

## Culture-led Inclusive Governance and City Planning: The Case of the Philippines

MORALES, Mark Anthony Mateo \*

### ***Abstract:***

In a number of Philippine cities, where lack of government resources as well as poverty-induced marginalization significantly hinder aspirations of a truly just and humane society, culture is seen to being used as a participative governance tool which augments government capacities in inclusively developing social – and in effect, also its spatial - resources. By doing so, culture is made into a development platform that harnesses collective action in response to limited government resources (Durlauf 2005); promoting a socially-inclusive means of achieving a better quality of living (Paddison and Miles 2007). This paper shall begin with discussions on available cultural mediums that government has in its disposal to use as a catalyst in engaging inclusive participation in society; moving towards establishing the contribution of a particular cultural medium – art – with regard to highlighting unique attributes embedded in a cities' social and spatial tapestry, all the while promoting social inclusion and maximized use of available resources in the context of governance in cities.

Afterwards, this study will seek to expound on Jackson's 'model of cultural vitality' (Jackson, Kabwasa-green, and Herranz 2006) by rationalizing spatial categories of the public realm (Duany, Plater-Zyberk, and Almirana 2003) into the said model; creating analytical potentialities meant to complement and improve understanding of the socio-spatial relations pertaining to cultural development, as applied through the lens of participative governance and social inclusion. Case-study research was used to analyze three (3) 'culture through art-engaged' urban centers in the Philippines, with research results pointing toward profound patterns and relationships in how governments use available cultural resources – assisted by art-engaged volunteer organizations – in collaborating with private sector groups to create opportunities for inclusive social interaction, as well as improvement of cultural amenities that collectively advances a city's planning and development capacities.

### ***Keywords:***

Culture, inclusive governance, city planning, public space

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\* Department of Urban Engineering, University of Tokyo  
E-Mail: markmateo.morales@urban.t.u-tokyo.ac.jp

## 1. Introduction

### 1.1 Of Government Resources and Marginalization

Many local governments, especially those in developing societies, do not have the luxury of abundance in resources to use towards providing services and amenities that improve quality of living for its citizens. Most of the time, governments find themselves in a bind trying to find efficient ways of maximizing limited capacities to answer a gamut of issues and challenges besetting cities whose boundaries are set under their respective jurisdictions. At the same time (and against a backdrop of other marginalization factors), a significant number of people living or working in these cities experience poverty-induced marginalization; making them susceptible to ‘exclusion from meaningful participation in public *activities*’ (Hulme, Moore, and Shepherd 2001). By being marginalized members in society, it may be said that not only are parts of a city’s population being socially excluded, they are also not being maximized as development partners or assets in the cities where they collectively are a part of.

In this regard, is there a development medium that governments may use as an inclusive platform that not only harnesses a city’s unique assets to augment limited government resources, but also promote social inclusion benefitting the poor and marginalized?

## 2. Background of the Study

### 2.1 Governance and Culture

Governance is an ‘inclusive process that recognizes the interdependence of public, private, and voluntary sectors’ (Stoker 1998); promoting ‘collective action amidst limited government resources’ (Durlauf 2005) thereby encouraging a collaborative atmosphere towards inclusive engagements in the development of cities. Culture, on the other hand has been described by Betterton in 2001 as able to ‘improve the capacities of cities to provide citizens with a better quality of life’ through physical, economic, and social aspects of development. With an abundance of studies having already dwelled on the physical and economic aspects of culture, it was deemed proper that this paper seek to focus discussions in the social realm; activities and events that encompasses ‘governance, inclusion, and *identity*’ (Paddison and Miles 2007).

Defined as the ‘values and beliefs that bind people together’ (Throsby 2006), culture is seen as a development medium that may be used to galvanize strong governance platforms and promote social inclusion by indulging collaborative opportunities between government offices, private sector groups, and volunteer organizations; opportunities forged through the expression and celebration of the values and beliefs that bind them all together. However, since culture itself is a wide concept, there is a need to justify what particular medium of culture would be utilized in this study to advance its goal of facilitating a culture-based, governance and social inclusion model that harnesses the unique cultural attributes of cities and at the same time answer issues of limited government resources and marginalization.

