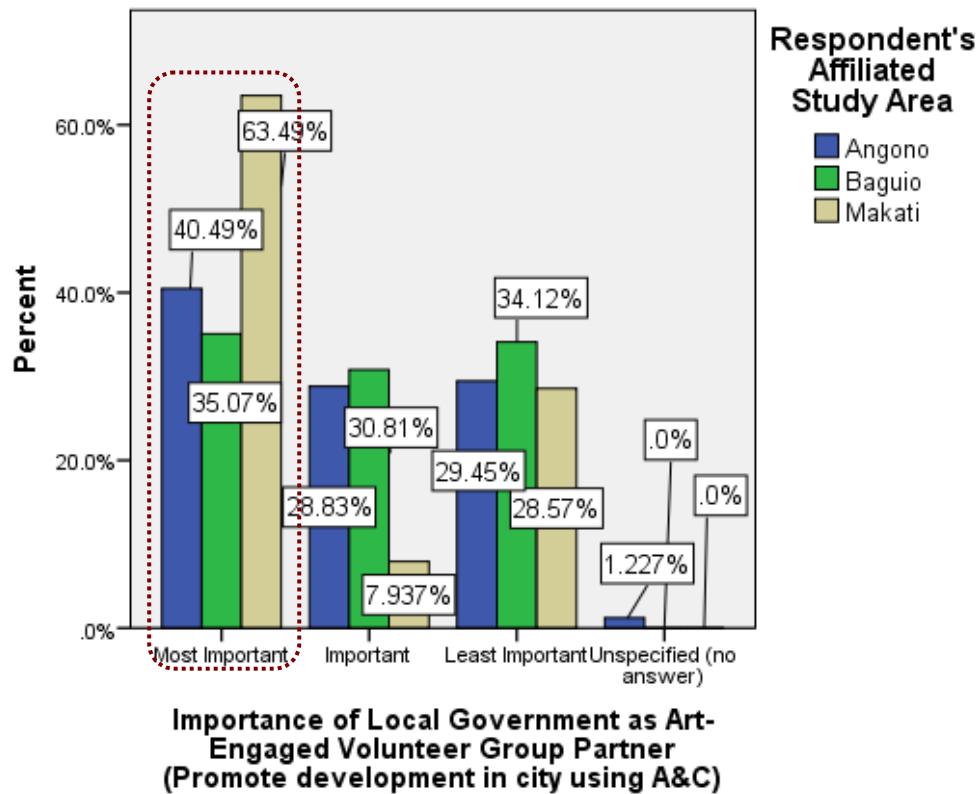
Figure 67: Importance of Government as Volunteer Group Partner; by Study Area

Regarding the importance of the private sector as an "important" volunteer group, an analysis by study area shows how Makati also leads with regard to the most number of respondents answering 'private sector as an "important" volunteer group partner' (in comparison to number of Angono and Baguio respondents). Nonetheless, it is believed that the important point to cite herein is that the patterns shown by Makati respondents – though much more pronounced - are consistently conveyed among Angono and Baguio respondents as well (in a much more conservative manner).
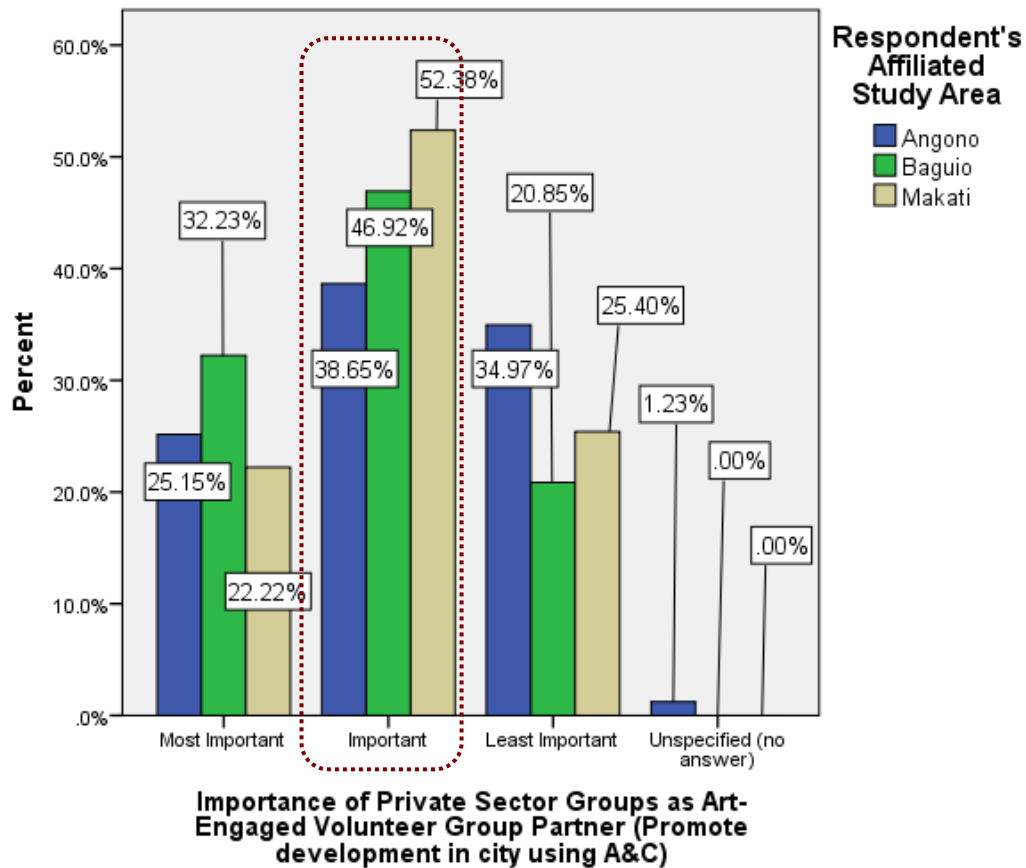
Figure 68: Importance of Private Sector as Volunteer Group Partner; by Study Area

Lastly, the perception of "least important" accorded to civil society groups (in comparison with the importance given by these volunteer groups to government and the private sector) is not believed as an affront to civil society in general; but due that civil society groups are non-profit in nature (alongside the volunteer groups surveyed in this study), it is logical to believe that government and private sector especially are in a better position to support (e.g. financially, logistically, institutionally, etc.) the said surveyed volunteer groups. Looking at the data from the "per study area" perspective (as seen in the figure below), Baguio and Makati are very close in the number of respondents choosing to brand fellow civil society groups as "lease important".

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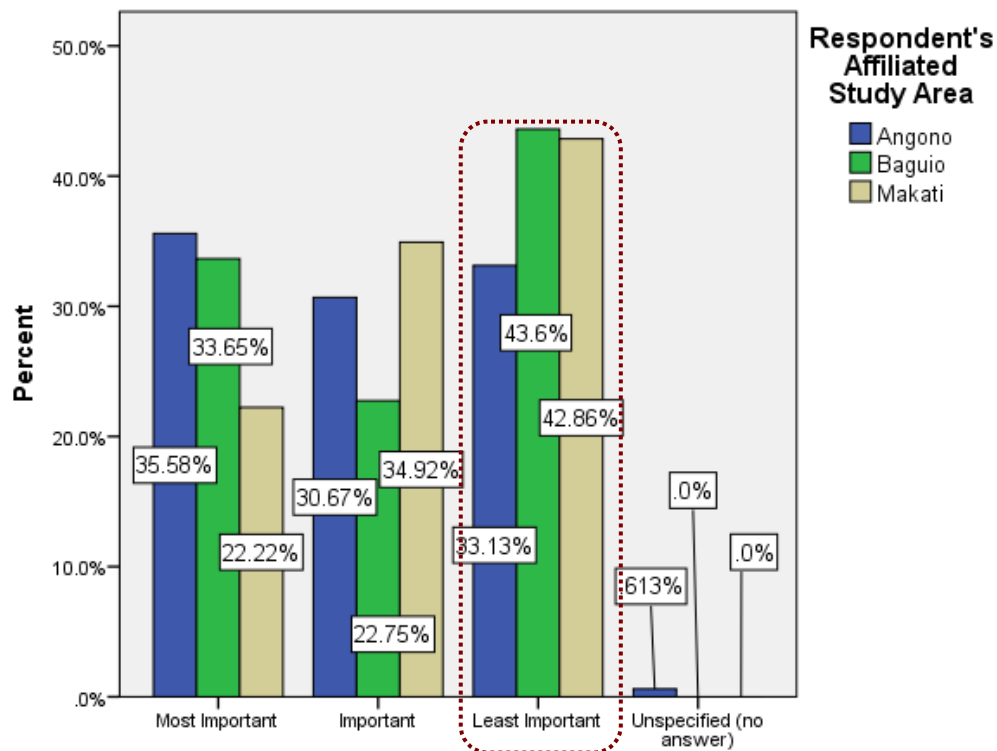
Figure 69: Importance of Civil Society as Volunteer Group Partner; by Study Area

It is assumed that local government and private sector groups offer the respondent's volunteer group the needed sponsorships and resources to successfully realize projects that they wish to engage in; while civil society groups – while important as well – is deemed to be overshadowed in comparison to the support being received from local government and private sector groups. However, consistent with interview inputs mentioned in this study's previous section, the fact that governments (through its cultural development plan for their city or municipality, and where private sector and

civil society adheres to) are able to be most influential in cultural development is reflected on these survey figures[173].

7.4.3 Perception of Survey Respondents: skills development, improved community relations and social access
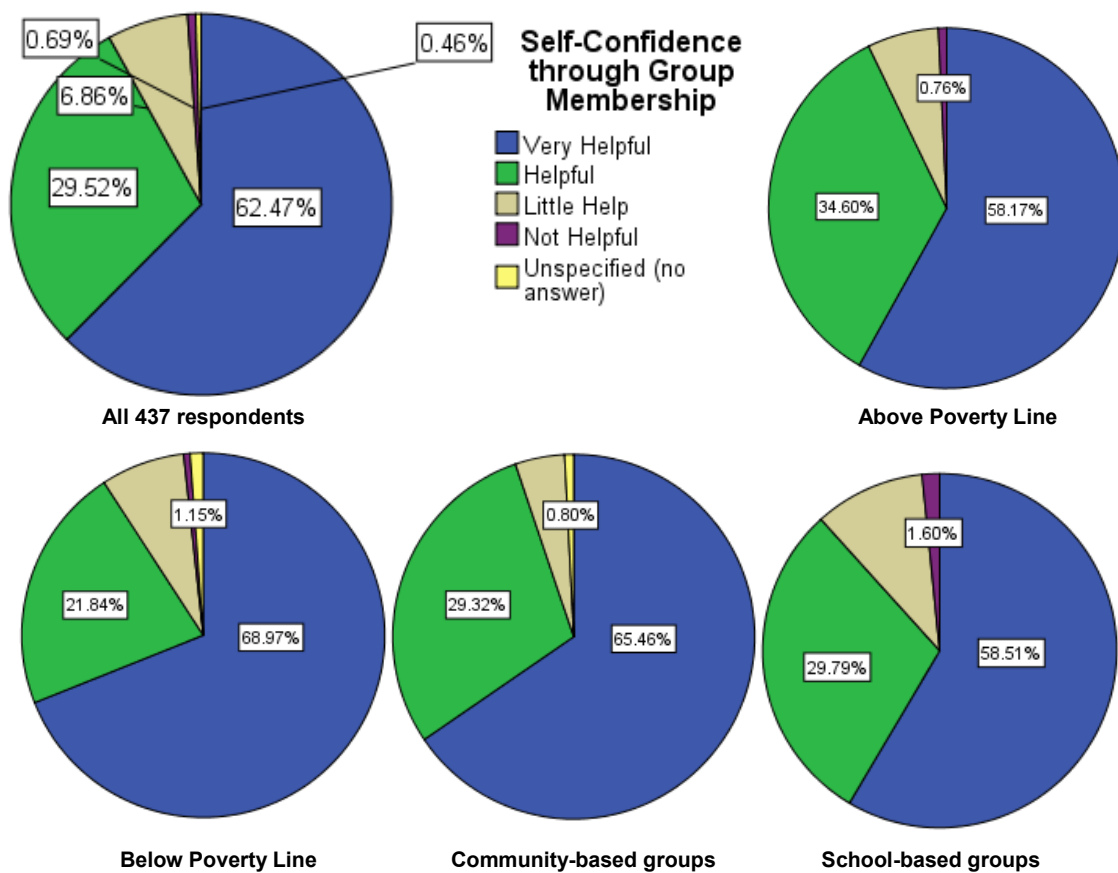
Figure 70 - Increasing Self-Confidence through Group Membership

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[173] Discussed in section 8.2 of this study entitled, 'Role of Volunteer Groups in Cultural Development (through Art) for the Poor and Marginalized'.

Moving on, a question was asked to the respondents regarding how helpful membership to their art-engaged volunteer group is in increasing their self-confidence. As seen from the figure above, a majority states that membership to these groups is either 'very helpful' or 'helpful'. A subsequent figure illustrating how the same survey question is answered per study area reveal a pattern of where Baguio city respondents have higher instances of its case.
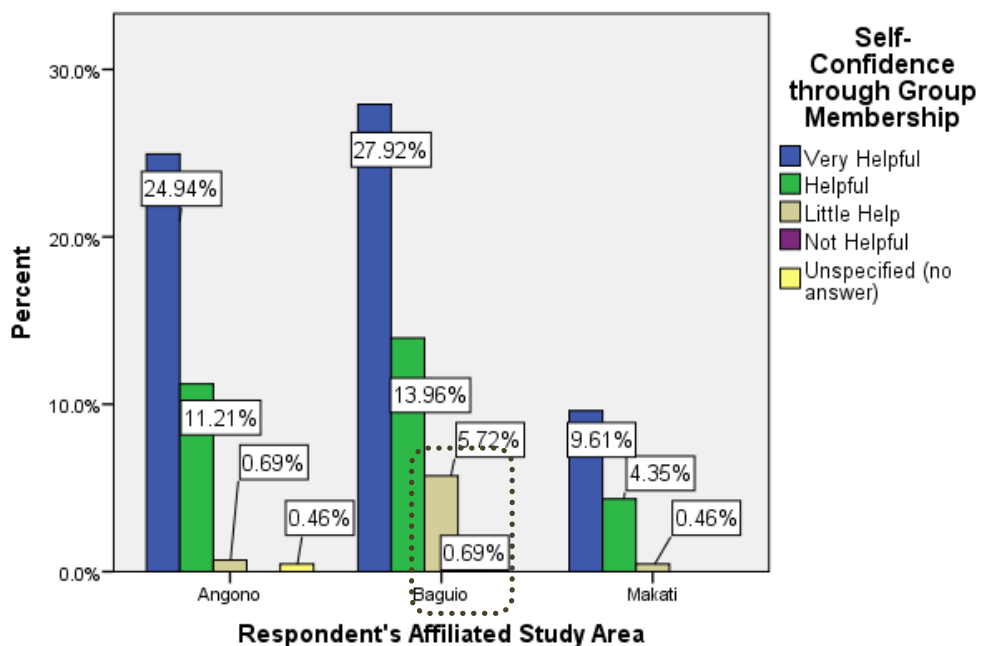
Figure 71: Increasing Self-Confidence through Group Membership; by Study Area

As related to previous figures comparing Baguio respondent's a.) Monthly household income, and b.) Number of financial dependents (i.e. "I am not required to help financially" as in the case in Baguio), it is becoming apparent that there are more Baguio city respondents that are of relative affluence as compared to Angono and Makati respondents. This pattern may be used to assume that Baguio-based respondents already have greater self-confidence to begin with (regardless of membership to said

groups or not) because more – compared with Angono and Makati respondents - are not mired in poverty and marginalization. Also, it may be assumed that more affluent respondents, as members of Baguio-based groups – are actively engaged with members who are poor and marginalized. In this regard, it is not farfetched to believe that perhaps this is an indicator that Baguio city's cultural development policy - a regional center basing its primary development catalyst on the social aspect of culture (Cordillera tribal heritage) and integrated to tourism - is a more effective government medium to promote collaborative engagement between groups (i.e. private sector and civil society groups[174]), as well as communities and individuals of varying socio-economic statures (i.e. impact to 'social access' benefitting the poor and marginalized).

Generally speaking, perhaps it is of worth to believe that (based from these series of statistical patterns and relationships) cities with a cultural development strategy that embraces 'culture and art' as its primary catalyst (for development) promotes stronger engagement among its citizens regardless of socio-economic status (i.e. Angono and Baguio respondents). On the other hand, cities that use 'culture and art' as a secondary or supplemental development catalyst subsequently promotes a more limited engagement among its citizens; with many of these citizens choosing to focus on their city's primary cultural identity and development catalyst (e.g. financial and corporate center). Likewise, it seems that a cultural identity based on extensive academic credentials to excel (e.g. Makati city's 'financial or corporate' identity) requires a formal education pre-requisite that is seen to be elusive among many who are poor and

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[174] Please refer to Table 6-3 in this research entitled, 'City-Wise Ownership of Spaces Used by Project Distribution (Listed and Unlisted)'.

marginalized. As based from reviewed literature, 'culture and art' – with an identity embedded in everyone[175] regardless of educational attainment and socio-economic stature - is presented as a cultural development medium that allows greater engagement between communities and society as a whole; with mediums or forums of skills acquisition (i.e. art-engaged volunteer groups) proving to be more accessible for those who are poor and marginalized. The integration of these 'self-confidence' related statistical figures, as dovetailed to interviews conducted both to concerned local government officials as well as leaders of art-engaged volunteer groups, form part of the relational assumptions to be discussed in next section of this research about Path Analysis.

Moving forward, the figure on the next page seeks to show the respondents' level of agreement in a question asking the positive value or impact of skills acquired and developed (as a member of his or her art-engaged volunteer group) in improving one's employment opportunities as well as chances in continuing one's formal education. Most of the 437 respondents answered either 'strongly agree' or 'agree' for both pursuing formal education and pursuing employment. It is assumed that those who answered otherwise are respondents who are of more socio-economically affluent status, and does not primarily need their developed skill (as member of group) to influence both their employment and formal education prospects. Interestingly, there are considerably more respondents across all three study areas that chose "unspecified (no

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[175] Local identity – binding cultural values and beliefs unique to people of a particular community or society; best expressed through art; and excellence of which is not primarily dependent on formal education, but may be used to acquire it (i.e. academic scholarships due to artistic skills, excellence).

answer)" in answering the question, 'value of skills development for formal education' as compared to the 'value of skills development to pursue employment'. It is assumed that those who chose "unspecified" as their answer are survey respondents that are not considering use of their developed skills to continue their formal education (e,g, senior-aged members, respondents with full-time jobs but seeking better employment positions, etc.), but are hesitant to signify their level agreement or disagreement to the said question. In contrast, since most respondents who are using their acquired skills to continue formal education are believed to also positioning themselves toward gaining employment in the near future, it makes sense that more respondents falling in this category have a positive opinion on the value of (art engaged) skills development in improving one's employment prospects.
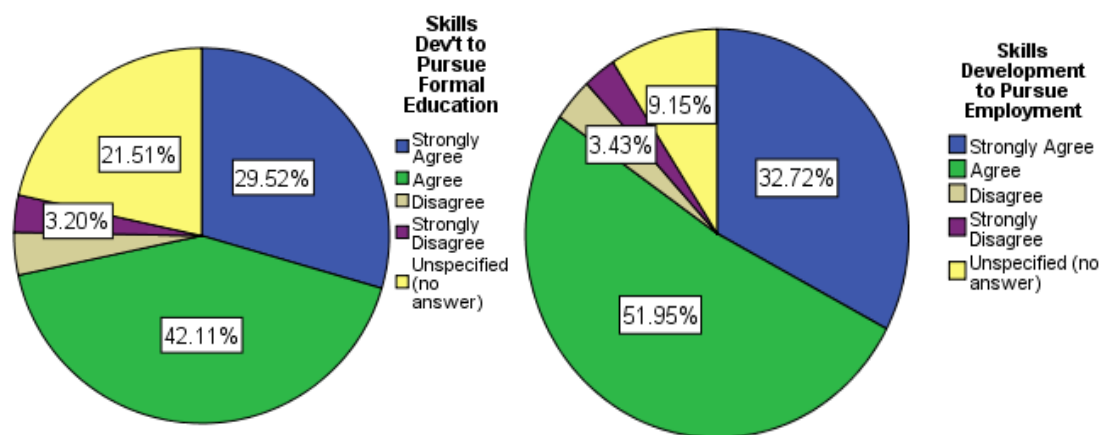
Figure 72: Value of Developed Skills in Pursuing Education, Employment Opportunities (437 respondents)
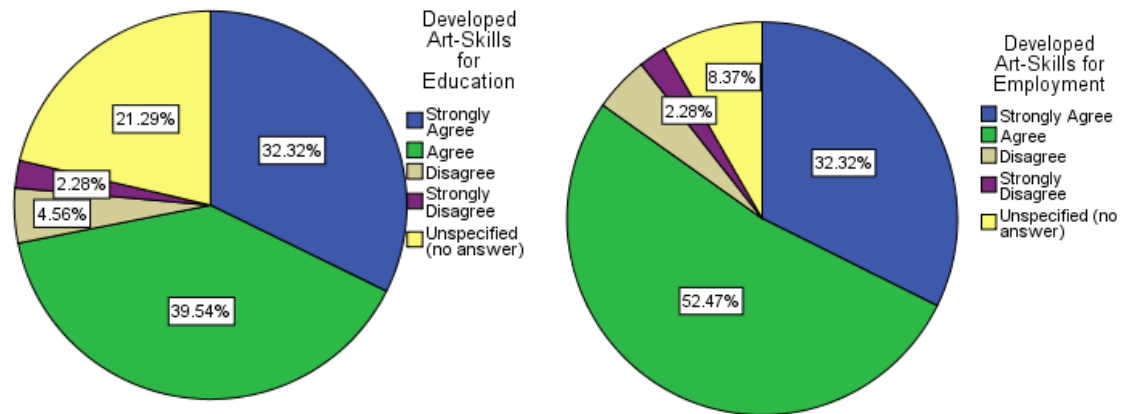
Figure 73: Value of Developed Skills in Pursuing Education, Employment Opportunities (Above Poverty Line respondents)
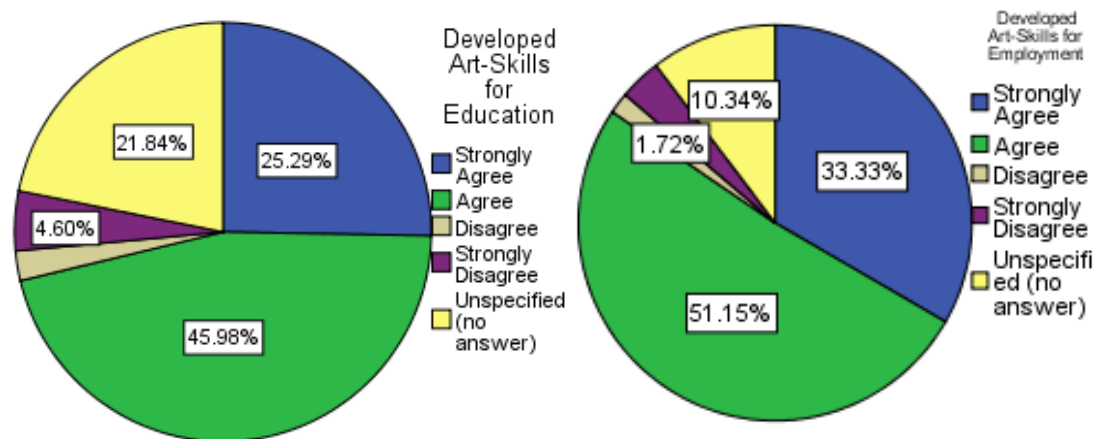
Figure 74: Value of Developed Skills in Pursuing Education, Employment Opportunities (Below Poverty Line respondents)
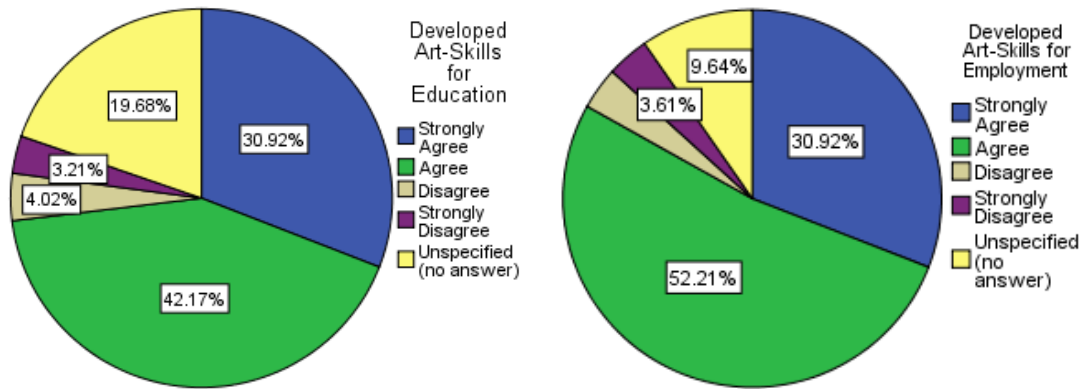
Figure 75: Value of Developed Skills in Pursuing Education, Employment Opportunities