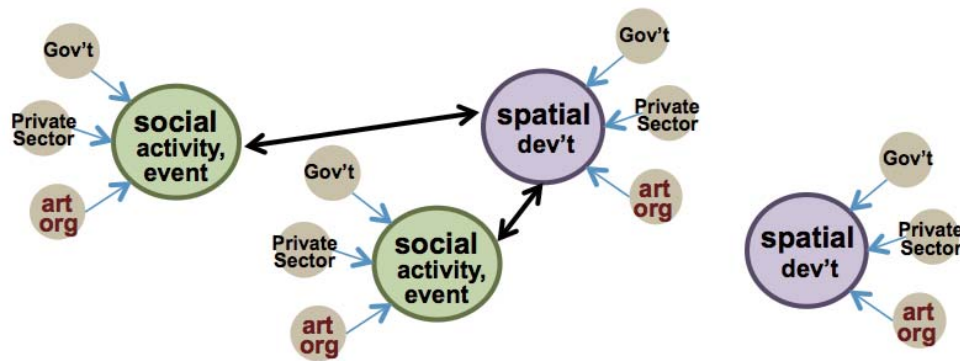


Figure-1(Inclusive Governance via the Socio-Spatial Relations of Culture)

## 2.2 Cultural Services

In developing the values and beliefs that bind people together, governments have a number of *cultural services* available for it to utilize. Cultural service is defined as expressions of culture passed-on through cognitive development, recreation, spiritual enrichment, and aesthetic experiences' (UN 2005); simply put, these 'cultural expressions' are utilized in society through the services of 'education, sports, religion, and art' (Cochrane 2006).

Education is a cultural service long adhered to uphold numerous social advantages (Tarabini 2010). It is seen as a cultural medium that facilitates the development of understanding among people; their history, traditions and spiritual values (Cinar, Dongel, and Sogutlu 2009). The same can be said about sports, wherein the strengthening of community *identity* and sense of belonging are accepted to be benefits of its participative ability as a cultural service; actively improving self esteem, identity, and unity to facilitate community development and social inclusion (Skinner, Zakus, and Cowell 2008). However, it may be noticed that the cultural services of education and sports have gone on to embody a more global identity; meaning that the various subjects learned in educational institutions, as well as the sports disciplines practiced and competed upon have become to a certain extent international in character; pretty much the same regardless of country or city where it is being practiced. The same could be said about religion, wherein spiritual values and beliefs practiced and expressed by the major religions around the world (e.g. Catholicism, Buddhism, Islamic faith, etc) each have globally common features and characteristics applied by their respective followers; and whose tenets can be similarly seen or expressed in many societies and in a multitude of cities around the world.

In this regard, the unique contribution of art as a cultural service is deemed for greater appreciation. Similar to education, sport, and religion, art is also recognized to increase social inclusion by developing relationships and networks that provide opportunities for achievement and self expression (McHenry 2011). However, because it is a 'medium of aesthetic expression' (Wilson 1984) that has the ability to be derived from cultural experiences unique to each artists' interaction with a specific city and society of which he or she is a member of, art is able to express the *local* identity uniquely embedded in every city and community. Taking heed from the abovementioned concepts within the social impact of culture (governance, inclusion, and identity) as espoused by Paddison and Miles, the concept of *identity*, which art is deemed most

capable to express (specifically of its ability to highlight local identity unique in each city) is used as guide in this study.

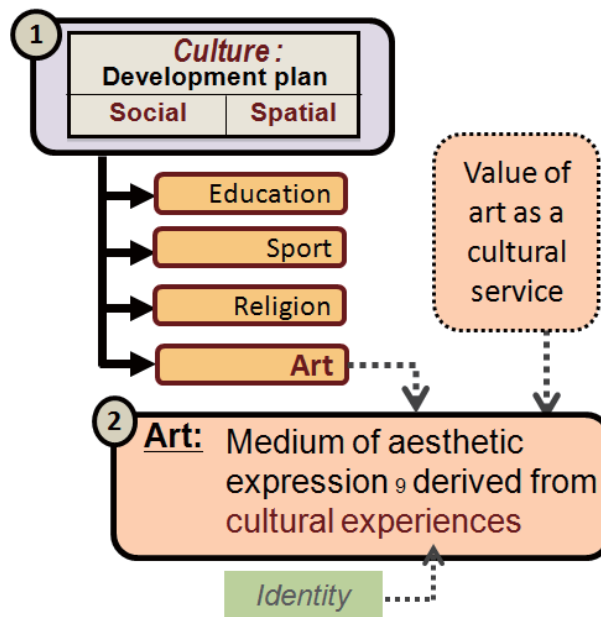


Figure-2 (Art as a Cultural Service that Harnesses Local Identity in Cities)