(Community-based volunteer group respondents)
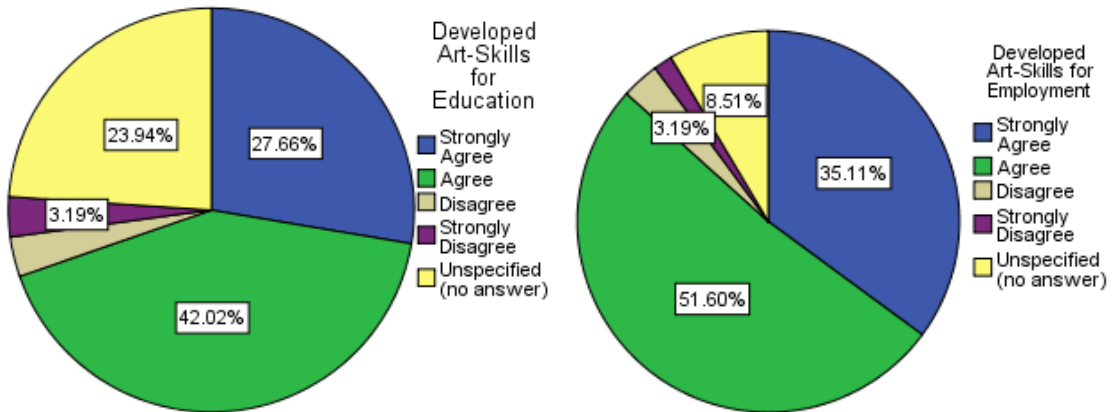
Figure 76: Value of Developed Skills in Pursuing Education, Employment Opportunities

(School-based volunteer group respondents)

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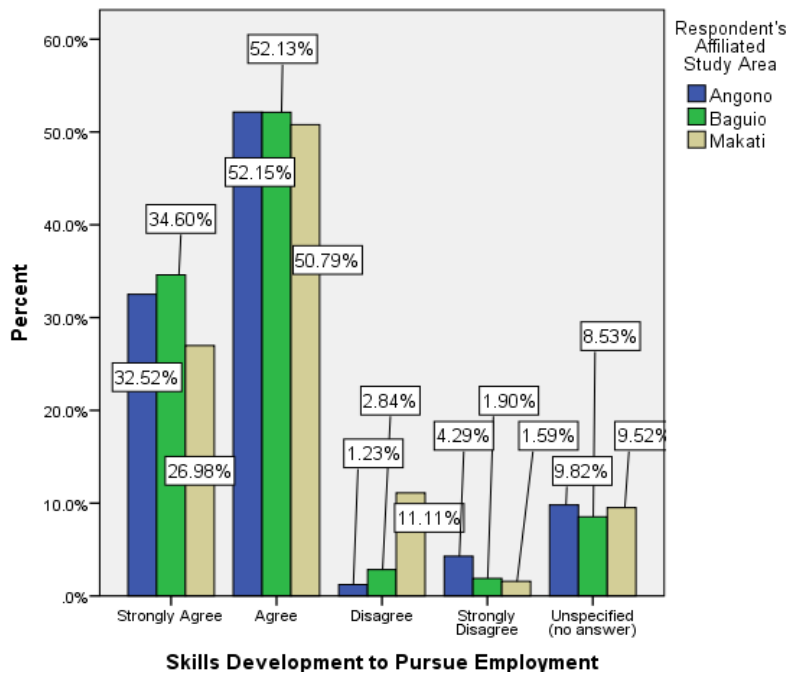
Figure 77: Value of Developed Skills in Pursuing Employment Opportunities; by Study Area
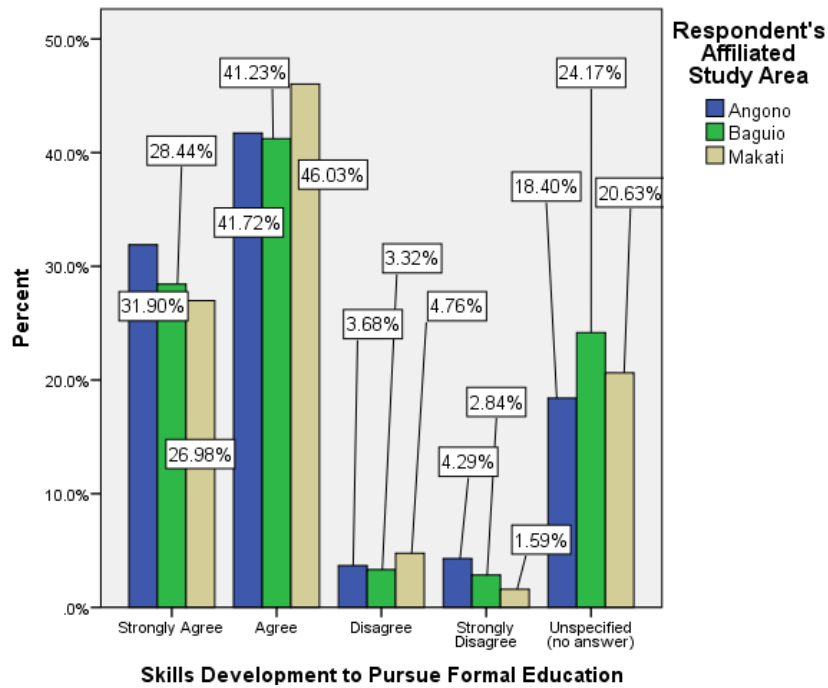
Figure 78 - Value of Developed Skills in Formal Education Opportunities; by Study Area

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Moving on to the next survey question, reviewed literature mentions of the role of cultural development– in strenthening community relations in the community that an individual grew up in, as well as in improving social access in the communities that an individual felt excluded from as a result of being poor and marginalized[176]. In support of these notions from earlier parts of this research, the 437 survey respondents were asked to rank how membership to their art-engaged volunteer group (mindfull of cognitive skills and self-confidence developed as a result of being a member of said groups that promote identity through cultural service engagement) influenced community relations and social access for each of them. In terms of 'community relations', majority of respondents believe that being a member of their art-engaged volunteer group is either a very strong or strong factor in strengthening relations with the community they originated or grew up in. With regard to 'social access', majority of respondents believe that being a member of their art-engaged volunteer group is either a very effective or effective factor in improving social access to the communities that the respondents perceived as being excluded from prior to being a member of their volunteer group. A similar pattern can be seen if the respondents are examined in terms of the other categories cited in the beginning of this section.

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[176] Discussed in sections 5.1.3 and 6.2.3 of this study entitled, 'Community Relations and Social Access from a Philippine Perspective' and 'In Terms of Community Relations and Social Access'.
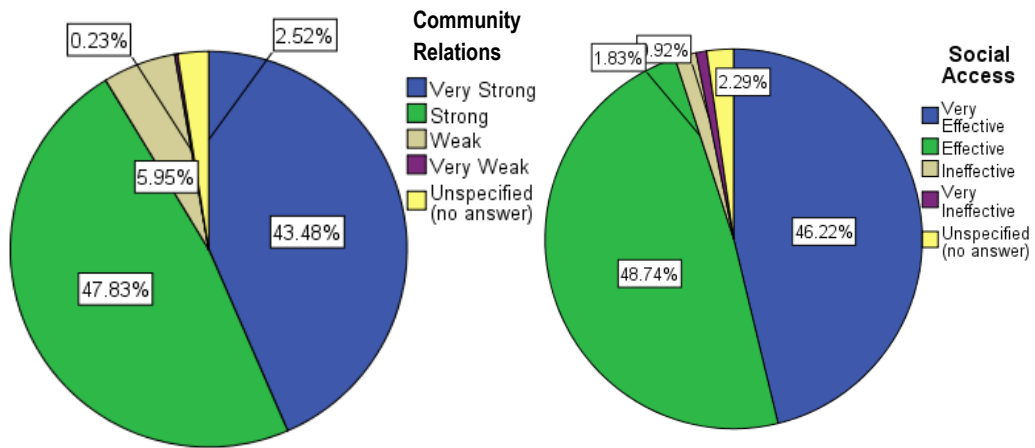
Figure 79 - Impact of Group Membership in Improved Community Relations, Social Access (437 respondents)
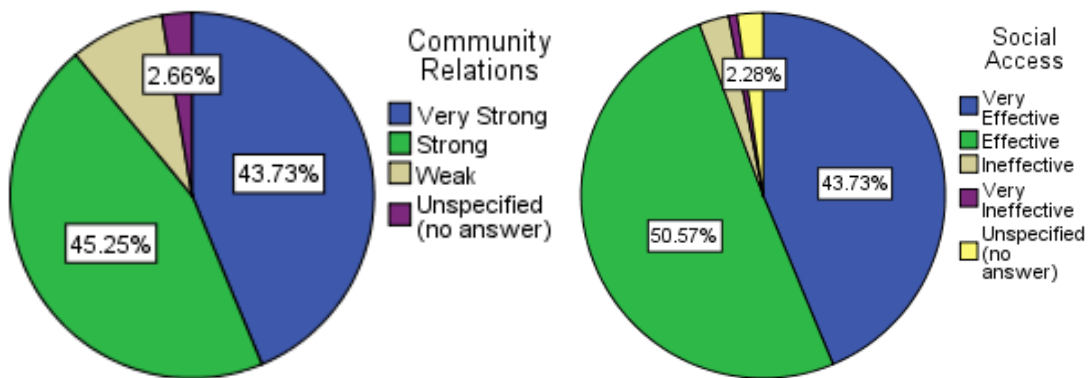
Figure 80: Impact of Group Membership in Improved Community Relations, Social Access (Above Poverty Line respondents)
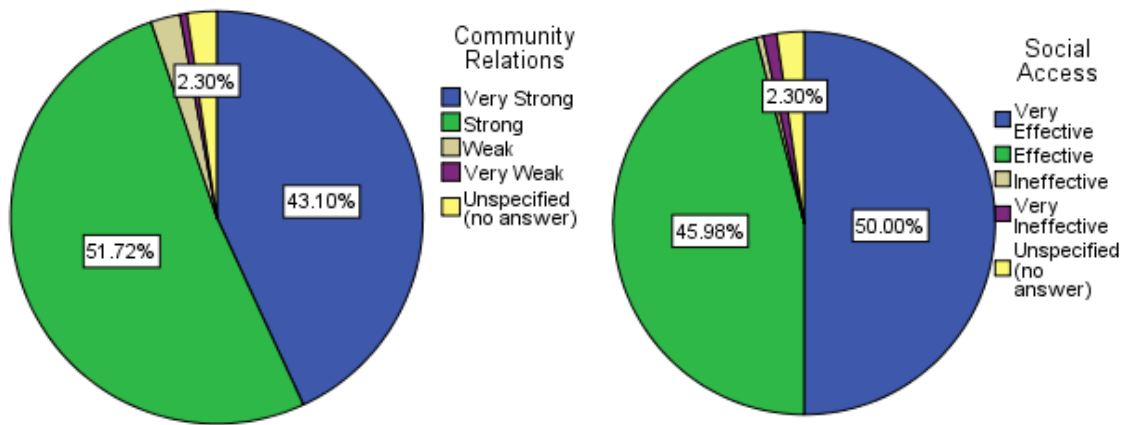
Figure 81: Impact of Group Membership in Improved Community Relations, Social Access (Below Poverty Line respondents)
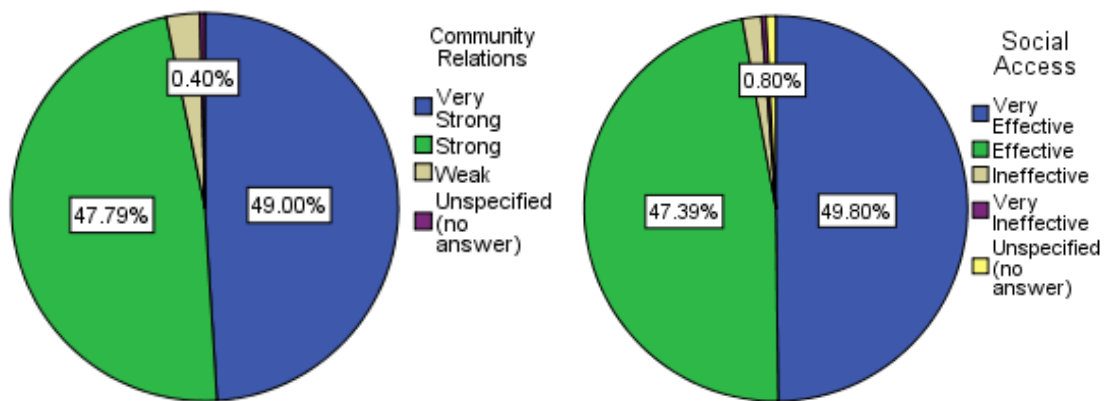
Figure 82: Impact of Group Membership in Improved Community Relations, Social Access

(Community-based group respondents)
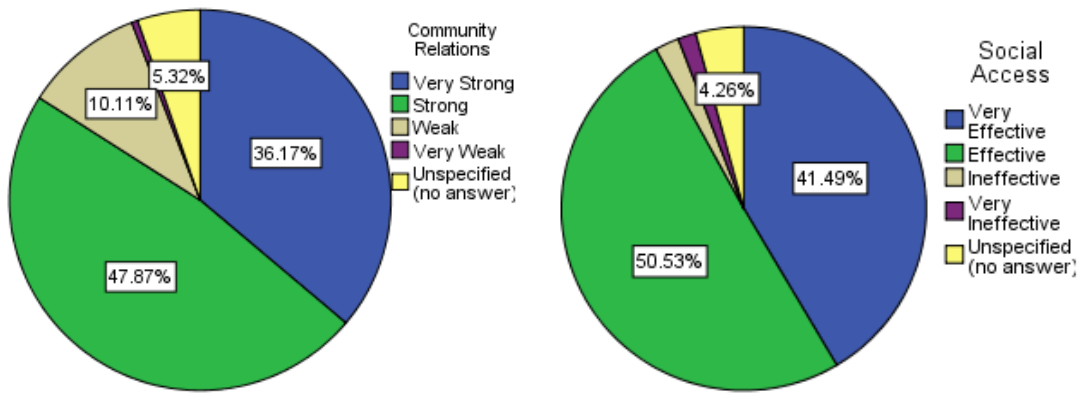
Figure 83: Impact of Group Membership in Improved Community Relations, Social Access

(School-based group respondents)
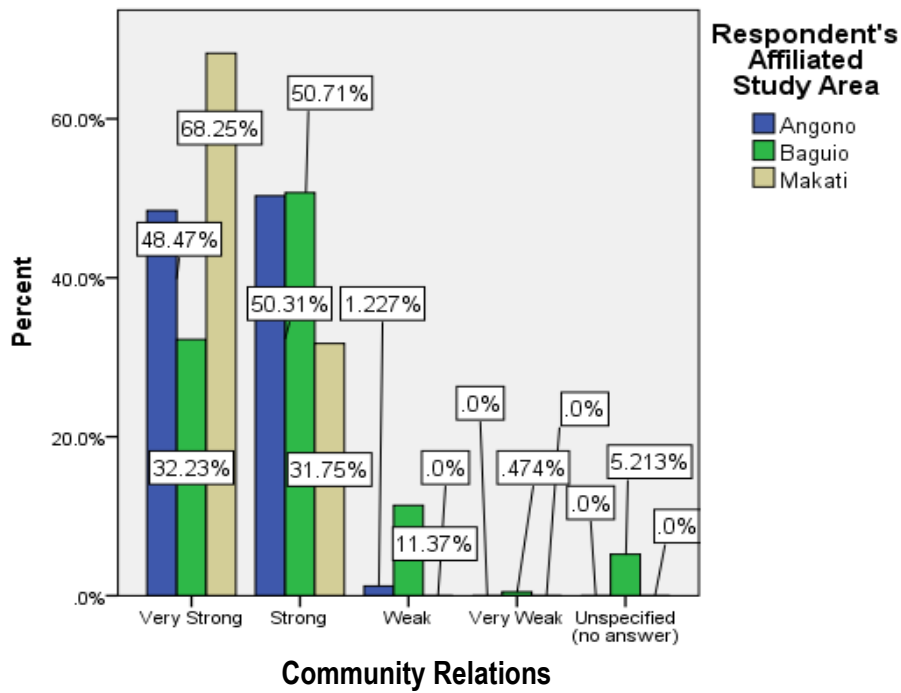
Figure 84: Impact of Volunteer Group in Strengthening Community Relations; by Study Area
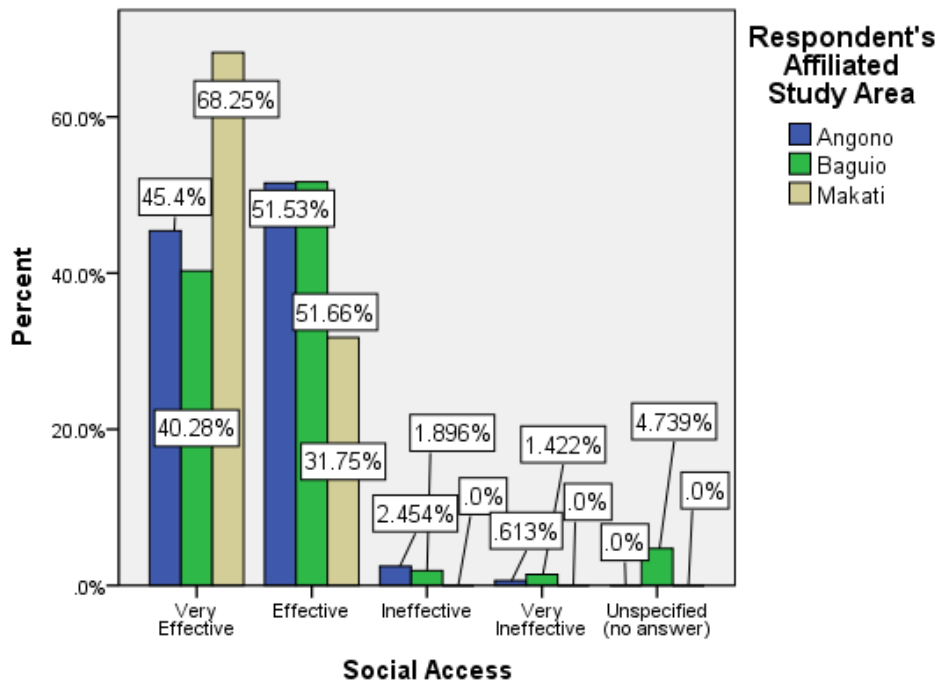
Figure 85: Impact of Volunteer Group in Promoting Social Access; by Study Area

Overall, these survey results on improved community relations and social access (due to membership to their art-engaged volunteer group), if we compare it with previous parts of this survey analysis telling about the respondents improved cognitive skills and self-confidence (also dut to group membership), seem to reinforce the role of art-engaged volunteer groups in providing its members with the means to strengthen their relationship to their community of origin, as well as be accepted in communities they once felt excluded from. It is worth to note that these cognitive and non-cognitive skills they now possess– alongside improved social relationships ('community relations'; 'social access') are based from cultural identity features shared in society to which the respondents are able to express in a prfound manner. In this regard, earlier notions proposing of the role of culture (through expression of identity) in the

enhancement of social capital is revisited. As stated in the first chapter of this research[177]:

> …this research will also take a theoretical look at the role of identity (based from the development of skills that expresses and celebrates culture among communities and society) as a binding medium in the enhancement of social capital.　To be specific, current literature suggests that strengthening of social relations – a foundation of social capital – is responsible or is 'expected to reinforce identity and recognition' (N Lin & Et.al., 2001). This research seeks to propose that instead of saying that improved social relations is the reason that reinforces identity, could it also be the other way around; could it be that efforts meant to promote, preserve, and celebrate identity itself – through mediums or platforms of cultural development – is a factor in improving social relations leading to enhanced social capital?

As results of this survey have so far shown us, it is becoming apparent that there is value in a proposed notion that culture – through identity – is not only a result from enhanced social capital (N Lin & Et.al., 2001); but rather (as a position taken by this researcher) may also be used as a catalyst in enhancing social capital itself. It will be noticed that all of the figures in the abovementioned survey results discuss the various impacts of cultural development in relation to the background of survey respondents (members of art-engaged volunteer groups); his or her perception to the role of cultural development (through art) as a local government medium in promoting opportunities for a skills development platform which could be used to advance both employment and education opportunities (particularly people who are poor and marginalized). However,

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[177] Mentioned in section 1.2 of this study entitled, 'Statement of the Problem'.

an emerging relationship concerning community relations and social access - and its impact to survey respondents who are poor and marginalized – is deemed worthy of further analysis. It is in this regard that the final section of this chapter will be focused on the application of Path Analysis to verify and validate relational assumptions geared towards skills development, community relations, and social access.

7.5   Path Analysis: Causal Relations among Surveyed Cultural Service Group Members

7.5.1   Developing Causal Relationships

Information compiled in previous chapters of this study[178] allowed this author to develop causal relationships between perceptions of developed art-based skills, self-confidence, community relations, and social access. These assumed relationships formed the basis where survey questions were based from; where variables were understood in terms of respondents' relationship with oneself (i.e. the individual through art-skills development), as well as with the 'community he or she grew-up in' (community relations[179]) and 'other groups or communities that respondent once perceived him/herself to be socially excluded from' (social access).

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[178] Information derived through reviewed literatures and observations; as discussed in section 4.4 entitled, 'Methods of Data Analysis'; particularly its sub-section entitled 'Path Analysis' (4.4.3)

[179] Increased sense of belonging, achievement, and importance; source of respect and admiration given by the said community to an (art-engaged) individual.
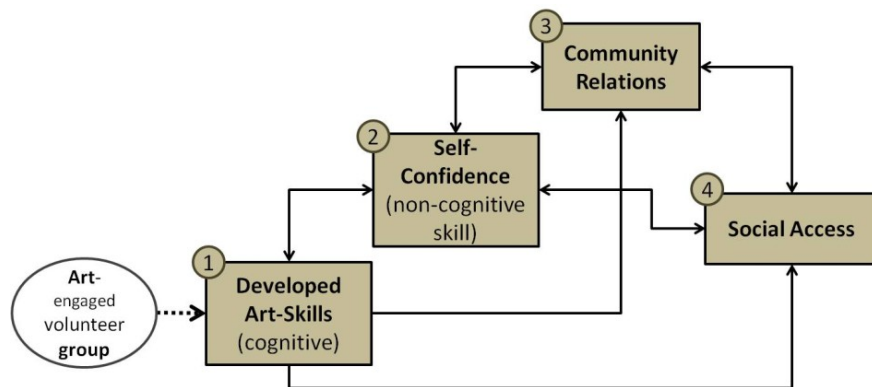
Figure 86 : Causal Relationships on Skills Development, Community Relations, and Social Access

(path diagram in relation to art as cultural service)

Based from an earlier section of this research[180], it was mentioned that by using cultural services as a development medium, cultural service (art)-engaged volunteer groups are able to impart skills to its members that are seen to improve the said member's (i.e. survey respondent) relationship with the communities he/she interacts with; causal relationships of an individual that are believed to enhance social capital[181]. As illustrated in the model above, improved art-skills[182] (a cognitive skill-set) is believed to influence an increase in self-confidence (a non-cognitive skill-set) for members of art-engaged volunteer groups (especially members who are poor and marginalized). At the same time, the more self-confident a person becomes, the more motivated that

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[180] Please refer to section 2.2.3 entitled, 'Culture in Terms of Skills Development and Social Relationships'.

[181] Please refer to the last paragraph of section 3.2.3 of this research entitled, 'Volunteerism and Cultural Service Groups: Enhancing Social Capital'.

[182] Art being a medium of cultural expression based on one's cultural identity; a cultural development medium focused on in this study, as it benefits the poor and marginalized.

person becomes to work hard and develop those art-skills more; suggesting a two-way relationship between the said variables. Likewise, improved art-skills and self-confidence are believed to strengthen an individual's community relations and social access, while improved community relations and social access also directly influences one's self-confidence (but not developed art skills); with 'art-skills'-based causal relationships being one-way in nature. The reason behind this is that the development of cognitive skill-sets (e.g. art-skills), particularly those that are excellent enough to influence improved community relations and social access, require specific groups or institutions (e.g. art-engaged volunteer groups, schools/universities) that are capable of teaching the technical rigors of a particular cognitive skill-set (e.g. dance, music, painting, theater, etc.); non-cognitive skills development on the other hand does not require these specialized groups and institutions, hence improved community relations and social access may directly improve self-confidence. In light of this realization, this research proposes that for variables 'community relations' and 'social access' (considered as 'group'-influenced variables due to its characteristic based on opinion or perception of others and its impact to the art-engaged individual) to influence 'developed art-skills' (considered as an 'individual'-influenced variable; an individual's cognitive skill-set), it needs the variable named 'self-confidence' (a non-cognitive skill-set acquired by an individual) as a connector to most effectively allow 'group'-influenced variables (i.e., community relations, social access) to influence 'individual'-influenced variable (i.e., developed art-skills). A seeming indicator of the role of 'self-confidence' as bridge or connector in this causal sequence of variables is that, as seen in the figure from the previous page (Fig.86), it is the one variable that has

a two-way relationship with all variables surrounding it in this causal model. This

realization will be applied in the analysis of causal relationships in succeeding parts of

this chapter. Lastly, causality between 'community relations' and 'social access' is

shown as a two-way relationship as well[183].
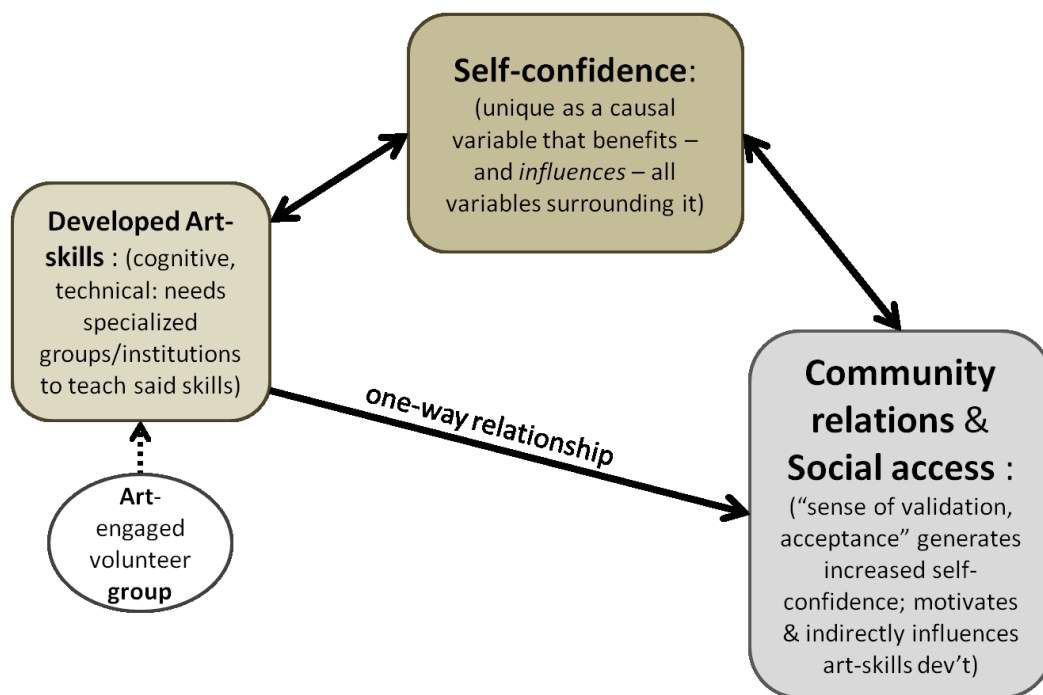
Figure 87: 'Self-confidence' unique position in model; directly benefitting – & influencing – from

variables surrounding it

7.5.2　　Towards Statistically-supported Causal Relationships

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[183] Causal relationships cited in the analyzed variables characterize a 'non-recursive' type of path analysis
model; defined as 'where causation may flow in more than one direction and that a variable may have a
direct or indirect effect on another variable that preceded it in the causal chain' (UCSC, n.d.).

Efforts of statistically supporting the previously discussed causal relationships will begin with awareness that the initial path diagram shown in a previous page[184] needs to be refined in order to better reflect the survey data collected and analyzed in this study.
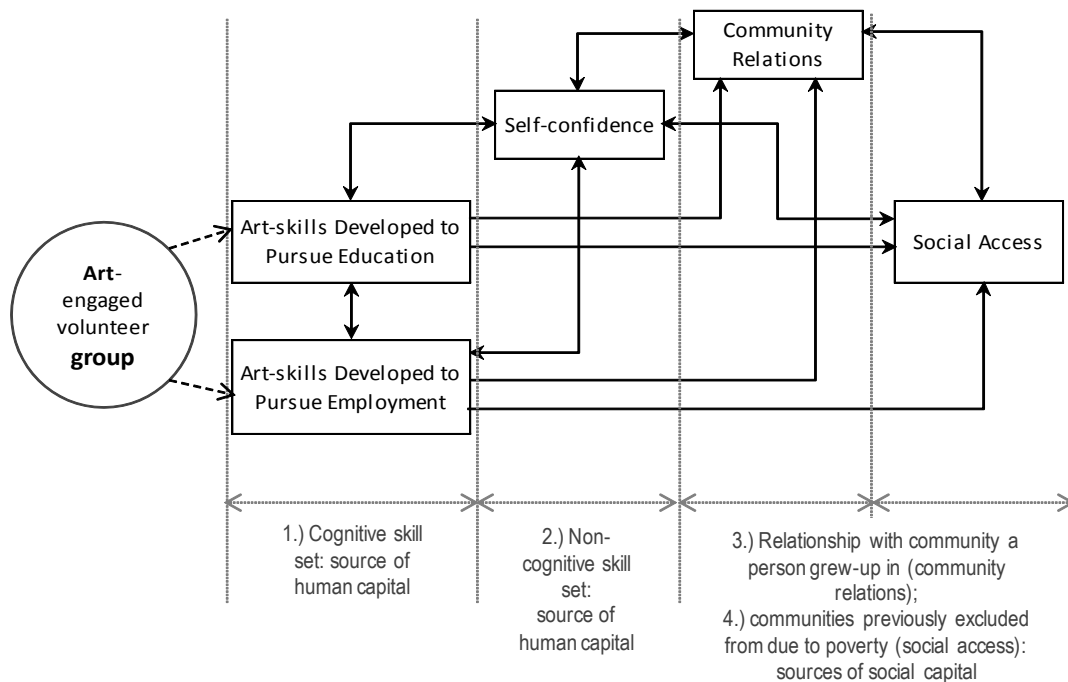
Figure 88: Refined Path Diagram (Developed Causal Relationships of Skills Development, Community Relations, and Social Access)

As illustrated in the figure above, the questionnaire survey developed for this research sought to deal with the application of an art-engaged individual's (i.e. survey respondent) developed 'art-skills' (acquired as a member of an art-engaged volunteer

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[184] Please refer to Figure 86 entitled, 'Causal Relationships on Skills Development, Community Relations, and Social Access (path diagram in relation to art as cultural service)' located a few pages back, prior to this page.

group) as it achieves two (2) things: one survey question focuses on the ability of these acquired skill-sets to continue or 'pursue formal education', while another focuses on its impact to 'pursue employment opportunities'. In this regard, the path diagram previously illustrated was improved to reflect these two variables (pleased refer to Figure 88).

Based from reviewed literature and observations, as a person becomes a member of an art-engaged volunteer group, the said individual gets to develop art-skills that improve his or her ability to pursue education and/or employment prospects; hence, a latent variable[185] entitled 'art-engaged volunteer group' is attached to the two manifest variables concerning 'developed art-skills'. It is also believed that these two variables depicting the application of developed art-skills have a mutually beneficial relationship between each other. As an example, as a person's technical superiority in the expression of his or her chosen art-form or discipline enables him or her to continue education (e.g. through an art-based academic scholarship, or money gained from employment to pay for one's school tuition), that person also improves his/her employment prospects; exposing him or herself to additional financial income sources that allow that person to further use art-based skills for education purposes (e.g. person has additional money to use for school expenses aside from the academic scholarship; relevant especially for the poor and marginalized). Because of this, a two-way relationship between 'developed art-skills' meant to pursue education and employment (with the 'education' variable

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[185] Latent variable - defined in path analysis as a hypothetical variable that is not directly measured or observed in the path analysis, but its presence may help explain the factors perceived to influence the variables being measured, i.e., "manifest" variables (Contreras, 2010).

slightly preceding the 'employment' variable) is seen; with both leading to improved self-confidence [186] . The improved cognitive (art-skills) and non-cognitive (self-confidence) skills are then used in improving community relations and social access; with relationships between 'self-confidence', 'community relations', and 'social access' are viewed to exhibited two-way causal relationships as well[187]. As seen in the revised figure, the five (5) variables enclosed by rectangles are 'manifest variables' of the model; while the additional variables named 'art-engaged volunteer group' (i.e. respondent's membership to it) is the model's latent variable[188]. Regarding coefficients to be included in the model, asterisks are added to signify statistical significance; with double (**) asterisk meaning significance in the 0.01 level and single (*) asterisk at the 0.05 level; while a coefficient value without any asterisk designation signifies that the causal pattern it represents was derived amidst statistical insignificance.

Now that issues related to causal relationships in path analysis have been clarified, results of a series of Spearman's rank correlation coefficients (in lieu of multiple regressions more commonly associated with Path Analysis, due to the ordinal nature of the survey answers used in-line with the variables being analyzed) will be presented to statistically support the discussed causal sequence of 'variables logically ordered on basis of time' (Lee, n.d.). Consistent with the figure above (i.e. refined path diagram

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[186] Previously discussed in section 2.2.3 of this study entitled, 'Culture in Terms of Skills Development and Social Relationships'.

[187] Discussions on the causal relationships of the developed model may be referred to in the previous section entitled, "Developing Causal Relationships"

[188]   **Manifest variables** are those directly measured or observed in the course of an investigation, while **latent** variables are hypothetical constructs that are not directly measured or observed (Contreras, 2010).

model), four (4) sets of causal relationships were tested as based from reviewed literature, interviews, and observations. The causal relationships previously mentioned are summarized below:

1) Developed art-based (cognitive) skills improve a person's self-confidence (non-cognitive skill); and this improved self-confidence motivates the person to further develop art-based skills.

2) Developed art-based skills used to pursue education increase one's employment opportunities; and this increased employment opportunities further improves a person's ability to use art-skills to continue education (e.g. financial flexibility to use for school expenses).

3) A person's self-confidence and developed art-based skills influence how one's community relates with him or her; and improved community relations directly leads to further enhancement of person's self-confidence; and its indirect influence in developing art-skills[189].

4) Improved community relations, self-confidence, and developed art-based skills enable a person to better access other social groups; and improved social access directly leads to further enhancement of person's self-confidence. Art-skills are not directly developed through improved social access (as explained in causal relationship # 3); however, as improved social access influences increased self-confidence, it is through 'self-confidence' that 'social access' (and

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[189] As mentioned in the previous section, 'art-skills' (cognitive skill-sets) are attained from specific groups or institutions (e.g. art-engaged volunteer groups, school/universities) capable to teach the technicalities of a particular skill-set (e.g. dance, music, painting, theater, etc.); capabilities that communities where one grew-up in, or wish to access, does not necessarily have this capability. Non-cognitive skills (i.e. self-confidence) on the other hand does not require these technical groups/institutions; hence improved community relations and social access are able to directly improve self-confidence.

'community relations' as well) indirectly influences 'developed art-skills' (as used to pursue education/employment).

Based from these four causal relationships, statistical values (in support of these relationships) were derived from surveyed respondents. To realize this, the developed model is first tested among all 437 survey respondents (together); to establish a benchmark of causal patterns which will be compared in other respondent classifications. Second analysis is in terms of study area and its prevailing cultural identity – also the main development policy and catalyst – used by each study area's local government (as its impacts Angono, Baguio, and Makati respondents); third is through respondent's monthly household (HH) income as they fall below or above the national poverty line, wherein it was mentioned in an earlier section of this research that the poorest Filipino households have a monthly income of 135.75 USD[190] per month (National Statistics Office, 2013); and lastly is in terms of the respondent's affiliation with a 'community-based or school-based volunteer group' (aware of the observed 'complimentary relationship' between the two group types as derived in a previous section of this study[191]). The five survey questions[192] used in this analysis (represented by the 5 variables arranged in sequence in the path diagram) have five (5) possible Likert scale-type answers to choose from; ordinal in scale (hence the use of Spearman's

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[190] Average household (HH) in the Philippines is **4.6** (National Statistics Office, 2012). Assuming a monthly calendar schedule of thirty (30) days, it may be interpreted that the poorest Filipino HH allots an average of 4.50 USD/day for each of its HH member.

[191] Please refer to section of this study entitled, "Profile of Surveyed Art-Engaged Volunteer Groups"

[192] Copy of questionnaire survey form administered during field work may be seen in Appendices section, entitled "Sample Questionnaire Survey Form"

rank-order correlation instead of multiple regressions) and consistently ranked to ensure consistency in the encoding of survey answers, well as accuracy in the correlation coefficients to be made for each of the mentioned variables.[193]

As the developed causal relationships are being tested from the parameters set above, it is reiterated that the survey questions asked from the respondents are based on their membership to an art-engaged volunteer group as it impacts them as an individual in terms of self-confidence and developed art-skills; as well as in strengthening their relationship with various social groups surrounding them (i.e. community relations and social access). In a way, it could be said that the developed model is comprised with manifest variables that are either 'individual-influenced' (e.g. developed art-skills) and 'group-influenced' (e.g. community relations, social access)[194]. For reasons of conciseness, the set of coefficient tables showing the result of Spearman's rank correlation coefficients will only be shown in the appendices section of this study[195]. Supplemental figures will be attached alongside related textual discussions for the reader's convenience; as well as the addition of latent variables unique to each category will be added to their respective path diagrams as demanded by the study.

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[193] Survey figures discussing 'developed art skills', 'self-confidence', 'community relations' and 'social access' all have 5 possible answers ranging from 'very helpful' to 'not helpful', 'strongly agree' to 'strongly disagree', 'very strong' to 'very weak', and 'very effective' to 'very ineffective'.

[194] Initially discussed in the last paragraph of this study's previous section 7.5.1 entitled, 'Developing Causal Relationships'.

[195] Please refer to Appendices sections 2 to 5 of this research entitled, 'Spearman's Correlation Coefficient Tables (by All 437 Respondents; by Cultural Identity / Study Area; by HH Income Group; by Volunteer Group Type)'.

7.5.3   Analyzing Causal Relationships (all 437 respondents)

Based from the model below (Fig.89), it may be noticed that a person's developed art-skills, used to continue education or to pursue employment improves self-confidence almost equally. Upon achieving improved self-confidence, it is found that the impact of self-confidence is strongest in improving community relations (compared with both variables concerning 'developed art-skills'); with 'art-skills used to pursue education' coming second (and its use for employment last). Lastly, improved community relations is strongest in influencing increased social access; followed by improved self-confidence, then art-skills used for education, then art-skills used for employment (respectively).
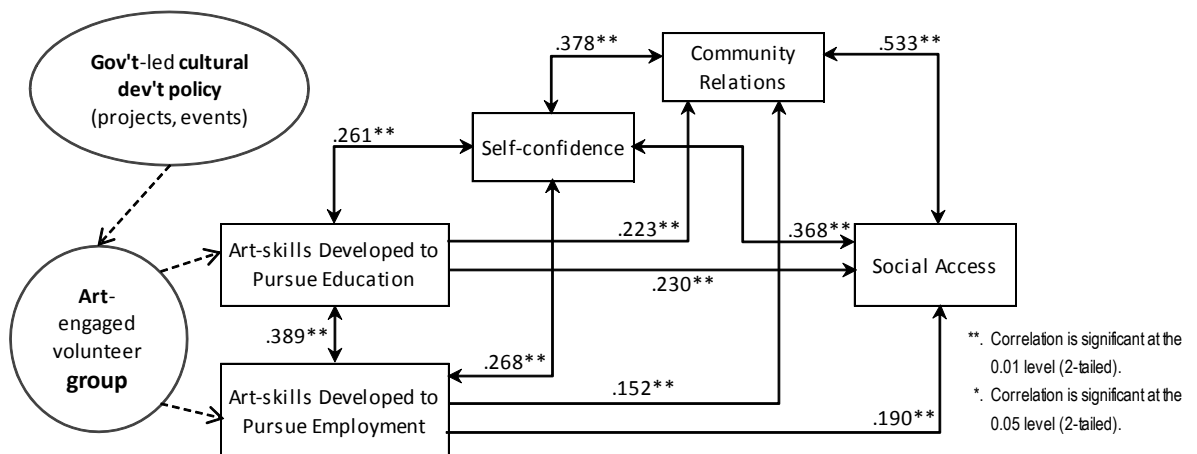
Figure 89: Path Diagram w/ Coefficients based from analysis of all 437 respondents

In an effort to interpret this pattern, it is proposed that developed art-skills, used either to pursue education or employment, improves 'self-confidence' in the same way. In

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terms of improved 'community relations', the value of improving non-cognitive skills (i.e. self-confidence) is highlighted and followed by using art-skills (cognitive) to pursue education. In this regard, we are reminded of the challenges the poor and marginalized face towards accessing education as a result of being poor and marginalized[196]. It is therefore believed that the survey respondents – many of which are poor and marginalized – tend to accord developed art-skills towards educational attainment with a higher value in terms of gaining improved relationships with the community they grew-up in. However, if respondents are to seek access to other social groups and communities (many of which would naturally be of higher socio-economic standing), improved 'community relations' seem to be the best precursor in determining successful access to other social groups/communities; followed by 'self-confidence' (followed suit by developed art-skills used to pursue education, then employment, respectively). In this regard, we may say that the perception of people the individual the grew-up in (community relations), alongside improved self-confidence (a non-cognitive skill-set) is most valued in terms of improving social relations in groups where a person was previously excluded from as a result of poverty and marginalization. In contrast, developed art-skills by itself – correlated separately from self-confidence or improved community relations - results in lower rate of increase in social access. Based from this assessment, a logical question to ask is what medium or platform would allow the survey respondents to interact (using their developed art-skills), and get a sense of validation and approval (and hence, social acceptance) from the people surrounding

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[196] Previously discussed in section 2.2.3 of this research entitled, 'Culture in Terms of Skills Development and Social Relationships'.

them? It is believed that the role of government-led policy (i.e. projects and events) in cultural development should be emphasized; giving these respondents (many of which are poor and marginalized) a platform of cultural expression that allows them to showcase their developed art-skills, thus improving their self-confidence (through engagement in cultural development projects and events where they are able to interact with various social groups), and thus attain the aspired sense of validation and approval from the people surrounding them. By improving community relations and social access, the respondent is believed to be motivated in further improving developed art skills; which would further advance a person's prospects in pursuing an education, or attain employment. In recognition of how membership to an art-engaged volunteer group allows an individual to improve the causal variables cited in the developed model, a latent variable titled 'government-led cultural development policy (projects, events)' is connected with the latent variable named 'art-engaged volunteer group'.

Moving forward, it was mentioned previously that 'self-confidence' is in the middle of the causal sequence of variables comprising the model. A non-cognitive skill-set, it is observed to be in a unique position of benefitting from, as well as influencing (via a two-way relationship) the variables surrounding it[197]. Self-confidence, seen to connect how an individual is motivated to improve mastery of his or her developed art-skills (individual-influenced variables used to pursue education or employment), acts as a bridge that best improves community relations and social access (group-influenced variables based from opinion or perception of people interacting with the art-engaged

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[197] Please refer to the last paragraph of section 7.5.1 entitled, 'Developing Causal Relationships', as well as the last paragraph of section 7.5.2 entitled, 'Towards Statistically-supported Causal Relationships'.

individual). With regard to the role of self-confidence in the model, an observed pattern is that group-influenced variables (e.g. 'community relations' and 'social access') enjoys a stronger correlation with self-confidence (almost double in coefficient value) compared with individual-influenced variables (e.g. a person's developed art-skills)[198]. In this regard, it is believed that the opinion or perception of others (rather than simply one's own) is a stronger determinant in a person's self-confidence; a confidence that leads to a sense of validation in relation to a person's developed art-skills as applied in cultural development. In this regard, the value of government-led policy (i.e. projects and events) in cultural development is once again highlighted (giving these respondents - many of which are poor and marginalized - a platform of cultural expression (using their developed art-skills).

7.5.4   Analyzing Causal Relationships by Study Area (Cultural Identity as Development Policy)

Using the causal findings highlighted in the previous section as guide, efforts will now be made to see how these relationships are manifested under categories or themes that are of importance in this particular study. Among them is through culture as a development policy that takes advantage of the distinct identity locally embedded in each of the three (3) study areas; used by their governments to spearhead development as expressed through a medium best suited to articulate local identity ("art"). Let us be

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[198] Description of 'group-influenced' and 'individual-influenced' variables in the developed causal model were introduced in the last paragraph of section 7.5.1 entitled, "Developing Causal Relationships", as well as the last paragraph of section 7.5.2 entitled, "Towards Statistically-supported Causal Relationships".

reminded that Angono's development policy is that of an 'art-focused' identity, Baguio a 'culture-focused' identity (i.e. Cordillera tribal culture), and Makati a 'financial & corporate-focused' identity (that uses 'culture & art' to supplement an aspired urban lifestyle for the city's residents and visitors). To be precise, Makati's corporate identity is noted as having more job opportunities compared with Angono and Baguio, and where art-skills in Makati (as related to job opportunity) is not that important. Rather, education (i.e. college degree) is deemed more important in getting a job in Makati city; hence, Makati respondents tend to use their developed art-skills more to continue education. As job opportunities are seen to improve self-confidence, using art-skills to pursue education is highly connected with self-confidence as influenced by the characteristics in Makati (i.e. corporate identity). Meanwhile, culture-based tourism is the common characteristic between Angono and Baguio. Based from these observations, subsequent interpretations of path analysis patterns from respondents from the three study areas are to be influenced accordingly.
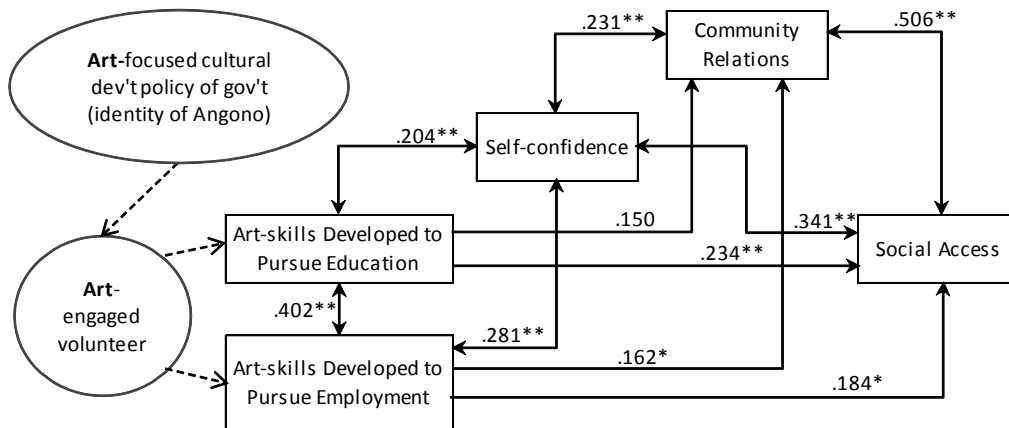
Figure 90: Path Diagram w/ Coefficients based from analysis of Angono respondents
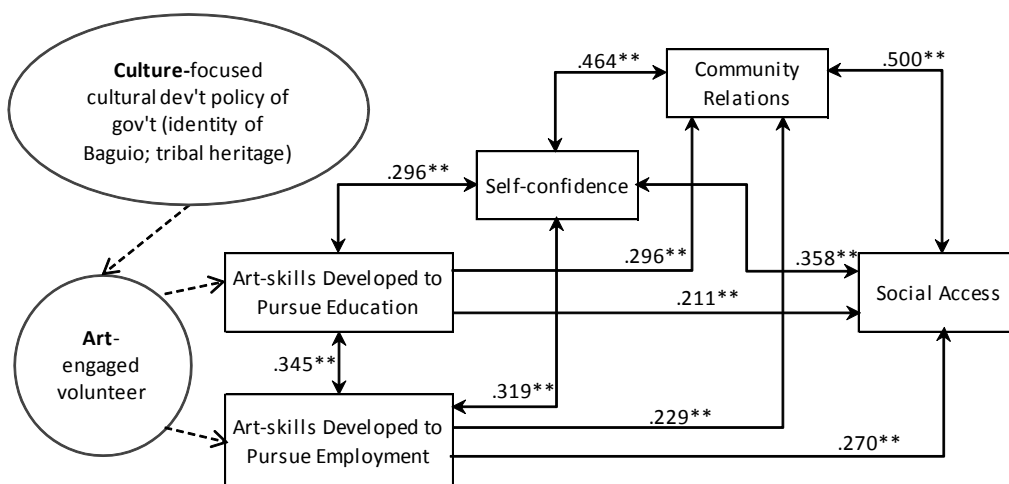
Figure 91: Path Diagram w/ Coefficients based from analysis of Baguio respondents

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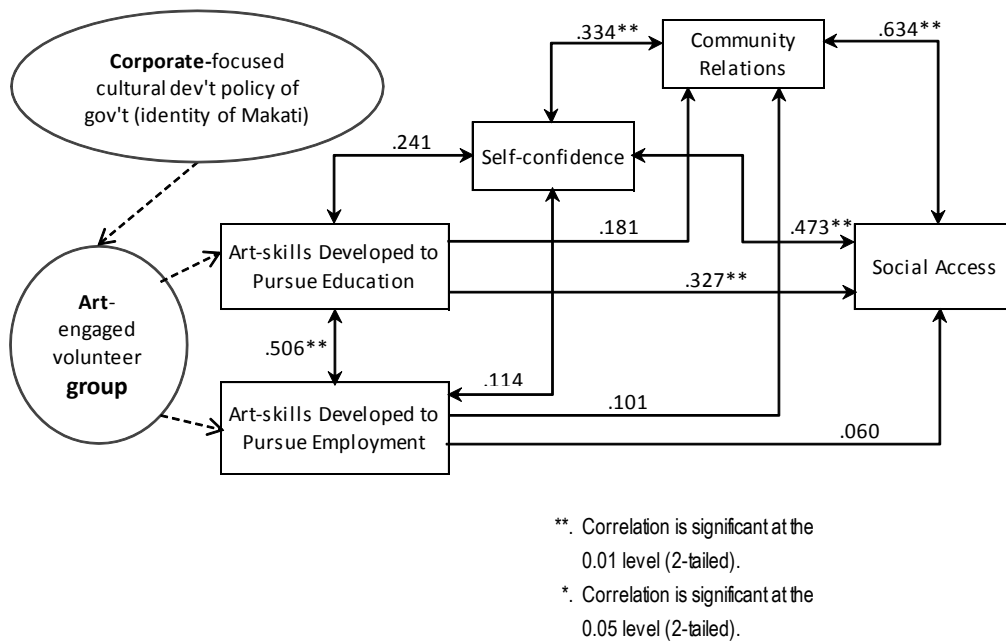
Figure 92: Path Diagram w/ Coefficients based from Analysis of Makati Respondents

To begin, it was found that the initial assessment (all 437 respondents) where "a person's art-skills - used wither to pursue education or employment - improves self-confidence almost equally" cannot be generalized for the 3 study areas. A closer look shows that Makati-based respondents register 'higher self-confidence when a person's developed art-skills are used to continue his or her education'; while Angono respondents value the ability to use art-skills in pursuing employment as a better source of self-confidence. On the other hand, Baguio respondents' correlation between art-skills used for education and employment is almost the same. The interpretation of Makati having a different causal result apart from the other study areas is that, the cultural identity of Makati (i.e. financial & corporate) is seen as to highlight high educational attainment as a pre-requisite to engage in the financial and corporate industries and employment opportunities in the city; making it necessary that art-skills

be used to acquire education as means to engage in this financial or corporate identity, and its value in achieving self-confidence (as opposed to art-skills for employment, with a coefficient of. Angono, with its art-focused industries and employment opportunities, naturally has vibrant art-related identity that presents numerous employment opportunities where developed art-skills may be used. Baguio, being a regional center (i.e. center of urban activity in Cordillera region) that also happens to use its tribal heritage as a primary development catalyst, has a balanced representation of both art-related industries that take advantage of art-skills of the individual (i.e. employment), as well as other industries (e.g. financial or corporate) that highlights the use of art-skills toward pursuing formal education (i.e. college degree). This is believed to be the reason that Baguio respondents' correlation of art-skills (used for education or employment) with self-confidence is almost the same. Also, it was found that among Angono and Makati respondents, social access is the most effective source of self-confidence; while Baguio respondents point towards community relations being the most effective source of confidence. It should be noted that Baguio city has a distinct cultural identity (i.e. tribal culture) that sets it apart from the other study areas in this research.