### 2.3 Identity and Public Space

Defined as a collection of ‘cultural experiences that characterize and reinforce one’s sense of self’ (Wilson 1984), *identity* is both a ‘social and *spatial* phenomenon’ that allow people to give places a sense of meaning (Neill 2004). It is in this regard that this author was made to realize the bond between the socio-spatial relations of culture, and how it can be understood, harnessed, and developed in the realm of social inclusion and governance. This social and spatial relationship is likewise supported in the work of Carmona and Heath when they sought to understand the meaning of public spaces in city life, by recognizing that public spaces have both spatial and social dimensions; with *spaces and settings* that facilitate public life and social interaction, alongside *activities and events* occurring in these spaces and settings (Carmona and Heath 2003). To summarize, for us to fully appreciate the inclusiveness and participative governance opportunities entwined with local identity embedded in cities, it is imperative that discussions be made through the socio-spatial relations of culture. And since we have defined marginalization as ‘exclusion from meaningful participation in *public* activities, then it makes sense that the spatial component of this cultural relationship be focused in the realm of *public spaces* as well.

### 3. In Search of Study Areas

The Philippines was chosen due to this author’s familiarity with the country as its citizen. With more than seven thousand (7,000) islands spread out in three (3) major island groups (Luzon, Visayas, and Mindanao), Luzon was chosen due to it being the largest and most

populated island cluster in the Philippines. Based from the 2010 Philippine National Census, 52.36 million Filipinos or about fifty-seven percent (57%) of the Philippine population reside in the Luzon island group. Due to logistic considerations, it was decided that the search be limited to the largest landmass within this island cluster. Known as the Luzon island proper, fifty-three percent (53%), or 48.49 million Filipinos live and work in this island mass (NSCB 2012). With still over half of the total Philippine population represented by the Luzon island proper, it was deemed sufficient as the starting-point in the search for study areas.

A list of seven (7) regions comprise the Luzon island proper, namely: Ilocos region, Cagayan Valley, Cordillera Administrative Region (CAR), Central Luzon, CALABARZON, the National Capital Region (NCR), and Bicol region. Out of this list, a total of fifty-one (51) provinces/cities were found to be part of these regions. An internet search of government websites based from this list was then made in search for particular local governments (cities or municipalities) that use culture, through art, as a main development catalyst. From this search, five (5) study areas - the cities of Baguio, Vigan, Makati, Pasig, and the municipality of Angono - were found; with each study area presenting a distinct manner of utilizing culture through art as a major component in its urban development strategies. For this paper, the cities of Baguio and Makati, alongside the municipality of Angono will be focused on.

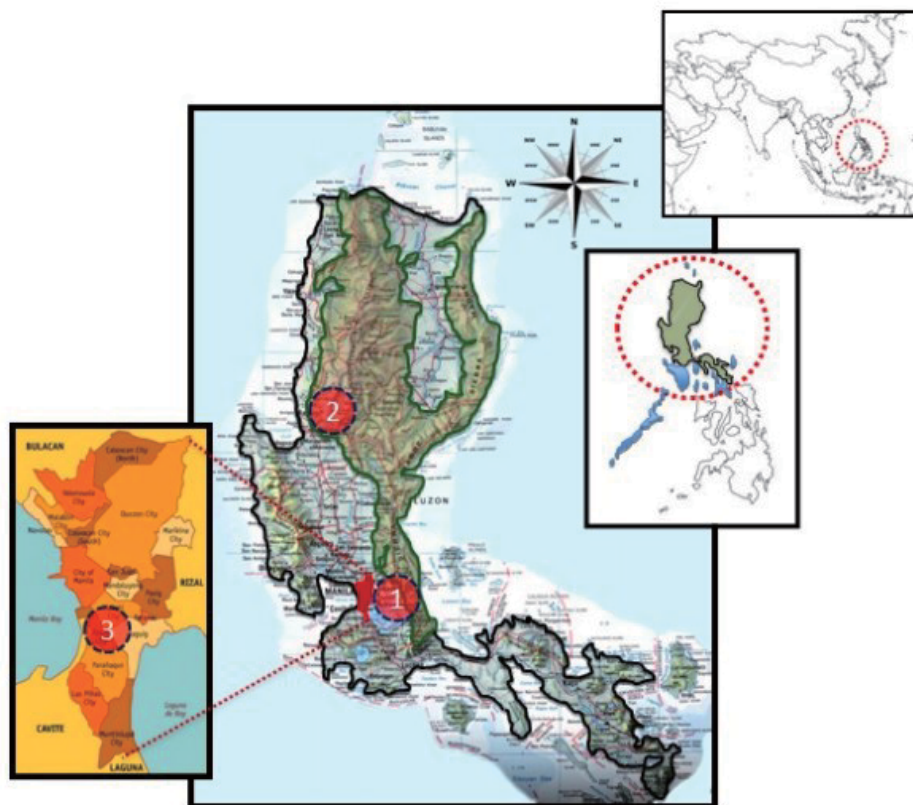


Figure-3 (Map of Study Area Locations within Luzon Island Proper (1): 1. Angono Municipality, 2.Baguio City, 3.Makati City)