In this regard, it may be said that self-confidence - derived from developed art-skills - is dependent on how these art-skills fit into the overall cultural identity (and development policy) of the place where a person is applying the said skill-set. Also, a distinct identity (i.e. tribal culture) makes a person less dependent on the acceptance of other social groups for the sale of increased self-confidence; the approval of one's community-of-origin, bound together by their distinct identity, is recognized as a potent

source of self-confidence. Mindful of the analysis made in the previous section regarding how membership to an art-engaged volunteer group allows an individual to benefit from the causal variables cited in the developed model, a latent variable representing the different cultural identities prevailing in each of the three study areas (replacing the generically named 'government-led cultural development policy' from the previous model analyzing all 437 respondents) is attached to the latent variable entitled 'art-engaged volunteer group'.

After determining how 'developed art-skills' (for education or employment) as well as 'community relations' and 'social access' is used in achieving higher self-confidence from all 3 study areas, it is found that the earlier notion (derived from all 437 respondents) where "the impact of self-confidence is strongest in improving community relations (compared with both variables concerning 'developed art-skills') is incorrect; rather, 'social access' was found to be the most effective variable in improving community relations, followed by 'self-confidence'. After which, 'art-skills used for education' comes third (and 'art-skills used for employment' is lowest in improving community relations). This pattern was found to be true only in the case of Makati and Baguio respondents. For Angono, 'developed art-skills' - regardless if used either for education or employment purposes – influence improved community relations in almost the same magnitude. Based from these patterns, it becomes apparent that the previous notion (from all 437 respondents) wherein "the poor prefer use of art-skills to attain education in order to improve community relations" is not always the case. Rather it should be said that, achieving improved community relations – whether though art-skills used to pursue education or employment - depend on the type of development

opportunities available to the individual as influenced by the prevailing cultural identity (and development policy) where a said person (i.e. survey respondent) is based. Moreover, these opportunities influence the prevailing mindset of respondent's community in relation to the value of respondent's art-skills (as catalyst to improve community relations). As an example, Baguio and Makati have industries that are not fully dependent on 'culture and art'. This means that Baguio and Makati-based respondents contend with community perceptions that consider the use of art-skills towards continuing education more important in accessing Baguio and Makati's industries that are not necessarily art-based. Angono, with its unique art-focused cultural identity (i.e. prevailing industries are mainly engaged in art) contend with community perceptions that consider the use of art-skills toward both education or employment purposes of equal value. It will be also noticed that Baguio, with its distinct cultural (i.e. tribal) identity shows the most balanced impact of variables in terms of community relations; further highlighting the value of 'identity' in improving social relationships among people.

However, in terms of accessing other social groups and communities, the initial pattern derived from all 437 respondents (i.e. 'improved community relations is most effective catalyst to improved social access') is consistent to all 3 study areas. However, after 'community relations', it was said that "self-confidence is the second best catalyst to improved social access; followed by 'developed art-skills used to pursue education', then 'employment' last). Analysis of the 3 study areas say that only Angono and Makati share this particular pattern; for Baguio-based respondents 'developed art-skills used for

employment' comes after 'self-confidence' (as third best catalyst of improving social access), followed last by 'art-skills used for education'.

In this regard, we are reminded that when it comes to accessing social groups previously excluded from (as a result of being poor and marginalized), Angono and Makati are geographically near each other; with Makati being a part of Metro Manila, and Angono being is a suburban municipality less than 20 kilometers east of Makati city (thus, an overall context surrounding these two study areas – the prevailing cultural identity of Metro Manila as a whole, to be exact – is viewed to overlap and considerably influence the perceptions of its respondents). We are reminded that the cultural identity (and major development policy) in Metro Manila (national capital region where Makati is a part of, and Angono is just outside its boundaries), is generally not focused in culture nor art (generally more towards a financial and corporate identity); thereby highlighting the value among Angono and Makati respondents of using their developed art-skills to obtain educational attainment as a means to be in-line with the prevailing identity of (Metro Manila) social groups which they are frequently exposed to (due to geographic proximity), and may wish to access. Baguio on the other hand, is the main urban center of the whole Cordillera region it belongs to. As such, its prevailing identity – that of a culture-focused tribal identity as development policy - influences the priorities and perceptions of people based on surrounding areas (i.e. the people that Baguio-based respondents may seek to gain social access). In Baguio's case, the value of educational attainment (to open opportunities in industries not necessarily connected with 'culture and art', such as the case in say, Makati) is not that strong; since the prevailing cultural identity (and development policy) in Baguio is hinged on its tribal culture. This along

with the knowledge that Baguio-based industries and other development opportunities in Baguio tend to be more in-line with a person's "art-based skills" (because tribal culture – as development policy catalyst – is best expressed through art), it is not farfetched to believe that this is a reason as to why Baguio-based respondents pattern of valuing variables in relation to 'social access' is slightly different from that of Angono and Makati-based respondents.

Moving forward, it was mentioned previously that *group-influenced* variables (e.g. 'community relations' and 'social access') influences self-confidence more (almost double in coefficient value) compared with individual-influenced variables (e.g. a person's developed art-skills). This pattern is consistent among Makati and Baguio respondents; while Angono respondents – with its vibrant art-related industries – displays a preference towards an individual-influenced variable (i.e., art-skills to pursue employment) as having a bit stronger correlation with the self-confidence variable, in comparison with group-influenced variables (i.e., community relations, social access). Despite a different pattern exhibited among Angono respondents, the initial proposition wherein the opinion of others or group-influenced variables (rather than one's own / individual-influenced variable) is a stronger determinant in a person's self-confidence is generally applicable (amidst a city's overall development policy, and with how art-based skills are able to engage in it); it is just that the case of Angono, with its distinctively art-focused identity at the helm, presents a unique case that enable its respondents to slightly veer away from the observed pattern among Baguio and Makati respondents.

7.5.5   Analyzing Causal Relationships by Household (HH) Income Group (above or below poverty line)

Beyond analysis as per study area (and the respective cultural identity as development policy thrusts in Angono, Baguio, and Makati), it was deemed important to also test the developed casual variables in terms of respondents belonging above and below a poverty line wherein the poorest Filipino households have a monthly income of only 175.00 USD[199]/ month (T. Torres, 2013); since this research is about the impact of cultural development for the poor and the marginalized. Let it be made known that the administered questionnaire survey[200], answers to the question regarding monthly household (HH) income were originally in Philippine Peso. As seen from the table below (Table 7-7), these choices were then reflected to their US Dollar equivalent to provide an easier basis of comparison for the reader[201].

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[199] Based from a monthly HH income of 175 USD, and an average Philippine household (HH) of 4.6 (National Statistics Office, 2012), it may be interpreted that the poorest Filipino HH allots an average of 38.04 USD/month or 1.26 USD/day as per HH member (assuming a monthly schedule of 30 calendar days). This is consistent with the international poverty line (per person) of *1.25 USD/day*; as mentioned in the first chapter of this study.

[200] Copy of actual questionnaire survey could be seen in Appendices section 7 of this study entitled, 'Sample Questionnaire Survey Form'.

[201] 1.00 USD = 43.53PHP (based from 2015 January 01 conversion rates).

Table 7-7: Survey Answer Choices regarding Respondents' Monthly HH Income[202]

Survey Answer Choices; Monthly HH income		
in Philippine Peso (PHP)		In US Dollar (USD)
1	40,000 and above	922.30 and above
2	30,100 - 40,000	692.30 – 920.00
3	20,100 - 30,000	462.30 – 690.00
4	10,100 - 20,000	232.30 to 460.00
5	5,100 - 10,000	117.30 – 230.00
6	5,000 and below	115.00 and below

Since it was mentioned in the previous page that the international poverty line is 1.25 USD/day, and comparing it with the daily allowance of members of the poorest *Filipino* household of 1.26 USD/ day (or 175.00 USD / month), it was decided that survey answer choice number '**5**' to the question regarding monthly HH income (i.e. 117.30 to 230.00 USD / month) will be used as delineating line to the 437 respondents belonging below and above the poorest and most disadvantaged socio-economic strata in Philippine society. As such, two (2) sets of path diagrams are shown in this section; one path diagram model shows the causal relationships of the 263 survey respondents who answered '1' to '4' from among the choices shown in the table above (i.e. those 'above the poverty line'), and the other model will show the causalities of 174 respondents who answered '5' and '6' (i.e. respondents 'below the poverty line').

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[202] Please refer to Figure 52 entitled, 'Monthly Household (HH) Income of Survey Respondents; by Study Area'.

Table 7-8: Survey Respondents Above and Below Poverty Line

Above Poverty Line (PHP)	Freq.	%	Below Poverty Line (PHP)	Freq	%
40,100 Above	34	12.9	5,100 - 10,000	107	61.5
30,100 - 40,000	37	14.1			
20,100 - 30,000	80	30.4	5,000 Below	67	38.5
10,100 - 20,000	112	42.6			
Sub-Total A	263	100	Sub-Total B	174	100
Total Respondents: 437					

Legend (in USD) :
1 – 922.30 and Above
2 – 692.30 to 920.00
3 – 462.30 to 690.00
4 – 232.30 to 460.00
5 – 117.30 to 230.00
6 – 115.00 and Below

To begin, it was found that the initial assessment (all 437 respondents) where "a person's art-skills (used wither to pursue education or employment) improves self-confidence almost equally" cannot be generalized for either respondents from above and below the poverty line. Interestingly, a closer look shows that 'above PL' respondents consider the use of 'developed art-skills to pursue employment' as stronger source of self-confidence; while 'below PL' respondents consider the use of 'developed art-skills to pursue education' as stronger source of self-confidence. Moreover, it may be noticed that the influence of 'community relations' and 'social access' to 'self-confidence' is relatively the same; and of the variables impacting self-confidence, these group-influenced variables are most effective in improving self-confidence. As seen in figure 52 of this study entitled 'Monthly Household (HH) Income of Survey Respondents; by Study Area'[203], we will notice that majority of survey respondents classified as belonging to below the poverty line are from Makati and Angono study areas. If we are to base the interpretations from the previous sections regarding identity

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[203] Please refer to figure 52 in section 7.4.1 of this research entitled, 'Background of Survey Respondents'; located in page 250 of this book.

of the study area where survey respondents are based, we shall see that 'below PL' respondents are influenced by the characteristics of Angono and more so with Makati; particularly with how developed art-skills are used to improve self-confidence. Since the statistical significance regarding art-skills used to pursue education in Makati is very strong, it is believed to influence the overall result of correlation (as partnered with Angono-based, below PL respondents). In contrast to this, most of above poverty line respondents are from Baguio study area; and consistent with the interpretation of below PL respondents, above poverty line respondents are also believed to be influenced by the characteristics of Baguio study area, as initially discussed in the previous section of this book[204].
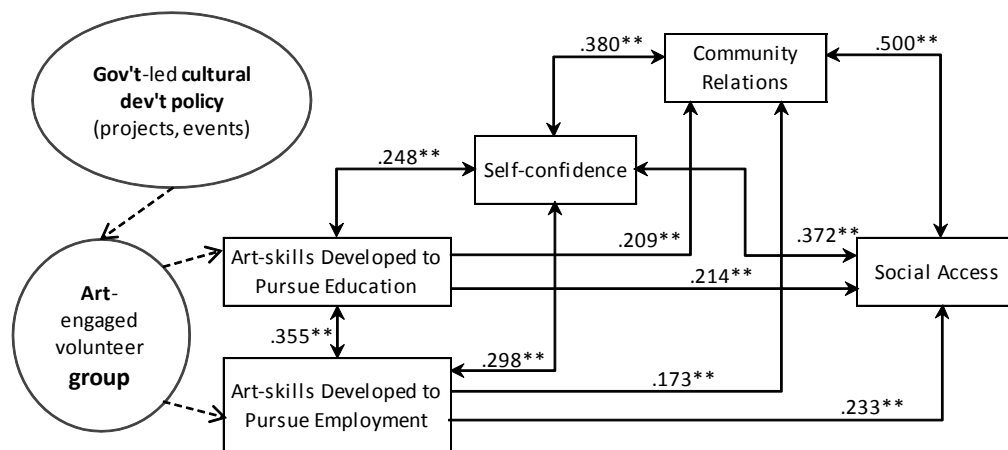
Figure 93: Path Diagram w/ Coefficients based from analysis of Respondents above Poverty line

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[204] Please refer to concerned interpretations as stated in section 7.5.4 of this study entitled, 'Analyzing Causal Relationships by Study Area (Cultural Identity as Development Policy).
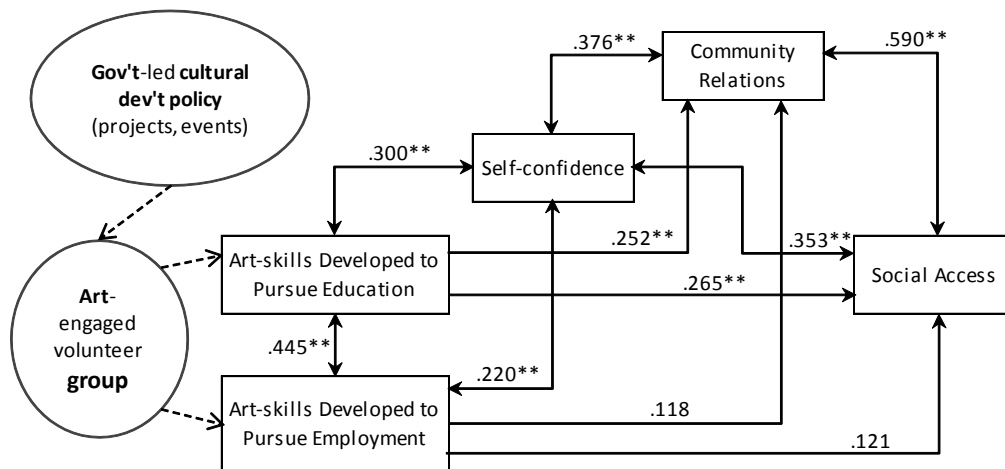
Figure 94: Path Diagram w/ Coefficients based from analysis of Respondents below Poverty line

Beyond initial interpretations based from the characteristics of the study area where respondent is based, we are also reminded of a previous discussion in this research wherein the challenges the poor and marginalized face towards accessing education is highlighted[205]. In this regard, it is believed that the survey respondents – almost half of which are poor and marginalized – tend to view of their developed art-skills towards educational attainment as a preferred source in improving self-confidence (in accordance to the cultural mind-set of educational inaccessibility gripping the poor and marginalized). Respondents who are above the poverty line, perhaps due to the previously mentioned cultural mind-set of educational inaccessibility not as rampant in their collective experience, is believed to be the reason as to why developed art-skills (in pursuit of employment) comes out as a stronger source of improved self-confidence. And, as previously mentioned, the influence of community and other social groups in

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[205] Previously discussed in section 2.2.3 of this research entitled, 'Culture in Terms of Skills Development and Social Relationships'.

improving self-confidence are almost the same (both are most effective 'self-confidence' variables).

After determining how 'developed art-skills' is used (for education or employment) in achieving higher self-confidence from respondents from above and below the poverty line, it is found that the initial notion (as derived from all 437 respondents) where "the impact of self-confidence is strongest in improving community relations" needs to be refined wherein it should be noted that 'social access' is the most effective in improving community relations; followed by self-confidence, and 'art-skills used to pursue education' as 3rd. This pattern is manifested in both above and below poverty line respondent groups. Based from these patterns, it becomes apparent that in terms of issues regarding poverty (and after self-confidence), "the poor prefer use of art-skills to attain education in order to improve community relations" is a prevailing notion, regardless of being whether being above or below the poverty line, nor the characteristics of the study area where the respondent is based. It is probable that the community where these respondents grew-up (i.e. community relations) also share the same mind-set of "inaccessibility in educational attainment among the poor and marginalized", as mentioned two paragraphs before. Since many of the respondents of this survey are below, or relatively near the poverty line, it is not hard to believe that value of educational attainment, this time as a source of improved community relations is a strong factor considered assuming that the said community where the respondent grew-up in is believed to share the same socio-economic standing with that of the respondent.

In terms of accessing other social groups and communities, the initial pattern derived from all 437 respondents (i.e. 'improved community relations is strongest catalyst to improved social access') is consistent to both above and below poverty line respondent groups. However, after 'community relations', it was initially said that "self-confidence is the second best catalyst to improved social access; followed by 'developed art-skills used to pursue education', then 'employment' last). In this regard, only respondents who are below the poverty line fully share this causal pattern; for respondents above the poverty line, 'developed art-skills used for employment' comes after 'self-confidence' (as third best catalyst of improving social access), followed last by 'art-skills used for education'. Once again, this pattern is also consistent with patterns derived from Makati and Angono respondents, and how they relate social access to their developed art-skills. We remember that social access among Angono and Makati respondents are influenced by notions towards accessing social groups based from the dominant regional center that is near to the two study areas (i.e., Metro Manila); since educational attainment is regarded highly in Metro Manila, and since majority of below PL respondents are from Makati and Angono, the pattern of prioritizing usage of art-based skills for education is more valued than usage for employment (in terms of social access) is consistent and reconciled. In contrast, since majority of above poverty line respondents are from Baguio (a study area which is the urban and regional center of northern Philippines), and where social groups to be accessed are bound not by high educational attainment but by a tribal identity that is used for tourism, it is not surprising that above PL respondents choose usage of art-skills for employment as more valued than art-skills for education as a source social access.

Consistent with the logic presented in previous paragraphs, the prevailing cultural mind-set among the poor and marginalized (i.e. rampant "inaccessibility in educational attainment among the poor and marginalized") is believed to be the same reason influencing the perception of 'below PL' survey respondents. Answers of respondents who are believed to be of better socio-economic status (and part of 'above PL' respondents) is viewed to have influenced the pattern promoting art-skills used for employment as 3rd best catalyst for improved social access. Moving forward, it was initially mentioned (all 437 respondents) that group-influenced variables (i.e. 'community relations' and 'social access') influences self-confidence more compared with individual-influenced variables (i.e. a person's 'developed art-skills'). This pattern is consistent with both above and below poverty line respondent groups. In this regard, the previous proposition wherein the opinion of others (rather than one's own) is a stronger determinant in a person's self-confidence is applied regardless of a person's financial position (either as one who is below or above the poverty line).

7.5.6　Analyzing Causal Relationships by Volunteer Group Type

With a realization of the complimentary relationship between 'community-based' and 'school-based' volunteer groups discussed in earlier sections of this study[206] – alongside the similarities and differences that each group type posses – it was deemed

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[206] Please refer to Table 7-1 entitled, "Summary of Volunteer Group Information" located in section 7.3.1 of this study entitled, "Volunteer Group Information" for a more detailed explanation of said complimentary relationship.

of value to also test the developed causal relationships among these two art-engaged volunteer group types. In this regard, it was found that of the 437 respondents of this survey, 249 are affiliated with community-based groups; and 188 respondents are affiliated with school-based groups.

To begin, it was mentioned in the initial assessment (among all 437 respondents) that 'a person's developed art-skills, used to continue education or to pursue employment improves self-confidence almost equally'. Apparently, this is not the case in terms of respondents examined in terms of both volunteer group types. To be more specific, it was found that 'community-based volunteer art group' survey respondents value more the ability to use art-skills in pursuing education as a better source of self-confidence (as opposed to using the said art-skills for employment purposes)[207]; with 'school-based volunteer art group' respondents preferring to cite the use of their 'developed art-skills to get employment' as a better source of influencing improved their self-confidence. Also, it was found later on that 'social access' is actually the most effective variable in improving self-confidence among community-based group members or respondents (followed by 'community relations); while it is 'community relations' that is most effective in improving self-confidence for school-based group respondents (followed by 'social access').

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[207] This is the pattern initially found in the first causal model derived from all 437 respondents.
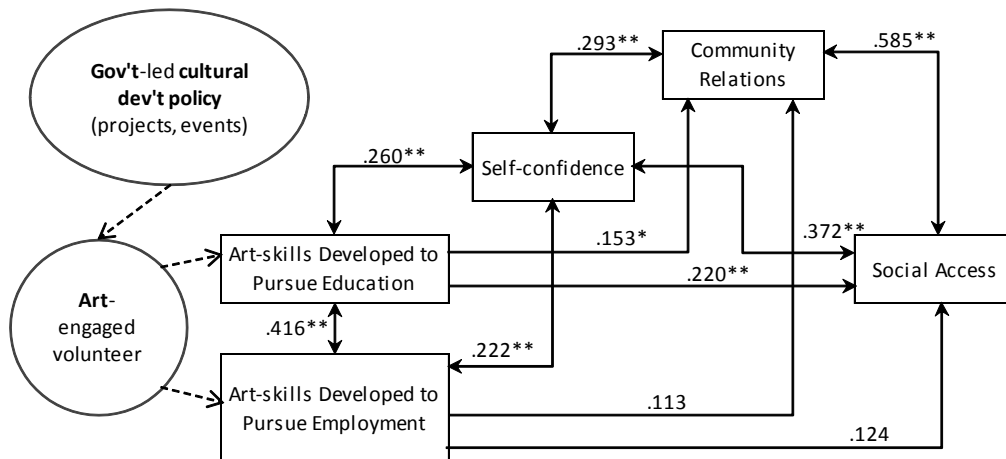
Figure 95: Path Diagram w/ Coefficients based from analysis of Respondents from Community-based Groups
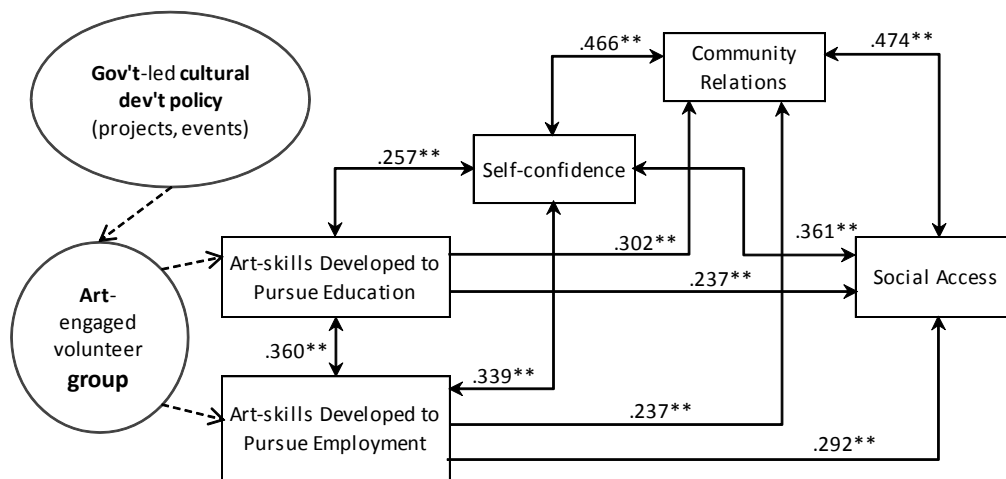
Figure 96: Path Diagram w/ Coefficients based from analysis of Respondents School-based Groups

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In an effort to interpret this pattern, let us be refreshed on a reason influencing how art-skills usage is meant to improve self-confidence perceived by these two survey respondent groups, as discussed in a previous section of this study[208]. To be specific, many respondents of community-based groups (mindful of a belief that art-skills they develop now will later on allow them to be accepted in a school-based art group), are believed to use their developed art-skills to pursue education; thus translating for this particular variable in this study's analyzed causal sequence to be of a higher source of self-confidence. Another possible interpretation is that 4 out of the 5 community-based volunteer art-groups accessed are from Angono. Being a small town that was until recently was more noted as a fishing village, the presence of academic institutions (especially tertiary level) are not as numerous as compared to volunteer groups based in Baguio and Makati cities. Since these two case areas are urban (and regional centers) in their own right, the high profile of reputable academic institutions in Baguio and Makati are more prevalent. As such, it is believed that this factor as entwined with the characteristics of the study areas where an art-engaged volunteer group is based should be considered.

In support of this factor of discussion, 4 out 5 school-based volunteer groups accessed in this research are based in Baguio city. Most members of these school-based groups, already able to continue their education as a member of this type or art-engaged organizations are believed to naturally move towards the next goal concerning the

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[208] "Complimentary relationship" among community and school-based art groups; please refer to Table 7-1 entitled, "Summary of Volunteer Group Information" located in section 7.3.1 of this study entitled, "Volunteer Group Information" for a more detailed explanation of said complimentary relationship.

individual (especially someone who is poor and marginalized): that is to obtain employment. With the presence of reputable academic institutions also being a norm within Baguio city, it is for this reasons that it is believed why school-based group respondents choose 'developed art-based skills as used to gain employment' as a more valued source in terms of improving self-confidence. On the other hand, it is proposed that gaining acceptance or approval from groups that are incurring less interaction with the respondent (community or school-based group member) becomes more valued in a person's overall self-confidence. To be more specific, since community-based group respondents spend more time within their community, it is believed that these individuals yearn access with social groups that are outside of its community of origin; implying that improved 'social access' would merit higher self-confidence. However, school-based group respondents - spending more of their time outside their original community (due to their ability to continue going to school) - is believed that their relationship with their community weakens due to less time spent interacting with their community, since more of their time is spent with new social groups; thereby implying a proposed yearning for acceptance and approval to their original community (amidst weakening community relations), hence improved 'community relations' is seen to contribute more significantly in terms of self-confidence for school-based respondents.

Upon achieving improved self-confidence, it was initially found that the impact of self-confidence is strongest in improving community relations (compared with both variables concerning 'developed art-skills'); with 'art-skills used to pursue education' coming second (and its use for employment last). Later on it was found that it is actually 'social access' that has the strongest impact to improved community relations, followed

by self-confidence, and so one (as discussed in the first sentence of this paragraph). This causal pattern is consistent in both community and school-based group types. Interestingly, it was earlier viewed that school-based group members would always consider 'art-skills used to pursue employment' as a more significant art-skills application variable because respondents in this type of group is already able to continue their education. Apparently, this sentiment does not mean it is automatically shared by the community where school-based volunteer group respondents originated from. As seen in Figures 95 and 96, both community and school-based groups value 'art-skills used to pursue education' as stronger catalyst in improving community relations. Therefore, it is believed that the city's prevailing identity influence community mindset regarding the value of art-skills that one of its own (i.e. volunteer group member or respondent) is able to develop or acquire. In the case of this research, most of the community-based groups are mostly from Angono and Makati, while school-based groups are mostly from Baguio; it is believed that this mix (especially the statistical influence of Makati respondents to Angono respondents) led to a prevalence of respondents giving more importance to 'art-skills used for education' in both community-based and school-based group types (especially to Angono, where it was originally noted the respondents value art-skills for employment more in terms of self-confidence); reflective of the oft-mentioned challenges attached to attaining an education among the poor and marginalized; and where it is believed that the community which many of the respondents grew-up in share (regardless of whether affiliated to community or school-based volunteer group). Apparently, the impact of art-skills may differ between the individual engaged in art (i.e., impact of art skills to

person's self-confidence) from its impact to the community surrounding that art-engaged person (i.e., impact of art skills to person's community relations).

As mentioned in previous paragraphs, it is believed that getting an education[209] is a greater sense of validation in improving relations with one's community-of-origin; especially for the poor and marginalized). As such, since majority of the survey respondents (and the community they grew-up in are believed to be poor), it is likely that in terms of 'community relations', using art-skills to get an education is more valued.

In terms of accessing other social groups and communities, the initial pattern derived from all 437 respondents (i.e. 'improved community relations is strongest catalyst to improved social access') is consistent to both community and school-based group types. However, after 'community relations', it was initially said that "self-confidence is the second best catalyst to improved social access; followed by 'developed art-skills used to pursue education', then 'employment' last). In this regard, only community-based groups are fully consistent with this initial assessment. School-based group respondents rank 'art-skills developed to pursue employment' as third-highest source of improved social access, and followed lastly by 'art-skills used for education'. In an effort to interpret this causal pattern, since it is believed that school-based group respondents already enjoy the benefits of being able to continue their formal schooling (due to their

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[209] We submit (based from interviews, reviewed literature) that there is a notion among the community where survey respondents grew-up in (many of which are assumed to be living below or just above the poverty line just like the respondent), of seeing educational attainment as a source of improved community relations.

art-skills), the condition where 'deprived access to education' as a factor that may influence improved social access is no longer as important as compared with community-based respondents. It is also believed that school-based group respondents naturally move towards the next goal to aspire for as an individual (especially someone who is poor and marginalized) as catalyst to promote improved social access: that is to obtain employment.

Moving forward, it was initially mentioned (all 437 respondents) that group-influenced variables (e.g. 'community relations' and 'social access') influences self-confidence more (almost double in coefficient value) compared with individual-influenced variables (e.g. a person's developed art-skills). This pattern is consistent with both community and school-based group types. In this regard, the previous proposition wherein the opinion of others (rather than one's own) is a stronger determinant in a person's self-confidence is applied regardless of a person's art-engaged volunteer group affiliation (whether community-based or school-based).

Chapter 8   Research Results (Synthesis of Findings)

Cultural development, aside from government efforts in identifying, promoting and preserving culture, is put forth in this study as a way of acquiring - and developing – skills (cognitive and non-cognitive) that in turn impacts community relations and social access especially for the poor and marginalized. As such, collected and analyzed data from various sources[210] regarding cultural policies from national and local government levels as well as perceptions of art-engaged volunteer groups seek to find-out if and how the development of culture is harnessed to help alleviate social issues related to poverty and marginalization. At this point, this research is in position to synthesize its findings towards implication to policy, as well as propose future research possibilities in relation to current government policies on cultural development, and its impact to the poor and marginalized.

8.1   Cultural Development (through Art) Policies in National and Local Government: Impact to Poverty and Marginalization

In relation with cultural development, it was found that Philippine government policies directly attuned to the social concerns of Filipinos beset with poverty and marginalization is primarily the responsibility of the Department of Social Welfare and

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[210] Previously discussed in section 4.3 of this study entitled, 'Methods of Data Collection'.

Development (DSWD)[211]. However, as stated in earlier chapters of this study, this research is limited on if and how Philippine cultural development thrusts – through the primary agency mandated to pursue cultural development - are alleviating aspects of urban poverty and marginalization[212]. Therefore, discussions on cultural development emanated from the National Commission for Culture and the Arts (NCCA), 'the overall policy-making body, coordinating, and grants giving agency for the preservation, development, and promotion of Philippine arts and culture' (National Commission for Culture and the Arts, 2013). In this regard, national level discussions regarding cultural development and in how it seeks to alleviate poverty and marginalization is found to be rather conceptual in nature (as embedded in policy statements by the National Commission for Culture and Arts); mainly inspired by sections on 'inclusive growth and poverty reduction' as written in the 'Philippine Development Plan' released by the National Economic and Development Authority[213]. However, closer scrutiny of NCCA's policies – particularly as manifested in its national Program Thrusts[214] - it was found that though it may profess implied adherence to a pro-poor development strategy as inspired from the Philippine Development Plan (National Economic Development Authority, 2011) – NCCA policy directions is warranting of more explicit mentioning of cultural development programs directly highlighted to improve the lives of the poor

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[211] Discussed in section 5.2 of this study entitled, 'Cultural Development (through Art) by the Philippine National Government'.

[212] Previously mentioned in section of this study entitled, "Research Significance and Limitations"

[213] Discussed in section of this research entitled, "Policy and Plan Thrusts of the National Commission for Culture and Arts (NCCA)".

[214] Discussed in section of this research entitled, "NCCA Programs and Projects on Cultural Development: Impact to the Poor and Marginalized".

and marginalized. Understandably, NCCA policy is more focused on Philippine cultural development; with notions on how it impacts the poor and marginalized a welcome additional result. With a role of culture as expressed through art established not only as an urban development catalyst in cities (embodied in local culture-based tourism), but also as a catalyst in art-skills development wherein people can use for their benefit (especially the poor and marginalized), it is apparent that national governments should strengthen its role in supporting and promoting cultural development (through art) in the local level; especially among local government counterparts who are in need of support due to limited resources.

From the national government level, research on how 'cultural development benefitting the poor and marginalized' in the local government level is seen to share the national government policy of recognizing 'poor and marginalized' concerns as a welcome off-shoot in cultural development; not explicitly highlighted in its policy statements and directions, but generally implied as a welcome benefit. Based from interviews with local culture and arts officers, there is a perceived sense of caution exhibited by government officials of going beyond the specified boundaries set in its mandate (i.e. cultural development); and infringing into a fellow government office that is in charge of the social aspect of poverty alleviation (Morales, 2014b). It was also found that national government may find greater benefit in identifying and supporting local governments that use culture through art as its development catalyst in their cities (noting the cultural characteristics unique to these cities); while reconciling how national government initiatives can better harmonize art-skills development to opportunities that allow a person (especially the poor and marginalized) to continue

education or get employment in local areas should be strengthened. The influence of different characteristics (i.e. collectively seen as city identity) among study areas may also be considered; especially as it impacts education and job opportunity, as well as in terms of community relations and social access. On the other hand, local cultural development policies – through the city's (and its people's) local identity – focuses more in highlighting unique city and societal features that are used to create employment and industries beneficial to people (e.g. culture-based tourism); with the poor and marginalized generally accepted as one of the beneficiaries of such cultural development strategies. Also, government engagement with society (e.g. private sector and civil society groups) is promoted amidst limited resources; engagement that is meant to realize cultural development targets. It becomes apparent that taking advantage of the values which bind people together allows government to tap other societal stakeholders towards realizing its goals for cultural development; whether the reason behind that engagement is for profit (i.e. private sector), or perhaps simply for the cause of preserving culture itself (i.e. civil society). Whatever the case, the opportunities that is borne out of this engagement between government, private and civil society sectors lead to the use of developed art-skills by its practitioners, either in pursuing education and/or employment opportunities through cultural development; benefitting citizens especially those who are in great need of it; namely the poor and marginalized.

Moving on, it was found that this study's 4 study areas (Angono, Baguio, Makati, and Vigan city), though all are aligned with the policies set by national government (NCCA), promote cultural development in different ways. In using 'developed art-skills' as parameter to benefit the poor and marginalized (a key feature of this

research), it was found that Angono chooses to take advantage of community involvement (social-based) in promoting skills development (cognitive, non-cognitive) to advance its government's development agenda; Baguio on the other hand focuses more in expressing its unique Cordillera tribal culture (through developed skills) as means of generating tourism. Makati exhibited a development policy that focuses on culture itself as a government-led skills development strategy (e.g. volunteer groups' exhibit dependence on financial support by government) and Vigan city government – focusing on the spatial aspect of culture as development policy – does not include 'skills development' in its cultural development agenda[215]. The different ways in which cultural development as policy is used by local governments in this research (to benefit the poor and marginalized) give a sense of context as to how these development strategies impact the engagement of volunteer groups in helping government advance its respective cultural development policies. In this regard, the next section shall seek to relate findings on how volunteer groups benefit its members (skills development-wise especially with the poor and marginalized), in relation with the governing cultural development strategy of local government where accessed volunteer groups are a part of (i.e., Angono as socially-aligned skills development; Baguio's tourism-oriented strategy; and Makati's distinctly 'culture-focused' skills development agenda).

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[215] Since art-skills development is not a part of 'cultural development' in Vigan, this is the reason why Vigan city was no longer included in data collection and analysis pertaining to the 'role of volunteer groups in cultural development for the poor and marginalized'

8.2 Role of Volunteer Groups in Cultural Development (through Art) for the Poor and Marginalized

Amidst patterns related to 'cultural development' and 'poverty and marginalization' as exhibited by government institutions in the Philippines (this research's study area), research conducted show that local governments – due to its proximity to poor and marginalized groups (in contrast with national government) - highlight the value of art-engaged volunteer groups as a partner in cultural development in the city (or municipality); especially for the poor and marginalized. To be specific, local governments recognize the role of these volunteer groups in helping provide skills and employment opportunities for the poor and marginalized, and are manifested in pronouncements of scholarship support by government as entrusted to these volunteer groups (Morales, 2014b). Interviews of local government officials also show recognition in providing these groups (especially its poor and marginalized members) a medium or platform to showcase their skills to the communities in which they interact – or seek to interact – with (through cultural activities and events in the city)[216]. Moreover, art-engaged volunteer groups use the cultural service of art to help promising and deserving individuals (especially those who are poor and marginalized; deprived access to education) with opportunities to hone and showcase their talent into something that they can use going forth as members of society; creating a mutually beneficial relationship between government and volunteer groups with regard to cultural

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[216] A component regularly cited in the previous chapter of this research (particularly sections 7.5.3 to 7.5.6) analyzing causal variables concerning 'self-confidence' and how it impacts the rest of the group-influenced and individual-influenced as cited in analyzed path diagrams.

development. With the help of government, these groups also use cultural development as a means to keep people away from a life of crime or drugs (by keeping them busy with the objectives set by the group for its members). Founders or leaders of these groups, most of which are successful practitioners of the art form that their group is based upon (e.g., dance, music, painting, etc), also use their connections in providing exposure for its group members' benefit[217]. Local government likewise find willing assistants from these art-engaged volunteer groups (especially regarding logistic support) in making sure that government projects in cultural development are successfully implemented.

Reflective of Angono's community and 'community and socially-aligned' strategy in art-skills development, 4 of the 5 volunteer groups referred by the Angono local government to this researcher are community-based. Baguio city government on the other hand, with its 'tourism-oriented' art-skills development strategy, appears to foster partnerships with academic institutions as a partner of cultural development agenda; with 4 out of 5 referred volunteer groups referred (and accessed) by this research being 'school-based' organizations. A community-based organization was likewise seen as dependent beneficiary to Makati city government's cultural development advocacies; providing these community-based groups support in-line with the city government's 'culture-focused' skills development agenda. It must be noted however that the accessed volunteer groups from the three (3) study areas does not suggest that each of the study

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[217] A good example is Filipino prima ballerina Lisa Macuja-Elizalde and her 'Project Ballet Futures' program; discussed in section 2.2.3 of this study entitled, 'Culture in Terms of Skills Development and Social Relationships'.

areas depend solely on either community or school-based organizations. What became apparent however is that the cultural identity used by local government as main development policy seem to impact how art-engaged volunteer groups – community and school-based groups that are either 'art-form' focused or 'cultural-heritage' focused - are made effective in benefitting the poor and marginalized.

Beyond benefits derived from cultural development, there are a number of issues and concerns shared by these art-engaged volunteer groups[218]. Some groups have become caught in the middle of political misunderstandings between former and current government administrations; wherein there are instances where government funding or support was momentarily withheld to these groups. These instances are few and far in between, but if there are members (e.g. poor and marginalized) who are fully dependent on the financial support provided by local government to these groups, a few weeks or months of financial support stoppage greatly impacts the lives of these individuals. It is in this regard that these volunteer groups have become creative in ensuring the continued funding of their respective organizations. Some of the volunteer groups mention of joining competitions, as well as performance engagements from outside their city; or any opportunity where their expertise are needed and where there is some form of compensation (e.g. contest prize) involved. Due to a sense of urgency to create funding opportunities for the group, some members complain of lowering the financial compensation entwined with their work (e.g. lowering value of their craft); and sometimes also subjected to public ridicule. Fortunately, numerous private sector

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[218] Discussed in section 7.3 of this study entitled, 'Profile of Surveyed Art-Engaged Volunteer Groups'.

groups, as well as those from civil society (e.g. foundations) are active partners for these art-engaged volunteer groups; with instances of being provided uniforms, as well as props and other materials they need for their craft by these private and civil society organizations. Overall, cultural development is found to be a unifying platform wherein government, assisted by private sector and civil society, are noted in helping volunteer organizations pursue their objectives regarding the support of its members; especially those who are poor and marginalized.

8.3 Skills Development, Community Relations, and Social Access: Enhancing Social Capital

By cross-referencing inputs derived from key-informant interviews, observations, reviewed literature, and conducted surveys; causal relationships used in path analysis (a model illustrating the causality between skills development, community relations and social access using Spearman's rank-order correlation) emerge. Using the survey results, a path diagram model was developed and is described as follows: firstly, by acquiring art-based skills (cognitive skill sets such as: painting, playing an instrument, dancing, among others), people are able to increase their self-confidence (a non-cognitive skill); and this newfound confidence pushes these people to further acquire more cognitive skills that further enhance their excellence towards their chosen cultural service medium (art as an example). These cognitive skills are likewise used by individuals to continue their formal education (through academic scholarships), or to get employment; with a realization that as a person is able to further advance his academic credentials (by using

art-based skills), his or her employment opportunities improve as well. These variables are then seen to benefit community relations and social access; most especially for art-engaged volunteer group members who are poor and marginalized. A series of statistical correlations were made based from the developed causal model; the statistical results of which is meant to numerically support how one variable influences - and benefits as the case may be - from the other variables surrounding it (from the sequence they are collectively arranged in). Composed of variables that are directly measured (manifest variables), and supported with hypothetical variables that are not directly measured (latent variables) but are deemed important to include in the illustrated sequence that the variables are arranged in (path diagram), the results of analysis gave the study a clearer outlook on how skills development influences – and benefits from – community relations and social access; with the notion that all in all, these variables (alongside government policy findings established earlier) will lead to notions regarding their role in the enhancement of social capital.

In terms of cultural identity, developed art-skills (either to pursue education or employment opportunities) are dependent on the type of cultural identity espoused by a said local government as a main development policy. As an example, Makati, having a cultural identity (and development policy) that is primarily financial and corporate in nature, influences members of art-engaged volunteer groups to focus on using their developed art-based skills to pursue education; since community relations and improved social access hinged on an prevailing identity that prioritizes high educational attainment to engage in (i.e. financial, corporate identity) requires of it. Another is a finding wherein Angono, despite an art-focused identity, its geographic proximity to

Makati city and Metro Manila as a whole is deemed a factor as to why Angono-based respondents convey strong similarities with Makati-based respondents' perceptions with regard to social access; having social groups from Metro Manila as a commonality in terms of accessing previously exclusive social groups. Baguio respondents, in-line with their Cordillera cultural (tribal) heritage, are seen to benefit greatly due to a culture-focused development policy by its local government; creating opportunities wherein their art-skills are of greater demand and value, as opposed to a study area that prioritizes demand and value from a predominantly financial or corporate-driven cultural identity (and government development policy). Interviews made by this author also mentioned that a person's attitude (i.e., focus, discipline to improve skills) trumps ability (i.e. God-given talent); and that poor and marginalized group members, recognizing that the opportunity to develop their art-skills may be their last chance to move-out from poverty, have a higher chance of becoming successful in their chosen craft due to their attitude. Other members who may be talented, but lacking attitude to improve, usually gets overtaken by less talented individuals but are more driven to improve (i.e. attitude). However, beyond interviews, this factor was not verified especially in the administered survey since this was no longer considered a key component of this research. As such, this relationship will be included in "opportunities for future research" part of the research book.

In terms of household income (as a determinant if a person is below or above the poverty line), it was found that people who are poor and marginalized put a higher premium in using their art-based skills in continuing their education; a reflection of how Philippine society (especially the poor and marginalized, amidst deprived access to

education) puts importance to education as a precursor to improved community relations and social access. Likewise, as seen in the previous chapter, the influence of the study area's characteristics (e.g., employment and education opportunities, perception of social groups and communities as influenced by these city characteristics) was also found to be consistent in the patterns as derived with respondents from above the poverty line (mostly from Baguio) and below the poverty line (mostly from Makati and Angono). In terms of volunteer group type (i.e. community and school-based), a pattern conveying a notion wherein members of a community-based group yearns for what school-based members already have; and school-based members desire for things that can be achieved beyond their stay in school or university. As an example, community-based group respondents emphasize the value of using their art-based skills in getting (or continuing) their education. Respondents of school-based groups on the other hand, being able to continue their education already, highlight the value of using their art-based skills in pursuing improved employment opportunities. Moreover, the characteristics of the study area wherein an art-engaged volunteer group is based should also be considered in efforts of interpreting how perceptions of members of volunteer group members are formed (i.e., community-based groups are mostly from Angono and Makati; school-based groups mostly from Baguio).

Going back to notions regarding the role of identity (based from the development of art-skills that expresses and celebrates culture among communities and society in general) as a binding medium in the enhancement of social capital, we are reminded that reviewed literature suggests that strengthening of social relations – a foundation of social capital –is 'expected to reinforce identity and recognition' (N Lin & Et.al., 2001).

As discussed in previous chapters and summarized in the paragraphs above, a city's identity – used by government as a development policy – impacts cultural development and benefits its citizenry (especially for the poor and marginalized). Moreover, the impact of art-engaged volunteer groups (as partners of government) is likewise influenced by the prevailing cultural identity of the city these groups belong in. Therefore, as this research is believed to have conveyed, there seems to be value in saying that instead of simply citing that 'strengthened social relations and social capital results in the creation of identity' (N Lin & Et.al., 2001), the promotion of identity itself – particularly through cultural development as expressed through art – is a development catalyst that facilitates the strengthening of social relations that in turn, enhances social capital.

8.4   Policy Implications and Opportunities for Future Research

8.4.1   Impact to Government Policy and Academic Theory

Causal relationships in cultural development benefitting the poor and marginalized as established in this research strengthen policy implications where government may more actively use culture in promoting improved quality of living for its citizens (especially for the poor and marginalized). Based from information compiled in this research, possible policy implications on alleviating poverty and marginalization may be based on employment generation and industry creation. In terms of the nation as a whole, a policy wherein cities with a distinct identity should be identified and supported further

by national government (i.e. technical, institutional, and financial support) may be initiated, and efforts to reconcile how national government can better harmonize art-skills development to opportunities to continue education (e.g. more art-skill based academic scholarship grants) or get employment (e.g. support culture-based tourism) in local areas should likewise be strengthened.

With regard to technical support, identified local government units by the national government (i.e. cities with a strong cultural identity that can be used as a catalyst of tourism) may be asked to create a short, medium, and long-term cultural development (through art) master plan; one that not only seeks to create tourism-based industries and development opportunities that will be beneficial to the city as a whole, but would also specify citizen and group beneficiaries (with an emphasis to those who are poor and marginalized), as well as local government collaboration opportunities with both the private sector and civil society.　If a local government unit does not have the technical capacity to create such a plan, it is the role of national government to provide technical assistance in this regard. The National Commission for Culture and the Arts (NCCA) may assign one of its national advisory board members to identify technical experts that could be asked to go to the said local government units and act as a guide that can help the said local government create such a plan. In this regard, the NCCA may also tap faculty members from the University of the Philippines (UP), particularly with its School of Urban and Regional Planning (UP-SURP) to create technical teams that can be used to help these local governments create the said master plans. UP-SURP for example, has a graduate class that does planning workshops in tandem with local governments as chosen by its students, and where the said class creates a conceptual

land-use plan and a development plan for the said local government. Students of this graduate class are comprised of professionals: practicing architects, engineers, sociologists, lawyers, and the like who seek to have a master's degree in urban and regional planning. Therefore, the result of its planning workshops are more than just student works; they are professional in quality and are worthy for further development and implementation, should the local government choose to. As these workshops are for comprehensive land use and development plans, a-NCCA supported, "cultural development master plan" graduate subject or class may be created; also seeking to engage planning workshops with local governments, seeking to maximize the unique features of these cities with the help of technical experts and graduate students of UP-SURP. NCCA may strike an agreement with UP-SURP to fund the creation of an elective subject focusing on cultural development and its role in government policy and urban planning; with special mention to its impact on the poor and marginalized. Art-engaged volunteer groups should also be made sure to be engaged with by in the creation of this plan, as seen to its ability to assist government in translating cultural policy to impact the poor and marginalized.

With regard to institutional support, the national government should also consider strengthening the NCCA into a full-fledged, Department (or Ministry) of Culture and the Arts. If this is too much to ask given the political scenario in the Philippines, then it is proposed that the executive branch of the national government exercise its political capital towards asking congress to approve a long postponed bill into law creating a Department (or Ministry) of Planning and Urban Development, and wherein a sub-agency of Culture-based planning and development may be instituted within it to

better synchronize government efforts of widening the role of culture in planning and governance initiatives of national government. The NCCA in its current form is an executive agency under the Office of the President of the Philippines; thereby its organizational and logistic reach is not as wide as that of a full-fledged national Department or Ministry.

With regard to financial support, the NCCA's endowment fund could be widened and made more accessible to local governments seeking to use culture (through art) as its urban development catalyst; knowing that this will subsequently impact its citizens, especially the poor and marginalized. To be more specific, A law may be enacted by the Philippine congress that may allot parts of sin-tax revenue (e.g., from alcohol and tobacco consumption) towards cultural development. While its current focus is on healthcare provision, perhaps a small percentage of it may also be allocated to cultural development. The same could be said in yearly gambling revenue; this despite seed money that created the NCCA endowment fund was from PAGCOR. Currently, the government agency in-charge of legal gambling in the country (PAGCOR; Philippine Amusement and Gaming Corporation) is annually focused in assisting the Department of Education in building school buildings; perhaps some of these annual gambling revenues may be also be channeled towards the NCCA. Private groups and individuals who also commit the mistake of tearing-down or damaging identified historical or cultural structures and landmarks may also be financially penalized more heavily; and that this financial compensation due to missed preservation of Philippine cultural history be used to fund its cultural development instead.

Lastly, national government may choose to create more Philippine schools for the arts; created for artistically-gifted individuals (especially the poor and marginalized in terms of art-skills development). These educational institutions are envisioned to provide secondary and tertiary education for deserving individuals, but with a more rigorous approach towards training to various art-forms. Once the cities (i.e., local government units) using culture (through art) as development catalyst has been identified – and mapped-out - from across the Philippines, national government will be in a better position to find the most suitable locations to establish these proposed Philippine schools for the arts. By creating these culture (through art)-based educational institutions, national government is believed to be in a better position towards harmonizing art-skills development to opportunities to continue an individual's formal education (e.g. more art-skill based academic scholarship grants) or get employment by connecting or matching the individual with prospective companies and government agencies that may use the skills developed by the said individual (e.g. support culture-based tourism). The contribution of art-engaged volunteer groups – both community and school-based groups – could be more synergized if they are to be integrated to the policy thrusts of these proposed art-based formal education or academic institutions.

In terms of each local study area, cities with a unique cultural identity (i.e., art-based) but has a small tourism market (e.g., Angono), a local policy seeking partnerships with cities with larger markets that may benefit from art (e.g. Makati) may be considered. To be more precise, it was found that Angono has a vibrant art-based tourism industry, but its market (i.e. local tourism) is comparatively small to say the least. Meanwhile, Makati

city is comprised of a large market due to many corporations that are located inside this urban center; and at the same time, Makati local government recognizes that culture (through art) enriches the overall lifestyle experience of its citizens and visitors (as a corporate center with numerous art activities and events that make life more interesting in Makati). In this regard, Angono local government should take advantage not only with the large market of Makati as a source of opportunities for its art-based tourism industry, but also towards its geographic proximity to Makati (Angono is approximately 20 kilometers east of Makati city). Possible policy directions is for Angono to establish half-day or whole-day, culture (through art)-based tourism packages with Makati; wherein shuttle services located in or near prime spots in Makati (e.g. shopping malls, city hall, parks) will accept walk-in or reserved tourists and will take them on a packaged tour of Angono for a day or half-day. This will be a mutually beneficial relationship between the two cities (Makati and Angono); with Makati being able to provide another lifestyle experience for Makati's corporate citizens (and visitors), while Angono will be able to open-up the town's art-based industry to a steady stream of tourists from nearby Makati (and surrounding Metro Manila cities). Moreover, if current plans of expanding the public rail system to reach areas near Angono, this shuttle service may be adapted to take advantage of this more efficient transport medium and minimize time spent travelling (i.e. traffic considerations) and more time spent experiencing Angono's art-based cultural features.

On the other hand, cities with already a unique identity alongside a large market (e.g. Baguio) should take advantage of how this characteristic is able to promote opportunities and social relationships that improve governance capacities and confront

poverty; with efforts applying this characteristic towards other development fields aside from tourism (e.g. housing provision, community-based climate change adaptation) considered as a possible policy direction. To be more precise, local government policy may consider studying potential tribal practices that are meant to preserve the natural features surrounding Baguio's tribal communities (e.g. forests, mountain ranges), and integrate it towards lessening the impact of climate change as a buffer towards minimizing vulnerability to natural (or man-made) disasters such as floods and soil erosion. By tapping into cultural practices passed-on and celebrated as embodied by the unique identity of these tribal groups, governance capacities of governance can perhaps be expanded by engaging the support of these tribal communities; especially in terms of a community and culture-based forest-management program (e.g. regular tree planting, rip-rapping to stop erosion, guarding against illegal logging activity). Another policy direction is by tapping into this distinct cultural identity through community-based labor volunteers that will take advantage of culture as a development catalyst; this time in terms of mobilizing people towards helping build homes for their less fortunate community members. If the expression of identity (as proposed in this research) is indeed capable of promoting strengthened relations and as such enhanced social capital, this social capital – channeled through volunteerism – could be applied to a multitude of governance mediums such as housing (or climate change adaptation, as discussed in earlier parts of this paragraph).

Cities with local, culture-based tourism that is not focused on art-skills development (e.g. Vigan) may consider creating supplemental art-based industries that are in support of its main cultural identity (i.e., Spanish colonial district); industries that need people

with art-skills (e.g., art-events and activities held in this colonial district, also other spaces in the city) and thus broaden impact of their overall culture-based tourism strategy. To be more specific, cities similar to Vigan may perhaps choose to partake in local policy initiatives that are inspired by the policy directions proposed in cities such as Makati and Angono, as well as Baguio (please refer to earlier paragraphs in this section). As numerous advantages could be captured by local governments' engaging in the social aspects of culture as entwined with tourism, as well as the mobilization of governance resources using a the tenets promoting and preserving a common identity as catalyst for volunteerism and engagement, cities such as Vigan, or even local (as well as provincial) governments that are currently not considering culture (through art) as a viable development medium may perhaps reconsider and seek policy opportunities that are mounted from the potentialities of cultural development (through art). Of course, its impact to vulnerable and disadvantaged groups must not be overlooked; and that all government policies (especially in the local level where engagement with these social groupings are seen to be most profound) should consider it as a development beneficiary. Regardless of case study type, the role of art-engaged volunteer groups as a governance partner should be consistently reinforced and supported; to make sure that the concerns of the city's vulnerable and disadvantaged, namely the poor and marginalized, will always be considered in subsequent policy directives by the concerned government units.

With regard to local government policy initiatives meant to promote and support the activities of art-engaged volunteer groups (i.e., art-skills development), a general policy direction wherein local governments may promote (a.) competition, (b.) support, and

(c.) public space management initiatives are recommended. These policy measures are meant to create instances wherein these volunteer groups are able to test their art-skills excellence by competing with similar groups in a fun and friendly atmosphere; and from these competitions, it will be easier for local government to identify which groups are in need or are worthy of further support; and lastly, by generating more activity for these groups (thus making their existence more vibrant and dynamic), it will be easier for these groups to mobilize its members (as well as potential patrons) in identifying and managing under-utilized spaces in the city as a place where these groups may practice as well as perform; to be seen and appreciated more by people (since these are in public spaces, art becomes more accessible to the masses also).

In Angono, with its strong community-based volunteer group representation, community-level competitions of various art-forms (e.g., on-the-spot painting competitions, community dance or singing contests, among others) may be integrated into its local cultural development and tourism agenda; increasing the chances where raw talent may be found, and thus making it easier to identify these individuals and thus offered membership in community-based groups. Angono local government may also seek to sponsor the creation of school-based volunteer groups; particularly in public elementary and high-schools (since colleges and universities are not many inside Angono). By sponsoring elementary and high school level, school-based volunteer groups (and offering scholarships to poor but deserving students), Angono government can widen the impact being made by its community-based volunteer groups. It may also finance university scholarship grants to promising citizens; scholarships in universities in Metro Manila for example. Lastly, these community-based volunteer groups may also

be engaged further by giving them specific locations inside Angono (i.e., unused public spaces) where they could turn into practice or performance spaces. It is believed that by doing so, Angono local government will not only support the advocacy of these groups, they may also use these volunteer group-led, artistic activities to create commercial activities in and around these underachieving areas (public spaces); benefitting the people living or working in these places (as well as tax opportunities for businesses that may set-up there due to increased activity in the area).

In Baguio, friendly art-based contests or competitions policy similar to Angono is proposed; but this time among school-based groups, especially among private and public schools and universities in Baguio). By doing so, Baguio city government will be able to promote more opportunities of social interaction between art-engaged individuals (especially the poor and marginalized) and social groups from different socio-economic backgrounds (i.e. students from different schools in Baguio). These competitions may be widened to schools from neighboring towns, effectively increasing opportunities to widen social access alongside community relations among members of these volunteer groups. Baguio local government may also seek to sponsor the creation of community-based volunteer groups, to take advantage of the complimentary relationship with school-based groups as mentioned in earlier parts of this research. Moreover, the support of these community-based groups will make it easier for Baguio city government to promote a policy of assigning underachieving public spaces to community-based volunteer groups; making them partners in managing or maintaining these spaces; alongside to creating artistic activities there that are hoped to create a more

vibrant and dynamic atmosphere in and around these areas[219]. Lastly, Baguio city government, as part of its tourism identity as a city (and engagement with private sector and civil society groups as a result of this tourism identity), may choose to embrace a policy of letting private sector groups or civil society groups sponsor identified school-based (and/or community-based) volunteer groups; giving private sector sponsors a chance to market their brand during competitions or cultural activities, by way of the volunteer art-groups that they sponsor. In a way, the concept of "culture merged with consumerism" can be used in this aspect. Civil society groups on the other hand may be able to advance their respective advocacies through the performances of their sponsored art-volunteer groups.

In Makati, their city government can take advantage of their ability to financially support volunteer groups in terms of offering attractive prizes in its sponsored competitions. These competitions may also be held inside shopping malls or commercial complexes (e.g. SM Makati, or Ayala Greenbelt) which are noted in the city; promoting chances for members of these volunteer groups to be seen and appreciated in a much larger audience. Makati city government may also invite art-engaged volunteer group leaders from nearby Angono to conduct trainings and workshops for their own Makati citizens; a form of "skills transfer" from groups based in a famously known "center of art" in Rizal province (i.e. Angono) to its own volunteer groups inside Makati. Moreover, groups from Angono will also benefit from this

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[219] It is of note to mention that school-based groups tend to already have spaces to practice or perform within their schools (especially practice); hence, the value of community-based groups is highlighted in this regard.

agreement; and promote positive social interactions from both Angono and Makati group members.

Beyond pronouncements of volunteer-group leaders mentioning of positive effects through cultural development (i.e. promotion of activities, events where identity is forged), courses of action that support cultural development policies for individuals who are susceptible into becoming problems to society (e.g. criminality, drug addiction) may likewise be engaged upon. Though it may be not of much importance to a low-criminality society such as the one observed in Japan, other countries – especially those in the developing world where criminality is comparatively higher - may perhaps be of interest for further academic investigation. Moreover, it was mentioned in interviews conducted by this author (with leaders of art-engaged volunteer groups) that a person's attitude (i.e., focus, discipline to improve skills) trumps ability (i.e. God-given talent); and that poor and marginalized group members, recognizing that the opportunity to develop their art-skills may be their last chance to move-out from poverty, have a higher chance of becoming successful in their chosen craft due to their attitude. Other members who may be talented, but lacking attitude to improve, usually gets overtaken by less talented individuals but are more driven to improve (i.e. attitude). However, beyond interviews, this factor was no longer verified comprehensively as what could have been done if this was included in the administered survey; the reason being is that this was no longer a key component of this research. As such, future research pursuits may choose to expound on this particular research angle.

Since this study is limited to that of cultural development policy by the National Commission for Culture and Arts (NCCA), implications regarding a more active use of 'culture' and 'identity' through inter-government agency collaboration projects may be of benefit to pursue in the future. This is so that the application of 'cultural development' by government may be widened and integrated into programs and projects of other government agencies not necessarily mandated to develop 'culture' per se, but may benefit greatly if the 'cultural dimension' is made to play a bigger role in the policy directions of other government agencies (especially as they benefit the poor and marginalized). Perhaps the social (as well as spatial) impacts of fostering culture and identity may also be applied in such fields such as housing development, climate change adaptation, alongside other dimensions of poverty alleviation (beyond the social aspect emphasized in this study).

Also, there seems to be value in exploring other applications where the cultivation of cultural identity is attributed to the enhancement of social capital. In this regard, it is worth to note that there are other cultural service mediums stated in this research such as sports and religion. Beyond sports and religion, perhaps there are other platforms of cultural development that may be worthy of further analysis; and where the research design of this particular study may be applied and replicated so that future researches may be able to validate or dispute its claims and findings. Perhaps a good opportunity for future research is to see how governments heavily entwined, as well as separated from religion ('separation of church and state', as an example), impacts how they are able to use culture (i.e. identity) in enhancing social capital. Likewise, similarities and variations in terms of internationally-recognized sports versus indigenous sports

programs by government, and how it impacts the enhancement of social capital from among those who engage in it may be a notable research endeavor to pursue as well. Overall, the role of cultural identity as a determinant of social capital enhancement is a topic believed to be of worth for more research endeavors.

8.4.2   Cultural Identity: Role in Space Utilization

Speaking of identity, reviewed literature has told of its social, as well as spatial, properties (Paddison & Miles, 2007). Beyond social relations as espoused in this research, it is believed that there is also merit in studying policy implications with regard to physical or spatial aspects of creation of cultural identity. As an example for future researches, it was found that acquired documents from national government (NCCA) do not put much importance to the specific location where cultural development projects are held. To be more precise, interviews with NCCA officers reveal that NCCA becomes aware about the location of the projects that they sponsor annually (through their "National Endowment Fund for Culture and the Arts" or NEFCA[220]) only after the project has been finished and the project proponent has submitted a report about the finished project. It is believed that there is merit in focusing not only what the cultural development project is about, but also where it is to be done (or located).

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[220] Previously discussed in section 5.2.2 of this study entitled, 'NCCA Projects on Cultural Development: Impact to the Poor and Marginalized'.

In hindsight, as the search for ways to measure how government is able to promote cultural development in the Philippines was being made, an NCCA [221] policy 'promoting government engagement with society and its communities' was used by this researcher, especially in how it is manifested in local government level (community engagement is more pronounced). Since acquired policy documents from NCCA and local study areas was not clear in enumerating these government-led 'community engagements', the characteristic of culture as having a spatial component was used as guide; leading to a realization that all cultural development projects by local governments are hosted in physical spaces owned or managed by either government, private sector, or civil society groups. Here it was found that Vigan is most dependent on government-owned spaces, while Makati is most engaged with private sector-owned spaces. Angono and Baguio were more balanced in using all three (3) societal sectors as cultural development partners. From this analysis, a pattern emerged wherein by focusing on cultural projects and events that facilitate social engagements and interaction, alongside its integration with tourism, is viewed as the most receptive strategy to allow a balanced usage of government, private sector, and civil society resources through policies meant in the development of culture. Also, since cultural development happen in spaces that are not bounded in terms of who or what societal group owns or manages it, it makes the point of government maximizing the potential of all three (3) societal groups (gov't, private sector, civil society) in forwarding its cultural development agenda.

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[221] NCCA - National Commission for Culture and the Arts.

Beyond the findings mentioned in above paragraphs, acquiring the list of local cultural development projects from the four (4) case study areas revealed that many public spaces listed in the local cultural development plan (a multi-year plan charting the direction of the city in cultural development) are not used proportionately as spatial hosts in its annual cultural projects[222]. What are the reasons as to why these spaces – originally included in the main plan – are not used during actual project implementation? Are there policy directions alongside a spatial planning and development theory that can be supported or challenged as based from the results of this proposed study?

Possible spatial policy recommendations are also connected to the points raised with national and local government policy directions as stated in the previous section of this study, namely: where to locate the proposed schools for the arts, or where to locate the shuttle service linking an art-based town (i.e. Angono) with a larger city market (i.e. Makati). Another are policies preserving cultural identity preservation areas that could be identified in collaboration with tribal groups that depend on these spatial features towards the preservation of their collective identity. By engaging with these groups, government may also tap into their volunteerism with regard to maintenance of these identified spaces; since its maintenance benefits them directly as a group, and where government will thus benefit due to its enhanced governance capacity. Not to be forgotten are the art-engaged volunteer groups; for their contribution to art-skills development and participation in government cultural projects and events will ensure

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[222] Please refer to Appendices section 8 of this research entitled, 'Philippine Cultural Development Projects (National & Local level)'.

that policy directives will inevitably reach the poor and marginalized. Future studies may also choose to focus on the earlier cited questions to determine why spaces that facilitate cultural development are not maximized, as well as the role of cultural identity in the preservation (and maintenance) of spatial features within the city; both in enhancing governance capacity and through identity-based social capital (i.e. volunteerism). Of course, the impact to the vulnerable and disadvantaged (i.e. poor and marginalized) in both these points raised should be integrated to the said future study proposals. As such, the role of art-engaged volunteer groups should be considered as well in these proposals.

Lastly, since national government financially sponsors cultural projects in local level (via NEFCA fund), it is believed that the use of public spaces (that highlight identity) in cities and municipalities may be influenced positively. Firstly, national government may require local counterparts to provide lists of public spaces in their city which they recognize as catalysts of cultural identity. Secondly, national government may request a list of actual public spaces being used in their annual cultural projects (activities, events). Once the national government knows which of the public spaces initially recognized as catalysts of cultural development are not maximized, it is in a better position to request project proponents asking for financial support to find ways of using the said unused public spaces by collaborating with the concerned local government where they plan to hold the event. This way, a national government is in a better position to assist local governments maximize its unique cultural identity (social and spatial) features; alongside promoting its own development thrusts and priorities as it sees fit for application in the local level. Of course, the role of volunteer groups (e.g.

art-based volunteer groups) as units that can help government in the management of these spaces should also be considered; not only in widening governance capacity and usage of unused spaces, but also in enhancing the cultural development agenda of the city through events and activities to be borne out of this heightened development and usage of public space for cultural activities.

Chapter 9   Conclusions

9.1   Cultural Development (through Art) by Government

The representation of government policies in cultural development as manifested in the study area (Philippines) – especially in relation with poverty and marginalization – suggests of being reflected in a manner by which concerned government agencies (and thus policy thrusts as well) are focused on their mandate of 'culture and art' and are cautious to tread to governance mandates that may deviate from their primary reason of institutional responsibility. Yet amidst programs and projects that subtly imply – rather than explicitly define – alleviating poverty and marginalization via cultural development, government engagement with volunteer groups is seen as another way in which engagement with governance partners by government allows it to realize its implied cultural development impacts for the poor and marginalized. As established in this study, cultural policy directions may be enhanced in a way wherein national government could take steps in identifying and supporting local governments that choose to use 'culture through art' as a main development catalyst, and that local policy among cities should take advantage of the strengths of each other for their mutual benefit. Likewise the role of art-engaged volunteer groups should also be recognized as a partner in not only the successful implementation of cultural policy, but in making sure that these policies are made to benefit the poor and marginalized.

It is also of worth to note that the commissioner of the National Commission for Culture and Art believes that 'culture' – the values and beliefs which bind us together - should

be considered as a vital consideration in the development of all plans, programs, and projects by government; especially in local cultural development that are expected to be more directly or intimately connected with the people it serves. In this regard, a reassessment of policy directions by government – and how cultural development may come into play in these governance strategies – is hoped to be considered by policy makers especially in societies where poverty and marginalization is rampant; amidst findings in this study that proposed of culture (through identity) being an accessible and inclusive medium of development especially for the poor and marginalized.

Likewise, the emergence of cultural identity as a factor that makes the development of culture a useful resource for governments and cities to take advantage of is deemed of value to consider; especially with regard to its social – and spatial – attributes. It is believed that a better understanding of these socio-spatial features can be used to benefit government as it seeks to improve its capacity to serve the citizens it is sworn to serve, as well as the people who need more attention or assistance from government (i.e., the poor and marginalized). The role of public space in government initiatives to open development opportunities as well as improved social relations among the people who use these spaces would be a topic forth investigating further; with the manner by which the celebration or expression of culture is harnessed in utilizing these spaces representing a foundation of sorts that future research endeavors may choose to elaborate on.

Though 'art' is positioned in this study as a unique platform wherein culture is best promoted, celebrated, and expressed, it is by no means the only medium that may be

used by government to benefit from. In the Philippines for example, there is a prevailing notion of separation between religious and government affairs. Perhaps in the future, other researchers may choose to focus toward the cultural service of religion and its collaboration – or influence - with government; a viable scenario in countries where there is a more visible integration between efforts of religion-based groups as ambassadors of this cultural service, and government being an institution of governance. Applications of cultural development in other spheres of government service that utilize, as well as integrate, culture-engaged policies (i.e. the identity that binds people together) may also be explored; perhaps urban development-related researches on climate change adaptation, housing, or public works are examples that may find probable benefits through the government's use of culture towards goal realizations that take better advantage of binding values and ideals celebrating the uniqueness of communities, and who they are as individuals and as people.

9.2   Culture in Enhancing Social Capital: Impact to Poor and Marginalized

Looking back, it is of interest to note of Wuthnow being cited by Putnam in mentioning possible "new forms of social capital" such as 'social skills (to) help make people comfortable in these groups and organizations, and the networks that may be helpful in elevating one's prestige in the community. But these associations have not been fully successful in bridging socio-economic levels or drawing in marginalized people' (Putnam, 2002). In this regard, it is humbly believed that this research has been able to

contribute and move social capital discussions forward in terms of using culture[223] –

particularly in the promotion of identity through excellence in a cultural service – to

successfully help people (especially the poor and marginalized) gain skills development

(i.e., art-skills), community relations and social access by espousing these cultural

services (i.e., art). Aware of opportunities in conducting future research endeavors as

based from the results of this study, there may be wisdom in considering that perhaps

cognitive skills development (e.g. art-skills) derived from organizations that promote a

particular cultural service (e.g. art-engaged volunteer groups) – and the improved

self-confidence, education and employment opportunities entwined with it – should be

just a part of a greater solution in terms of using culture to benefit people, especially the

poor and marginalized. Moreover, identifying and interpreting how the different

characteristics of each study area (i.e. identity formed based from prevailing industries

and development opportunities in the city) can influence the application of developed

art-skills and its impact to community relations and social access; and thus should be

considered more deeply by both by national and local government units, as well as

art-engaged volunteer groups. Beyond the emerging possibilities, it is hoped that this

research would be of value in promoting a greater role of cultural development in

society; especially one that improves the welfare of its more vulnerable group

representations: the poor and marginalized. Lastly, it is recognized that this research

may have limitations with regard to the conduct of mathematical analysis, which is why

interpretations that were made based from numerical results should be subjected to more

comprehensive mathematical analyses in future research endeavors. Future researchers

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[223] Discussed more in detail in section 3.2 of this research entitled, 'Identity and Social Capital'.

who are more adept in statistical analysis may take advantage of the results of this study and move towards proving or disproving its findings. Moreover, the impact of talent and attitude in the success of an individual was no longer expounded since this was no longer part of this research's focus; as such, future researchers may find inspiration to the issues and opportunities were this study is seen to close itself into. Perhaps other researchers may choose to continue on from where this study has been concluded from.

In closing, this research has sought to establish the impact of culture in benefitting the poor and marginalized as influenced by government efforts in cultural development; highlighting the role of volunteer groups engaged in a cultural service that uniquely highlights local cultural identity, and in the process enhancing social capital. This author recognizes that this research endeavor is only a small facet in the vastness of potential applications related to cultural development. Should there be short-comings to be discovered in this research endeavor, this author humbly extends his apologies. In response to this possibility, it is hoped that this work may be used to engage other researchers on finding better applications of culture and its engagement in cities and societies; particularly in favor for those who are most vulnerable and have the least in life.

- End -

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Appendices

Appendix 1 – Profile of Surveyed Art-Engaged Volunteer Groups

Angono Art-Engaged Volunteer Groups

1) Group Information:
   a) Visual-arts group established 2004; made up of young generation of visual, theater, literary, and musical artists from Angono.
      i) Number of survey respondents: 20
   b) New generation of local artists deviating from traditional ways of expressing, appreciating culture and art
   c) Meetings are held at houses of officers, public spaces such as parks, as well as restaurants for smaller groups (depending on number of attending members)
   d) Many members are minimum wage earners who never had a chance to go to an art school or be in a university to learn the formal rigors of their chosen craft

   Group Objectives:
   a) Make public art available to the masses; use streets, public markets, transport terminals and other public spaces as exhibit and performance areas (beyond traditional spaces i.e., galleries, museums)
   b) Promote skills development with people who cannot afford to learn art as a means of expression towards improved self-worth, and as supplemental forms of livelihood

   Group Projects:
   a) Conduct free art workshops and seminars, as well as apprenticeship work (skills development, training)
   b) Participate in festival season that local government conducts annually; as well as that of from outside Angono
   c) Members generate income for the group by selling of art works, offer performances (dance, music); use to fund workshops, festival season performances, financial support for members in need

Group Issues and Concerns:

a) Artists forced to sell his/her work at a very low price to help fund group project; lowering the value of his/her craft for the benefit of the group

b) Sometimes are subjected to public ridicule; due to performances and audiences outside traditional C&A spaces (i.e. transport terminals, public markets vs. art gallery, museums)

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Allows members to gain confidence in their abilities and their craft; provide opportunities of interaction and learning bet. self-taught and university-taught artists

b) Group allows P&M members to meet, interact, be friends, and learn from formally trained members; lead to a creation of strong social bonds among the group's members

c) In turn, it's members, especially those who are self-taught or not as affluent as compared to other members cultivate a stronger sense of accomplishment and self-worth in the process

2) Group Information:

a) Community-based Orchestra Band established in Angono, Rizal in 2008

i) Number of survey respondents: 65 (Elementary, High School and College students)

b) Band practices are mostly held at the house band conductor

Group Objectives:

a) To provide scholarship assistance to talented students belonging to underprivileged families

b) To help the youth avoid negative peer influences (e.g. gangs, petty crimes) and prevent drug addiction by motivating them to become part of a group that will aid them use their talent in music to achieve their dreams

Group Projects:

a) Negotiate with schools that offer scholarships for musically talented members

b) Participate in band competitions and performance invitations; tokens of appreciation (usually financial in nature) received from participated events are added to the scholarship fund

c) Members of the band are provided with monthly allowance to support their school needs

Group Issues and Concerns:

a) While participating in local cultural projects, group is sometimes skeptical on local government's real intention to help group; they are thinking that government might use their organization for their personal gain and rightful credit will not be given to them

b) With members coming from primary, secondary, and tertiary school levels, age differences sometimes lead to misunderstanding among members

c) Romantic relationships among members develop. Nothing is wrong here, but when there are misunderstandings among couple members, their performance as well as that of the whole group is affected

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Members (especially those poor and marginalized) who are able to discover their artistic talents in music and arts make use of these talents in order to attain, continue formal **education**

b) Access to social networks that lead to **employment** opportunities

c) Serves as an escape away from life of gang violence, as well as drug addiction common problem among today's youth

3) Group Information:

a) Visual arts group established in 1979 and currently has thirty-seven (37) active members

    i) Number of survey respondents: 12

b) Group prefers traditional spatial locations (e.g. art gallery, museum exhibits) in expressing their craft

c) Meetings are held in art gallery of group's head, or a chosen restaurant

Group Objectives:

a) To support young artists in expanding their knowledge, skills, talents and advocacy for culture and arts

b) To support campaign that art works of said young, budding artists will be recognized locally as well as internationally

Group Projects:

a) Participation in summer art workshops for interested individuals

b) Seek commissioning of artworks among potential patrons; portion of earnings will fund art scholarships for poor but deserving students

Group Issues and Concerns:

a) A few members express hesitation in local government's promotional activities on Arts and Culture due to issues on corruption, as well as too much politics that the cultural group might be caught in the middle

b) Group is uncertain if government funds for cultural development are used wisely by concerned local agencies in supporting culture and the arts; and if said aid is really extended to rightful citizens

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Members (esp. P&M) who are able to use acquired artistic skills in attaining or continuing formal education

b) Access to social networks that lead to employment opportunities

c) Serves as an escape away from life of gang violence, as well as drug addiction common problem among today's youth

4) Group Information:

a) School-based performing arts group providing entertainment and showcasing cultural and modern-day dances
   i) Number of survey respondents: 26

b) Band rehearsals are held in their school's multi-purpose hall

Group Objectives:

a) Provide assistance to talented students through discounted tuition fees

b) Showcase local talents and prowess in dancing by joining competitions that give honor to their school, themselves, as well as their community

c) Promote camaraderie and team work among members, sharing best practices that can be applied and used by all members

Group Projects:

a) Participation in school, as well as local festivals and events where cultural dance performances are needed

b) Involvement to dance competitions in order to apply skills developed, as well as have chance to win cash prizes that group will use for its expenses

Group Issues and Concerns:

a) Despite direct affiliation to a government university, minimal support is received from the government; funding needed by group is attained through performance invitations which promote culture and art in the city/municipality

b) Funds to sustain and maintain the group (in terms of costumes, props and other materials and financial assistance) are also provided by private sector and other non-government organizations

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Members (especially those poor and marginalized) who are able to use acquired artistic skills in attaining or continuing formal education

b) Access to social networks that lead to employment opportunities

c) Serves as an escape away from life of gang violence, as well as drug addiction common problem among today's youth

5) Group Information:
   a) Community-based Drum and Lyre Band established in 2010
   b) Currently sixty-five (65) active members including majorettes
      i) Number of survey respondents: 40
   c) Members of the band usually started out young as early as Grade Four (elementary) until High School
   d) Meetings are usually held at the town plaza or sports center

Group Objectives:

a) Provide scholarship programs for band members
b) Perform and showcase their talents and earn resources through competitions and performance invitations

Group Projects:
a) Participation in local cultural events (e.g. culture and arts festivals)
b) Accepts performance invitations to generate resources and funds to sustain the organization's needs

Group Issues and Concerns:
a) Lack of financial support received from the government; putting pressure for the group to find funding themselves
b) Sometimes, group feels inequality in opportunities given by the government.

Benefit of Group to Members (esp. those who are poor and marginalized):
a) Enable individuals to acquire skills that open employment opportunities
b) Alternative for youth to spend their free time; instead of joining gangs or participating in negative vices (e.g. drugs, crime)

Baguio Art-Engaged Volunteer Groups

6) Group Information:
    a) A singing group (glee club) established in 1993 as one of the cultural groups of a private university
        i) Number of survey respondents: 36
    b) Practices are held at Glee Club room inside campus

Group Objectives:
a) Give scholarship to talented and deserving students
b) Make art as a talent development tool for all, especially for the poor and marginalized
c) A group where art is not only appreciated and nurtured but where cultural heritage is likewise preserved and perpetuated

Group Projects:

a) Actively participating on different cultural activities by government such as Panagbenga Festival

b) Give free trainings since some of the members have no formal background in music (raw talent is honed)

Group Issues and Concerns:

a) Some members, upon acquiring some skills worthy of enough for employment, no longer finish their university degree

b) Presently, the group is not receiving support from the government or private sectors. They are being supported by their university

c) National Commission for Culture and Arts (NCCA) accepts project proposals, but competition is high; it is good that the university enables the group to focus on honing their craft (rather than look for sources of funding)

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Group believes that talent development leads to exposure, members become aware and develop their talents more because they believe that by means of their talent, it could help them achieve their goals

b) Acquiring a college degree, alongside skills in the arts (music) opens opportunities that is used to uplift its members' socio-economic status

c) Group is able to make a difference by instilling discipline and exposure to members; helping them feel 'relevant' and 'visible' to people and making them realize the changes coming into their lives which in a way has a positive effect in the overall vitality of the city

7) Group Information:

a) A concert orchestra in one of the cultural groups of a private university (Baguio)

   i) Number of survey respondents: 61

b) Rehearsals are held in a designated training hall inside university premises

Group Objectives:

a) Give scholarship to talented and deserving students

b) Make art as a talent development tool for all, especially for the poor and marginalized

c) A group where art is not only appreciated and nurtured but where cultural heritage is likewise preserved and perpetuated

Group Projects:

a) Actively participating on different cultural activities such as Panagbenga Festival

b) Give free trainings since some of the members have no formal background in music (raw talent is honed)

Group Issues and Concerns:

a) Some members, upon acquiring some skills worthy of enough for employment, no longer finish their university degree

b) The university enables the group to focus on honing their craft (rather than look for sources of funding)

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Group believes that talent development leads to exposure, members become aware and develop their talents more because they believe that by means of their talent, it could help them achieve their goals

b) Acquiring a college degree, alongside skills in the arts (music) opens opportunities that is used to uplift its members' socio-economic status

8) Group Information:

a) A school-based dance troupe integrated as one of the cultural groups of a private university in Baguio city

   i)   Number of survey respondents: 32

b) Rehearsals are held in a designated training hall inside campus

Group Objectives:

a) Give scholarship to talented and deserving students

b) Make art as a talent development tool for all, especially for the poor and marginalized

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c) It is a group where art is not only appreciated and nurtured but where cultural heritage is likewise preserved and perpetuated

Group Projects:

a) Actively participating on different cultural activities such as Panagbenga Festival

b) Give free trainings since some of the members have no formal background in dance (raw talent is honed)

Group Issues and Concerns:

a) Some members, upon acquiring some skills worthy of enough for employment, no longer finish their university degree

b) It is good that the university enables the group to focus on honing their craft (rather than look for sources of funding)

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Group believes that talent development leads to exposure, members become aware and develop their talents more because they believe that by means of their talent, it could help them achieve their goals

b) Acquiring a college degree, alongside skills in the arts (dance) opens opportunities that is used to uplift its members' socio-economic status

c) Group is able to make a difference by instilling discipline and exposure to members; helping them feel 'relevant' and 'visible' to people and making them realize the changes coming into their lives which in a way has a positive effect in the overall vitality of the city

9) Group Information:

a) A cultural heritage-focused group established in the 1960's; comprised of young generation representative of several Cordillera indigenous cultural groups the largest of which are the Igorots and the Ifugaos.

i) Number of survey respondents: 49

b) A non-profit organization; not dependent on government support. When invitations are received for example, dancers perform for cultural arts activities, talent fees are not required but donations are accepted

c) Meetings are held in houses of officers, Baguio city convention center, or a restaurant

Group Objectives:

a) Organization aims to promote and enhance the socio-cultural, academic well-being of people in the Cordillera region

b) Seeks to preserve, celebrate, and instill to a new generation the positive cultural practices unique in the Cordillera

Group Projects:

a) Promote pride and awareness via participation in local cultural exhibitions and art festivities; showcase Cordillera cultural identity through traditional dances and performances

b) Active engagement with government in solving local as well regional concerns, together finding viable solutions and ways of moving forward as a people

c) Partnership is forged with Department of Education (DepEd); provide deserving individuals who are representative of Cordilleran culture scholarship opportunities

Group Issues and Concerns:

a) A number of Cordilleran's (esp. older generations) turn their back on their culture due to negative connotations of 'illiterate' or 'uncivilized'

b) Need to let people see that culture as reflected through art is our identity as a people; if we lose that identity, we will never fully uplift our integrity both as a people and as a country

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Membership gives confidence especially for the poor and marginalized. Using culture and art, they could socialize with members of our elite society thru their talent in dancing, singing or any cultural activity that shows their prowess

b) Group promotes social interaction where the rich blends with the poor, bridging the gap on social status

c) Group enhances self-confidence by members acquired skills; skill sets that promote a greater awareness of Cordillera values leading to heightened sence of value and self-respect

10) Group Information:
    a) Theater group established as part of a 'center for culture and arts' in a private educational institution in Baguio city
       i) Number of survey respondents: 33
    b) Rehearsals are held in a designated training hall inside campus

Group Objectives:
    a) Give scholarship to talented and deserving students
    b) Make art as a talent development tool for all, especially for the poor and marginalized
    c) A group where art is not only appreciated and nurtured but where cultural heritage is likewise preserved and perpetuated

Group Projects:
    a) Actively participating on different cultural activities such as Panagbenga Festival
    b) Give free trainings since some of the members have no formal background in music

Group Issues and Concerns:
    a) Some members, upon acquiring some skills worthy of enough for employment, no longer finish their university degree
    b) Presently, the group is not receiving support from the government or private sectors. They are being supported by their university
    c) National Commission for Culture and Arts (NCCA) accepts project proposals, but competition is high; it is good that the university enables the group to focus on honing their craft (rather than look for sources of funding)

Benefit of Group to Members (esp. those who are poor and marginalized):
    a) Group believes that talent development leads to exposure, members become aware and develop their talents more because they believe that by means of their talent, it could help them achieve their goals

    b) Acquiring a college degree, alongside skills in the arts (music) opens opportunities that is used to uplift its members' socio-economic status

    c) Group is able to make a difference by instilling discipline and exposure to members; helping them feel 'relevant' and 'visible' to people and making them realize the changes coming into their lives which in a way has a positive effect in the overall vitality of the city

Makati Art-Engaged Volunteer Groups

11) Group Information:

    a) Community-based drum and bugle corps that started in 2003; originally of 25 members, now 80 members play differently assigned instruments

        i) Number of survey respondents: 63

    b) The members of this band are ages seven years old above; most the instruments used by the band are fully provided by their barangay officials

    c) Rehearsals are usually held in the barangay hall

Group Objectives:

    a) Use culture and art to develop the talents of young individuals especially those who belong to under privileged sectors of society; which when properly cultivated and enhanced will serve as a gateway for opportunities to arise

Group Projects:

    a) Participation in local cultural events (e.g. culture and arts festivals)

    b) Accepts performance invitations to generate resources and funds to sustain the organization's needs

Group Issues and Concerns:

    a) The band has difficulty drawing full attendance for its practices, since other members have classes and are not able to participate regularly

    b) Some members tend to quit school and the cultural group because of financial issues

    c) Group is sometimes caught in local politics; there was a time the current barangay leader did not support the group because they were the brainchild of

the previous leader (which was a political opponent). They were inactive for 2 years because of this

Benefit of Group to Members (esp. those who are poor and marginalized):

a) Aside from giving members proper training, the group provides them with financial support for their study; usually solicited from barangay officials as well as other non-profit organizations

b) Some of the group's members are also working part-time to sustain their financial needs as well. They also use their talents and crafts to sustain their other needs as well.

Appendix 2 – Spearman's Correlation Coefficient Tables (all 437 Respondents)

		Self-Confidence	Developed Art-Skills for Education	Developed Art-Skills for Employment	Community Relations	Social Access
Spearman's rho	**Self-Confidence** — Correlation Coefficient	1.000	.261[**]	.268[**]	.378[**]	.368[**]
	Sig. (2-tailed)	.	.000	.000	.000	.000
	N	437	437	437	437	437
	Developed Art-Skills for Education — Correlation Coefficient	.261[**]	1.000	.389[**]	.223[**]	.230[**]
	Sig. (2-tailed)	.000	.	.000	.000	.000
	N	437	437	437	437	437
	Developed Art-Skills for Employment — Correlation Coefficient	.268[**]	.389[**]	1.000	.152[**]	.190[**]
	Sig. (2-tailed)	.000	.000	.	.001	.000
	N	437	437	437	437	437
	Community Relations — Correlation Coefficient	.378[**]	.223[**]	.152[**]	1.000	.533[**]
	Sig. (2-tailed)	.000	.000	.001	.	.000
	N	437	437	437	437	437
	Social Access — Correlation Coefficient	.368[**]	.230[**]	.190[**]	.533[**]	1.000
	Sig. (2-tailed)	.000	.000	.000	.000	.
	N	437	437	437	437	437

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

Appendix 3 – Spearman's Correlation Coefficient Tables (by Cultural Identity)

Angono respondents (under an art-focused identity and gov't dev't policy)

		Self-Confidence	Developed Art-Skills for Education	Developed Art-Skills for Employment	Community Relations	Social Access
Spearman's rho	Self-Confidence — Correlation Coefficient	1.000	.204**	.281**	.231**	.341**
	Sig. (2-tailed)	.	.009	.000	.003	.000
	N	163	163	163	163	163
	Developed Art-Skills for Education — Correlation Coefficient	.204**	1.000	.402**	.150	.234**
	Sig. (2-tailed)	.009	.	.000	.056	.003
	N	163	163	163	163	163
	Developed Art-Skills for Employment — Correlation Coefficient	.281**	.402**	1.000	.162*	.184*
	Sig. (2-tailed)	.000	.000	.	.039	.019
	N	163	163	163	163	163
	Community Relations — Correlation Coefficient	.231**	.150	.162*	1.000	.506**
	Sig. (2-tailed)	.003	.056	.039	.	.000
	N	163	163	163	163	163
	Social Access — Correlation Coefficient	.341**	.234**	.184*	.506**	1.000
	Sig. (2-tailed)	.000	.003	.019	.000	.
	N	163	163	163	163	163

**. Correlation is significant at the 0.01 level (2-tailed).
*. Correlation is significant at the 0.05 level (2-tailed).

Baguio respondents (under a culture-focused identity and gov't dev't policy)

		Self-Confidence	Developed Art-Skills for Education	Developed Art-Skills for Employment	Community Relations	Social Access
Spearman's rho	Self-Confidence					
	Correlation Coefficient	1.000	.296**	.319**	.464**	.358**
	Sig. (2-tailed)	.	.000	.000	.000	.000
	N	211	211	211	211	211
	Developed Art-Skills for Education					
	Correlation Coefficient	.296**	1.000	.345**	.296**	.211**
	Sig. (2-tailed)	.000	.	.000	.000	.002
	N	211	211	211	211	211
	Developed Art-Skills for Employment					
	Correlation Coefficient	.319**	.345**	1.000	.229**	.270**
	Sig. (2-tailed)	.000	.000	.	.001	.000
	N	211	211	211	211	211
	Community Relations					
	Correlation Coefficient	.464**	.296**	.229**	1.000	.500**
	Sig. (2-tailed)	.000	.000	.001	.	.000
	N	211	211	211	211	211
	Social Access					
	Correlation Coefficient	.358**	.211**	.270**	.500**	1.000
	Sig. (2-tailed)	.000	.002	.000	.000	.
	N	211	211	211	211	211

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

Makati respondents (under a financial/corporate-focused identity and gov't dev't policy)

		Self-Confidence	Developed Art-Skills for Education	Developed Art-Skills for Employment	Community Relations	Social Access
Spearman's rho	Self-Confidence					
	Correlation Coefficient	1.000	.241	.114	.334**	.473**
	Sig. (2-tailed)	.	.057	.373	.007	.000
	N	63	63	63	63	63
	Developed Art-Skills for Education					
	Correlation Coefficient	.241	1.000	.506**	.181	.327**
	Sig. (2-tailed)	.057	.	.000	.157	.009
	N	63	63	63	63	63
	Developed Art-Skills for Employment					
	Correlation Coefficient	.114	.506**	1.000	.101	.060
	Sig. (2-tailed)	.373	.000	.	.432	.640
	N	63	63	63	63	63
	Community Relations					
	Correlation Coefficient	.334**	.181	.101	1.000	.634**
	Sig. (2-tailed)	.007	.157	.432	.	.000
	N	63	63	63	63	63
	Social Access					
	Correlation Coefficient	.473**	.327**	.060	.634**	1.000
	Sig. (2-tailed)	.000	.009	.640	.000	.
	N	63	63	63	63	63

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

Appendix 4 – Spearman's Correlation Coefficient Tables (by HH Income Group)

Above Poverty Line Respondents

			Self-Confidence	Developed Art-Skills for Education	Developed Art-Skills for Employment	Community Relations	Social Access
Spearman's rho	Self-Confidence	Correlation Coefficient	1.000	.248**	.298**	.380**	.372**
		Sig. (2-tailed)	.	.000	.000	.000	.000
		N	263	263	263	263	263
	Developed Art-Skills for Education	Correlation Coefficient	.248**	1.000	.355**	.209**	.214**
		Sig. (2-tailed)	.000	.	.000	.001	.000
		N	263	263	263	263	263
	Developed Art-Skills for Employment	Correlation Coefficient	.298**	.355**	1.000	.173**	.233**
		Sig. (2-tailed)	.000	.000	.	.005	.000
		N	263	263	263	263	263
	Community Relations	Correlation Coefficient	.380**	.209**	.173**	1.000	.500**
		Sig. (2-tailed)	.000	.001	.005	.	.000
		N	263	263	263	263	263
	Social Access	Correlation Coefficient	.372**	.214**	.233**	.500**	1.000
		Sig. (2-tailed)	.000	.000	.000	.000	.
		N	263	263	263	263	263

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

Below Poverty Line Respondents

Correlations

			Self-Confidence	Developed Art-Skills for Education	Developed Art-Skills for Employment	Community Relations	Social Access
Spearman's rho	Self-Confidence	Correlation Coefficient	1.000	.300**	.220**	.376**	.353**
		Sig. (2-tailed)	.	.000	.004	.000	.000
		N	174	174	174	174	174
	Developed Art-Skills for Education	Correlation Coefficient	.300**	1.000	.445**	.252**	.265**
		Sig. (2-tailed)	.000	.	.000	.001	.000
		N	174	174	174	174	174
	Developed Art-Skills for Employment	Correlation Coefficient	.220**	.445**	1.000	.118	.121
		Sig. (2-tailed)	.004	.000	.	.120	.112
		N	174	174	174	174	174
	Community Relations	Correlation Coefficient	.376**	.252**	.118	1.000	.590**
		Sig. (2-tailed)	.000	.001	.120	.	.000
		N	174	174	174	174	174
	Social Access	Correlation Coefficient	.353**	.265**	.121	.590**	1.000
		Sig. (2-tailed)	.000	.000	.112	.000	.
		N	174	174	174	174	174

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

Appendix 5 – Spearman's Correlation Coefficient Tables (by Volunteer Group Type)

Community-based Group Respondents

			Self-Confidence	Developed Art-Skills for Education	Developed Art-Skills for Employment	Community Relations	Social Access
Spearman's rho	Self-Confidence	Correlation Coefficient	1.000	.260**	.222**	.293**	.372**
		Sig. (2-tailed)	.	.000	.000	.000	.000
		N	249	249	249	249	249
	Developed Art-Skills for Education	Correlation Coefficient	.260**	1.000	.416**	.153*	.220**
		Sig. (2-tailed)	.000	.	.000	.016	.000
		N	249	249	249	249	249
	Developed Art-Skills for Employment	Correlation Coefficient	.222**	.416**	1.000	.113	.124
		Sig. (2-tailed)	.000	.000	.	.075	.052
		N	249	249	249	249	249
	Community Relations	Correlation Coefficient	.293**	.153*	.113	1.000	.585**
		Sig. (2-tailed)	.000	.016	.075	.	.000
		N	249	249	249	249	249
	Social Access	Correlation Coefficient	.372**	.220**	.124	.585**	1.000
		Sig. (2-tailed)	.000	.000	.052	.000	.
		N	249	249	249	249	249

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

*. Correlation is significant at the 0.05 level (2-tailed).

School-based Group Respondents

			Self-Confidence	Developed Art-Skills for Education	Developed Art-Skills for Employment	Community Relations	Social Access
Spearman's rho	Self-Confidence	Correlation Coefficient	1.000	.257**	.339**	.466**	.361**
		Sig. (2-tailed)	.	.000	.000	.000	.000
		N	188	188	188	188	188
	Developed Art-Skills for Education	Correlation Coefficient	.257**	1.000	.360**	.302**	.237**
		Sig. (2-tailed)	.000	.	.000	.000	.001
		N	188	188	188	188	188
	Developed Art-Skills for Employment	Correlation Coefficient	.339**	.360**	1.000	.237**	.292**
		Sig. (2-tailed)	.000	.000	.	.001	.000
		N	188	188	188	188	188
	Community Relations	Correlation Coefficient	.466**	.302**	.237**	1.000	.474**
		Sig. (2-tailed)	.000	.000	.001	.	.000
		N	188	188	188	188	188
	Social Access	Correlation Coefficient	.361**	.237**	.292**	.474**	1.000
		Sig. (2-tailed)	.000	.001	.000	.000	.
		N	188	188	188	188	188

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

Appendix 6 – List of Potential Study Areas (Luzon Island Proper)

Region	Regional center	#	Provinces (or cities)	Does province have an operating gov't website?	Does province mention LGU actively pursuing C&A in influencing its overall devt strategy?	Name of city/municipality	Capital city of province	Does city have an operating gov't website?	Is LGU engaging C&A in influencing its overall devt strategy (lynchpin of devt)?	Primary local dev't priorities
NCR	Manila city	1	Manila	YES	NO	xxxxxx	Manila city	YES	NO*	peace & order, health, housing, traffic, cleanliness,education, sports, governance, people participation
		2	Caloocan	YES	NO	xxxxxx	Caloocan city	YES	NO	health, education, infra devt, environment
		3	Las Piñas	YES	NO	xxxxxx	Las Piñas city	YES	NO	comm'l, services & indus'l sector support, livelihood training, education,
		4	Makati	YES	YES	Makati city	Makati city	YES	YES	financial center, education, art & culture, DRRM, commercial & services hub,
		5	Malabon	YES	NO	xxxxxx	Malabon city	YES	NO	good governance, fish-trading center, flood control, DRRM, environment
		6	Mandaluyong	YES	NO	xxxxxx	Mandaluyong city	YES	NO	comm'l, indus'l & service sector support, good governance
		7	Marikina	YES	NO	xxxxxx	Marikina city	YES	NO	educ'n, sports, DRRM, peace & order, livelihood, health, housing, environment
		8	Muntinlupa	YES	NO	xxxxxx	Muntinlupa city	YES	NO	comm'l & service sector support, DRRM, participative governance, health &
		9	Navotas	YES	NO	xxxxxx	Navotas city	YES	NO	fishing and industrial sector devt, environment, DRRM, good governance
		10	Parañaque	YES	NO	xxxxxx	Parañaque city	YES	NO	environment, commercial and services sector support, good governance
		11	Pasay	YES	NO	xxxxxx	Pasay city	YES	NO	flood control, solid waste mgt, comm'l & services sector support
		12	Pasig	YES	YES	xxxxxx	Pasig city	YES	YES	commercial, education, health, environment, peace & order
		13	Pateros	YES	NO	xxxxxx	Pateros municipality	YES	NO	manufacturing, commercial, services sector
		14	Quezon City	YES	NO	xxxxxx	Quezon city	YES	NO	commercial, education, health, environment, DRRM, peace & order
		15	San Juan	YES	NO	xxxxxx	San Juan city	YES	NO	entrepreneurship (skills training), peace & order, environment, health
		16	Taguig	YES	NO	xxxxxx	Taguig city	YES	NO	education, security & transportation, health services, comm'l, tourism
		17	Valenzuela	YES	YES	xxxxxx	Valenzuela city	YES	NO	commercial, indus'l social services, good governance
Region	Regional center	#	Provinces (or cities)	Does province have an operating gov't website?	Does province mention LGU actively pursuing C&A in influencing its overall devt strategy?	Name of city/municipality	Capital city of province	Does city have an operating gov't website?	Is LGU engaging C&A in influencing its overall devt strategy (lynchpin of devt)?	Primary local dev't priorities
CAR		18	Abra	YES	NO	xxxxxx	Bangued municipality	NO	xxxxxx	agriculture
		19	Apayao	NO	NO	xxxxxx	Kabugao municipality	NO	xxxxxx	xxxxxx
	Baguio city	20	Benguet	YES	YES	Baguio city	Baguio city	YES	YES	eco-tourism, art & culture-based tourism, agri-industry
		21	Ifugao	YES	NO	xxxxxx	Lagawe municipality	NO	NO	eco-tourism tourism, agri-industry
		22	Kalinga	YES	NO	xxxxxx	Tabuk city	YES	NO	agriculture
		23	Mt. Province	NO	NO	xxxxxx	Bontoc municipality	YES	NO	agriculture, eco-tourism
Region	Regional center	#	Provinces (or cities)	Does province have an operating gov't website?	Does province mention LGU actively pursuing C&A in influencing its overall devt strategy?	Name of city/municipality	Capital city of province	Does city have an operating gov't website?	Is LGU engaging C&A in influencing its overall devt strategy (lynchpin of devt)?	Primary local dev't priorities
R1 Ilocos	Ilocos Norte	24	Ilocos Norte	YES	NO	xxxxxx	Laoag city	YES	NO	food processing, rice mills, jewelry making, hollowblock factories, metal crafts
	San Fernando	25	Ilocos Sur	YES	YES	Vigan city	Vigan city	YES	YES	heritage preservation & cultural tourism
		26	La Union	NO	NO	xxxxxx	San Fernando city	YES	NO	agriculture, aquaculture,shipping, health
		27	Pangasinan	YES	NO	xxxxxx	Lingayen municipality	YES	NO	agriculture, livestock, fishing
Region	Regional center	#	Provinces (or cities)	Does province have an operating gov't website?	Does province mention LGU actively pursuing C&A in influencing its overall devt strategy?	Name of city/municipality	Capital city of province	Does city have an operating gov't website?	Is LGU engaging C&A in influencing its overall devt strategy (lynchpin of devt)?	Primary local dev't priorities
R2 Cagayan Valley	Tuguegarao city	29	Cagayan	YES	NO	xxxxxx	Tuguegarao city	YES	NO	marine & aqua-culture, food & livestock production / processing
		30	Isabela	YES	NO	xxxxxx	Ilagan city	YES	NO	agri-industrial, comm'l & services sectors,eco-tourism
		31	Nueva Vizcaya	YES	NO	xxxxxx	Bayombong municipality	NO	xxxxxx	xxxxxx
		32	Quirino	YES	NO	xxxxxx	Cabarroguis municipality	NO (site is virus infected)	xxxxxx	agriculture, forestry, eco-tourism (prov'l website)
Region	Regional center	#	Provinces (or cities)	Does province have an operating gov't website?	Does province mention LGU actively pursuing C&A in influencing its overall devt strategy?	Name of city/municipality	Capital city of province	Does city have an operating gov't website?	Is LGU engaging C&A in influencing its overall devt strategy (lynchpin of devt)?	Primary local dev't priorities
RIII Central Luzon		33	Aurora	YES	NO	xxxxxx	Baler municipality	NO	NO (from prov'l website info on Baler)	agri-industrial, eco-tourism (from prov'l website info on Baler)
		34	Bataan	YES	NO	xxxxxx	Balanga city	YES	NO	agri-industrial, environment
		35	Bulacan	YES	NO	xxxxxx	Malolos city	YES	NO	agri-industrial, environment
		36	Nueva Ecija	NO	NO	xxxxxx	Palayan city	YES	NO	xxxxxx
	San Fernando	37	Pampanga	YES	NO	xxxxxx	San Fernando city	YES	NO (preservation of culture via education)	disaster resiliency, environment
		38	Tarlac	YES	NO	xxxxxx	Tarlac city	YES	NO	agro-industrial, comm'l tourism, disaster resiliency
		39	Zambales	YES	NO	xxxxxx	Olongapo City	NO (site is down, can't	NO	leisure entertainment, tourism, economic zone (dark)
		40	Angeles City	NO (site is down)	xxxxxx	xxxxxx	Angeles City	YES	NO	leisure entertainment, tourism, economic zone (dark)
Region	Regional center	#	Provinces (or cities)	Does province have an operating gov't website?	Does province mention LGU actively pursuing C&A in influencing its overall devt strategy?	Name of city/municipality	Capital city of province	Does city have an operating gov't website?	Is LGU engaging C&A in influencing its overall devt strategy (lynchpin of devt)?	Primary local dev't priorities
IVA CALABARZON	Calamba city	41	Batangas	YES	NO	xxxxxx	Batangas city	YES	YES	agro-industrial, eco-tourism
		42	Cavite	YES	NO	xxxxxx	Imus city	NO	xxxxxx	agro-industry, tourism (historical landmarks)
		43	Laguna	YES	NO	xxxxxx	Calamba city	YES	YES	agro-industry, tourism (historical landmarks)
		44	Quezon	NO (site is down, can't	NO	xxxxxx	Lucena city	YES	NO	environment & economy
		45	Rizal	YES	YES	Angono	Antipolo city	YES	NO	art-centered economy & environment
Region	Regional center	#	Provinces (or cities)	Does province have an operating gov't website?	Does province mention LGU actively pursuing C&A in influencing its overall devt strategy?	Name of city/municipality	Capital city of province	Does city have an operating gov't website?	Is LGU engaging C&A in influencing its overall devt strategy (lynchpin of devt)?	Primary local dev't priorities
V Bicol	Naga city	46	Albay	YES	NO	xxxxxx	Legazpi city	YES	NO	agro-industry, eco-tourism (natural landmarks)
		47	Camarines Norte	YES	NO	xxxxxx	Daet municipality	YES	NO (but is using sports as a cultural	sports tourism,agri-industry
		48	Camarines Sur	YES	NO	xxxxxx	Naga city	YES	NO (but has strong focus on education as	education, health, economy, peace & order
		49	Catanduanes	YES	NO	xxxxxx	Virac municipality	NO	xxxxxx	xxxxxx
		50	Masbate	NO	NO	xxxxxx	Masbate city	YES	NO	environment (marine sanctuary)
		51	Sorsogon	YES	NO	xxxxxx	Sorsogon city	YES	NO	climate change adaptation

Appendix 7 – Sample Questionnaire Survey Form

Magandang araw! Pinag-aaralan po namin ang epekto ng programa ng gobyerno at inyong grupo sa pamamagitan ng SINING o ART sa pag-buti ng buhay sa inyong siyudad. Kung maari ay sagutan po ninyo ang mga tanong gamit ang pag-guhit ng "tsek" sa mga **kahon na nasa gawing kanan ng mga pinag-pipiliang** sagot; o sa pag-sulat ng angkop na sagot sa mga espasyo na naka-laan para sa inyo.   hal: ☑

Sinisiguro po namin na mananatiling pribado ang inyong pagkatao sa survey na ito. Maraming salamat po!

Maari na po ba tayong mag-simula?

I. IMPORMASYONG PERSONAL

1. Kasarian:	Lalake ☐	Babae ☐	LGBT: kung iba, paki-sulat: _____

2. Edad:	21-30 ☐	51-60 ☐	3. Mamamayang Kalagayan:	c. Hiwalay sa asawa ☐
5 – 9 ☐	31-40 ☐	61-70 ☐	a. Solong katawan ☐	d. Biyudo/Biyuda ☐
10 – 20 ☐	41-50 ☐	71-up ☐	b. May-asawa ☐	e. kung iba, paki-sulat:

4. Ano po ang inyong relihiyon? (religion):			5. Pangalan ng barangay na tinitirahan
a. Katoliko ☐	d. Protestante ☐	g. Kung iba, paki-sulat	(hal. Brgy. San Juan, Antipolo city):
b. Muslim ☐	e. Born-Again ☐		
c. INC ☐	f. Wala ☐	_____	

6. Antas ng edukasyon na pinaka-mataas ninyong naabot sa kasalukuyan?			
a. Walang edukasyon ☐	d. Kolehiyo ☐	kung iba,paki-sulat:
b. Elementarya ☐	e. Graduate school ☐	
c. Secondarya ☐	f. Certificate course ☐	_____

7. Alin sa sumusunod ang kasalukuyang lumalarawan sa estado ninyo ngayon? Maaring pumili ng higit sa isang sagot.			
a. Full-time student ☐	d. Part-time student ☐	g. Walang trabaho ☐	kung iba,paki-sulat:
b. Regular employee ☐	e. Contractual employee ☐		
c. Self-employed ☐	f. OFW ☐		_____

8. Ilan sa pamilya niyo ang dumedepende sa iyong tulong pinansyal?		
a. 1 – 4 ☐	c. 9 – 12 ☐	e. Mag-isa lamang ako ☐
b. 5 – 8 ☐	d. Higit sa 12 ☐	f. Hindi ako tumutulong ☐

9. Magkano po ang kabuuang kinikita ng inyong pamilya kada buwan?		
a. mababa sa P5,000 kada buwan ☐	c. P11,000 – P20,000 kada buwan ☐	e. P31,000 – P40,000 kada buwan ☐
b. P5,000 – P10,000 kada buwan ☐	d. 21,000 – P30,000 kada buwan ☐	f. higit sa P40,000 kada buwan ☐

II. OPORTUNIDAD AT KAGINHAWAAN NG BUHAY NG INDIBIDWAL

10. Nadagdagan ba ang inyong kakayahan na taas-noong maki-salamuha sa iba't ibang klaseng tao, mayaman man o mahirap, dahil sa mga oportunidad na nabuksan ng sining o art para sa inyo?	
Malaking tulong (very helpful): ☐	Konti ang naitulong (little help): ☐
Katamtamang tulong (moderately helpful): ☐	Walang naitulong (not helpful): ☐

11. Kaugnay ng pagiging miyembro sa isang organisasyong sining o art, paki-bilugan ang numerong pinaka-angkop na sagot:
1 - matinding pag sang-ayon;   2 - sang-ayon;   3 - hindi sigurado ;   4 - hindi sang-ayon;   5 - matinding hindi pag sang-ayon   ex: 1 (2) 3 4 5

a.) Malaking tulong ang sining/art sa pag-dagdag kaalaman upang magamit sa pag-ginhawa ng buhay:	b.) Nagamit ang natutunan sa sining para maipag-patuloy ang pag-aaral:	c.) Naging susi ang suporta ng gobyerno sa aking tagumpay sa sining/art:
1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

III. PAG-TANGGAP SA KOMUNIDAD

12. Gaano ka-epektibo ang pag-sali sa organisasyong sining/art upang bumuo ng tiwala at matanggap sa mga komunidad na dati ay *hindi ninyo maka-salimuha* dahil sa magka-ibang antas o paniniwala sa lipunan?		
a. Napaka-epektibo ☐	c. Hindi epektibo ☐	e. Walang pag-babago ☐
b. Epektibo ☐	d. Napaka-hina ☐	

13. Gaano kalakas ang natamo niyong tiwala at pag-tanggap sa inyong *kinalakihang komunidad* , pagkatapos niyo sumali sa isang organisasyong sining/art?		
a. Napaka-lakas ☐	c. Mahina ☐	e. Walang pag-babago ☐
b. Malakas ☐	d. Napaka-hina ☐	

14. Nabago ba ang inyong pananaw sa mga komunidad na dati'y hindi niyo makasalimuha dahil sa magka-ibang antas o paniniwala sa lipunan, pagkatapos niyo silang maka-sama sa isang organisasyong sining/art?

a. **Malaking pagbabago** (positibo); madami pala kaming parehas na hangarin para sa sarili, sa pamilya, at komunidad.	☐
b. **Hindi masyado nag-bago**; kaunti lang ang parehas naming hangarin para sa sarili, pamilya, at komunidad.	☐
c. **Walang nag-bago**; magka-iba ang aming hangarin para sa sarili, pamilya, at komunidad.	☐

15. Saan kayo malimit mag-kita, mag-ensayo, o mag-meeting bilang isang grupo o organisasyong sining/art?

a.Open area (plaza, park, parking lot, kalsada, etc.)	☐	c. Komersiyal na lugar (ex. shopping mall, coffee shop, etc.)	☐
b. insitusyonal na lugar (city hall, museum, sports center, etc.)	☐	d. Kung iba, paki-sulat dito:	

16. Bukod sa sining, may iba pa ba kayong grupong kinasasapian? Lahat-lahat, ilan ang grupo na kayo ay kasapi?

a. 1 - 4 ☐	b. 5 - 8 ☐	c. 9 - 12 ☐	d. Higit sa 12 ☐

17. Piliin ang pinaka-tamang sagot: Malaking impluwensiya ba ang <u>bilang at bilis maabot na tulong ng gobyerno</u> para dumami ang mga organisasyong sining/art na nag-bubuklod sa mga komunidad ng inyong siyudad?

a. **Matinding Pag Sang-ayon**	☐	c. **Hindi sang-ayon**	☐	e. **Hindi Sigurado**	☐
b. **Sang-ayon**	☐	d. **Matinding sang-ayon**	☐		

IV. PAGAKAKA-BUKLOD AT PAG-TUTULUNGAN SA LIPUNAN

18. Sang-ayon ba kayo na madaming nabubuksang oportunidad ang sining upang mabuklod ang gobyerno, pribadong sektor, at lipunan sa pagpapa-ginhawa ng buhay, lalo na ang mahihirap at walang boses sa lipunan?

a. Sang-ayon ako	☐	c. Hindi ko alam	☐
b. Hindi ako sang-ayon	☐		

19. Alin sa mga ss. ang mas madaming matagumpay na proyektong nailunsad katulong ang inyong organisasyon?

a. Mas madami kaming matagumpay na proyekto katulong ang **gobyerno**	☐
b. Mas madami kaming matagumpay na proyekto katulong ang **pribadong sektor**	☐
c. Mas madaming matagumpay na proyekto sa tulong ng kapwa naming organisasyong sibil sa lipunan	☐
d. Hindi ko alam	☐
e. Kung iba ang sagot, paki-sulat dito:	

20. Gamit ang mga numerong 1 hanggang 3, lagyan ng ranggo kung alin sa sumusunod na sektor ng lipunan ang importante sa matagumpay na proyekto sa larangan ng sining o art: *1 -pinaka importante; 3 - hindi importante

Sektor o Miyembro ng Lipunan (members or stakeholders in society)	Rank	
a. Pamumuno ng ahensiya ng gobyerno (gov't agency leadership); ex. cultural dev't office, etc.		halimbawa lamang 2
b. Pribadong indibidwal o korporasyon (private sector); ex. Profit-driven sponsorships		3
c. Lipunang sibil (NGO / civil society groups); ex. art organizations; non-profit groups		1

V. PAG-BIBIGAY SERBISYO HANGO SA EPEKTIBONG PAMUMUNO NG GOBYERNO

21. Gamit ang mga numerong 1 hanggang 5, mangyaring lagyan ng ranggo o "rank" kung alin sa mga sumusunod na aspeto sa pamumuno ng gobyerno ang importante para mapalawak ang pag-unlad gamit ang sining o art:

Mga aspeto ng pamumuno sa Gobyerno	Rank	
a. **Pag-talaga** ng **kwalipikadong kawani** ng gobyerno		4
b. **Pagbuo** ng mga **tanggapang** kultural sa bawat siyudad		halimbawa lamang 3
c. Pag-talaga ng **pampublikong lugar** na magpapalawak-kapasidad sa pag-unlad para sa mamamayan		2
d. Regular na **training** at **skills enhancement** para sa mga **kawani ng gobyerno**		1
e. Palawakin ang **kooperasyon** sa pagitan ng **gobyerno, pribadong sektor**, at **lipunang sibil**		5

VI. PAGPAPAYAMAN NG INTERAKSYONG KULTURAL SA KONTEKSTONG ESPASYAL

22. Sang-ayon ba kayo na napapa-lakas ang partisipasyon, oportunidad sa pag-unlad, at kapatiran sa isang siyudad kung maayos ang pag-develop at pag-maintain ng isang PAMPUBLIKONG LUGAR?

OO, sang-ayon ako (YES, I agree):	☐	**HINDI** ako sang-ayon (I do not agree):	☐

23. Gamit ang mga numerong isa hanggang lima (1-5), lagyan ng ranggo o "rank" kung alin sa mga sumusunod na katangian sa isang pampublikong lugar ang importante para masiguradong maayos ang pag-develop at pag-maintain nito:

Mga katangiang magpapa-lago ng interaksyong kultural sa pampublikong lugar	Rank	
a. Madaming maaring makita at magawa sa buong araw para sa bawat miyembro ng lipunan.		4
b. Malinis, ligtas (seguridad), at may seguridad sa loob at paligid ng pampublikong lugar.		5
c. Saganang paradahan ng sasakyan,bisikleta at pampublikong transportasyon.		halimbawa lamang 3
d. Madaming puno, halamang nagbibigay lilim at pahingahan sa mga bisita at residente.		2
e. Gawing katuwang sa pag-develop, pag-maintain ng lugar ang mga organisasyong sining.		1

Maraming Salamat po! :-)

Survey Questions (English translation)

- background of respondents

    o gender, age, religion, civil status, educational attainment, career status, number of financial dependents, monthly HH income

- role of government policy in cultural development (through art) for art-engaged groups and individuals

    o Is government support important in the success of an art-engaged individual?

        ▪ 5 answer choice: strongly agree, agree, disagree, strongly disagree, unspecified

    o Is government support important in the success of art-engaged volunteer group?

        ▪ 5 answer choice: strongly agree, agree, disagree, strongly disagree, unspecified

    o Does respondent agree that cultural dev't (through art) unites government, private sector & civil society groups to improve people's lives (esp. P&M)?

        ▪ 3 answer choice: yes, I agree; no, I do not agree; undecided

    o Which among gov't, private sector, and civil society group has most successful project collaboration with respondent's art-engaged volunteer group?

        ▪ 4 answer choice: gov't organizations, private sector groups, civil society groups, undecided

    o Using 1 (most important) to 3 (least important), rank the ff. sectors of society (i.e. gov't, private sector, civil society) in terms of importance in successful project implementation of your group.

- Perception of survey respondents: skills development, improved community relations and social access

    o How helpful does being a member of an art-engaged volunteer group in improving respondent's self-confidence?

- 5 answer choice: very helpful, helpful, little help, not helpful, unspecified

o Does respondent agree that membership to an art-engaged volunteer group helped you improve your chances of continuing your education (using your art-skills)?

- 5 answer choice: strongly agree, agree, disagree, strongly disagree, unspecified

o Does respondent agree that membership to an art-engaged volunteer group helped you improve your chances of getting a job (using your art-skills)?

- 5 answer choice: strongly agree, agree, disagree, strongly disagree, unspecified

o How strong was the contribution of being a member of an art-engaged volunteer group in improving respondent's relationship with the community he/she grew-up in?

- 5 answer choice: very strong, strong, weak, very weak, unspecified

o How effective was the contribution of being a member of an art-engaged volunteer group in improving respondent's relationship with the communities he/she once perceived him/herself to be excluded from (due to being P&M)?

- 5 answer choice: very effective, effective, ineffective, very ineffective, unspecified

Appendix 8 – Philippine Cultural Development Projects (National & Local level)

Table 1. Usage of Listed and Unlisted Public Spaces by Ownership

No	All Cities (4)	Ownership of Spaces	Total Spaces	Used Spaces	% Used Spaces
1	Listed Spaces	Government	26	14	53.8
		Private	18	3	16.7
		Civil Society	10	2	20.0
		Total	54	19	**35.2**
2	Unlisted	Government	8	8	100.0
		Private	4	4	100.0
		Civil Society	2	2	100.0
		Total	14	14	100.0
3	Listed and Unlisted	Government	34	22	64.7
		Private	22	7	31.8
		Civil Society	12	4	33.3
		Total	68	33	**48.5**

Table 2.City-Wise Usage of Listed Public Spaces by Ownership

No.	City	Ownership of Spaces	Total Spaces	Used Spaces	% Used Spaces
1	Angono	Government	6	4	66.7
		Private	6	2	33.3
		Civil Society	1	0	0.0
		Total	13	6	46.2
2	Baguio	Government	7	5	71.4
		Private	3	0	0.0
		Civil Society	4	2	50.0
		Total	14	7	50.0
3	Makati	Government	4	2	50.0
		Private	4	1	25.0
		Civil Society	3	0	0.0
		Total	11	3	27.3
4	Vigan	Government	9	3	33.3
		Private	5	0	0.0
		Civil Society	2	0	0.0
		Total	16	3	18.8
5	Grand Total		54	19	**35.2**

Table 3. City-Wise Usage of Unlisted Public Spaces by Ownership

No.	City	Ownership of Spaces	Total Spaces	Used Spaces	% Used Spaces
1	Angono	Government	0	0	0.0
		Private	0	0	0.0
		Civil Society	1	1	100.0
		Total	1	1	100.0
2	Baguio	Government	1	1	100.0
		Private	1	1	100.0
		Civil Society	1	1	100.0
		Total	3	3	100.0
3	Makati	Government	4	4	100.0
		Private	2	2	100.0
		Civil Society	0	0	0.0
		Total	6	6	100.0
4	Vigan	Government	3	3	100.0
		Private	1	1	100.0
		Civil Society	0	0	0.0
		Total	4	4	100.0
5	Grand Total		14	14	100.0

Table 4. City-Wise Usage of Listed and Unlisted Public Spaces by Ownership

No.	City	Ownership of Spaces	Total Spaces	Used Spaces	% Used Spaces
1	Angono	Government	6	4	66.7
		Private	6	2	33.3
		Civil Society	2	1	50.0
		Total	14	7	50.0
2	Baguio	Government	8	6	75.0
		Private	4	1	25.0
		Civil Society	5	3	60.0
		Total	17	10	58.8
3	Makati	Government	8	6	75.0
		Private	6	3	50.0
		Civil Society	3	0	0.0
		Total	17	9	52.9
4	Vigan	Government	12	6	50.0
		Private	6	1	16.7
		Civil Society	2	0	0.0
		Total	20	7	35.0
5	Grand Total		68	33	**48.5**

Table 5. City-Wise Projects by National Program Type

No.	City	Total Projects	Cultural Education	Cultural Diplomacy	Cultural Heritage Conservation	Culture and Development	Artistic Excellence and Creativity
1	Angono	16	4	0	4	2	6
2	Baguio	19	1	1	4	3	10
3	Makati	15	2	0	4	4	5
4	Vigan	21	0	0	4	3	14
5	Total	71	7	1	16	12	35
6	All Philippines	344	43	101	92	36	72

Table 8. Percentage City-Wise Projects by National Program Type

No.	City	Cultural Education	Cultural Diplomacy	Cultural Heritage Conservation	Culture and Development	Artistic Excellence and Creativity	Total %
1	Angono	25.0	0.0	25.0	12.5	37.5	100.0
2	Baguio	5.3	5.3	21.1	15.8	52.6	100.0
3	Makati	13.3	0.0	26.7	26.7	33.3	100.0
4	Vigan	0.0	0.0	19.0	14.3	66.7	100.0
5	Total	9.9	1.4	22.5	16.9	49.3	100.0
6	All Philippines	12.5	29.4	26.7	10.5	20.9	100.0

Table 9. City-Wise Ownership of Spaces Used by Project Distribution (Listed and Unlisted)

No.	City	Ownership of Spaces	Total A&C Projects	%
1	Angono	Government	13	81.3
		Private	2	12.5
		Civil Society	1	6.3
		Total	16	100.0
2	Baguio	Government	15	78.9
		Private	1	5.3
		Civil Society	3	15.8
		Total	19	100.0
3	Makati	Government	10	66.7
		Private	5	33.3
		Civil Society	0	0.0
		Total	15	100.0
4	Vigan	Government	20	95.2
		Private	1	4.8
		Civil Society	0	0.0
		Total	21	100.0
5	Total (4 Cities)	Government	58	81.7
		Private	9	12.7
		Civil Society	4	5.6
		Grand Total	71	100.0

Table 6. City-Wise National Program Type by Ownership of Spaces

No.	City	Types of National Programs	Total Projects	Projects Held in Government-owned Space	Projects held in Private-sector owned Space	Projects held in Civil-Society owned Space
1	Angono	Cultural Education	4	4	0	0
		Cultural Diplomacy	0	0	0	0
		Cultural Heritage Conservation	4	3	1	0
		Culture and Development	2	2	0	0
		Artistic Excellence and Creativity	6	4	1	1
		Total	16	13	2	1
2	Baguio	Cultural Education	1	1	0	0
		Cultural Diplomacy	1	1	0	0
		Cultural Heritage Conservation	4	2	0	2
		Culture and Development	3	3	0	0
		Artistic Excellence and Creativity	10	8	1	1
		Total	19	15	1	3
3	Makati	Cultural Education	2	2	0	0
		Cultural Diplomacy	0	0	0	0
		Cultural Heritage Conservation	4	3	1	0
		Culture and Development	4	1	3	0
		Artistic Excellence and Creativity	5	4	1	0
		Total	15	10	5	0
4	Vigan	Cultural Education	0	0	0	0
		Cultural Diplomacy	0	0	0	0
		Cultural Heritage Conservation	4	4	0	0
		Culture and Development	3	2	1	0
		Artistic Excellence and Creativity	14	14	0	0
		Total	21	20	1	0
5	Total (4 Cities)	Cultural Education	7	7	0	0
		Cultural Diplomacy	1	1	0	0
		Cultural Heritage Conservation	16	12	2	2
		Culture and Development	12	8	4	0
		Artistic Excellence and Creativity	35	30	3	2
		Total	71	58	9	4

Table 7. Percentage City-Wise National Program Type by Ownership of Spaces

No.	City	Types of National Programs	Projects Held in Government-owned Space	Projects held in Private-sector owned Space	Projects held in Civil-Society owned Space	Total %
1	Angono	Cultural Education	100.0	0.0	0.0	100.0
		Cultural Diplomacy				0.0
		Cultural Heritage Conservation	75.0	25.0	0.0	100.0
		Culture and Development	100.0	0.0	0.0	100.0
		Artistic Excellence and Creativity	66.7	16.7	16.7	100.0
		Total	81.3	12.5	6.3	100.0
2	Baguio	Cultural Education	100.0	0.0	0.0	100.0
		Cultural Diplomacy	100.0	0.0	0.0	100.0
		Cultural Heritage Conservation	50.0	0.0	50.0	100.0
		Culture and Development	100.0	0.0	0.0	100.0
		Artistic Excellence and Creativity	80.0	10.0	10.0	100.0
		Total	78.9	5.3	15.8	100.0
3	Makati	Cultural Education	100.0	0.0	0.0	100.0
		Cultural Diplomacy				100.0
		Cultural Heritage Conservation	75.0	25.0	0.0	100.0
		Culture and Development	25.0	75.0	0.0	100.0
		Artistic Excellence and Creativity	80.0	20.0	0.0	100.0
		Total	66.7	33.3	0.0	100.0
4	Vigan	Cultural Education				0.0
		Cultural Diplomacy				0.0
		Cultural Heritage Conservation	100.0	0.0	0.0	100.0
		Culture and Development	66.7	33.3	0.0	100.0
		Artistic Excellence and Creativity	100.0	0.0	0.0	100.0
		Total	95.2	4.8	0.0	100.0
5	Total (4 Cities)	Cultural Education	100.0	0.0	0.0	100.0
		Cultural Diplomacy	100.0	0.0	0.0	100.0
		Cultural Heritage Conservation	75.0	12.5	12.5	100.0
		Culture and Development	66.7	33.3	0.0	100.0
		Artistic Excellence and Creativity	85.7	8.6	5.7	100.0
		Total	81.7	12.7	5.6	100.0

Para sa pamilya Mateo.

- *Mark Anthony Morales y Mateo*
Tokyo, 07 June 2015