### 3.1 Angono, Baguio, and Makati

Located approximately thirty (30) kilometers east of the capital city of Manila is the municipality of Angono. Part of the province of Rizal, this suburban town is widely recognized as the ‘art capital of the Philippines’, a distinction strengthened by the legacy from two(2) of its most famous sons - Carlos “Botong” Francisco (painting) and Maestro Lucio San Pedro (music) – both of whom were awarded the title ‘National Artist of the Philippines’; the highest national recognition given to Filipinos who have made significant contributions in the development of Philippine culture and art (NCCA 2012). Entwined with this, Angono’s local government is also noted for its initiatives of integrating art as an urban development catalyst on its policies, programs, and projects; taking advantage of its artistic history in developing its human, natural, and built assets. To be specific, the following words were taken from the Comprehensive Land Use Plan (CLUP) of Angono: “the municipal government of Angono seeks to uplift the life of its people, promote socio-economic development conducive to business, tourism... through the arts” (Angono MPDC 2007).

On the other hand, approximately two hundred fifty (250) kilometers north of Manila is the city of Baguio. Situated in the province of Benguet, the city was once the preferred highland retreat of United States military personnel who wanted a quick respite from the humidity many U.S. servicemen were unaccustomed to with living in the tropics. Today, Baguio city is a regional melting-pot, bounded by the rich culture of indigenous groups residing in and around the city - led by the Ibaloi, Bontoc, Kalinga, Ifugao, and Kankanaï ethnic groups – alongside local and foreign migrants coming from other parts of the country and beyond (Baguio 2013). This indigenous identity is observed as a social bond that unites Baguio’s citizenry together, as exemplified by the numerous art-engaged organizations, cultural activities and events collectively seeking to preserve Baguio’s distinct cultural heritage; in the process creating socio-spatial features that is uniquely Baguio’s own. With these cultural characteristics, the city’s local government is able to maximize its resources by promoting their city’s urban development agenda as an urban and regional growth center in northern Philippines.

Finally, there is the city of Makati. Hosting forty percent (40%) of the Philippines’ top one thousand (1,000) corporations, it is the county’s financial and corporate nerve center (Makati-ICRD 2013); a city that enjoys an abundance of financial, logistic, and built resources aptly manifested in its art-engaged public spaces, activities, and events. A unique feature of culture through art-engaged developments as exhibited in Makati city is an apparent ‘congruence with commercial endeavors, wherein art activities are regularly conducted to promote various shopping complexes and commercial activities inside the Makati Central Business District (Makati-CPDC). There is an observed synergy of culture and consumerism in Makati (Morales 2014) on a scale that sets it apart from Angono municipality and Baguio city; integrating culture with a strong commercial identity that allows Makati city to package itself as a complete lifestyle destination particularly appealing for people who find socio-spatial proximities in the consumerist fusion of live, work, and play as a consideration in choosing a city to make an investment in.

## 4. Research Methodology

From acquired readings, Jackson’s cultural vitality model is deemed a viable guide in highlighting the socio-spatial relations embodied in the cultural development plans of local



governments, as espoused through the lens of social-inclusion and participative governance. However, there may be a need to identify specific spatial categories that will improve the rationalization process presented through the three indicators of this model, comprised of ‘presence, support, and participation’(Jackson, Kabwasa-green, and Herranz 2006). In this regard, the three (3) categories of the physical public realm composed of ‘external, internal, and semi / commercial public spaces’ (Duany, Plater-Zyberk, and Almirana 2003) were deemed to complement this cultural vitality model; as applied within the context of governance and challenges related to marginalization as stated in this study.

<b>The 3 Domains of Cultural Vitality</b>			
Comprehensive picture of a community's cultural vitality			
1	<b>Presence</b>		
	of opportunities for cultural participation		
2	<b>Participation</b>		
	of cultural participation itself		
3	<b>Support</b>		
	for cultural participation		

Figure-4 (Three Domains of Cultural Vitality by Jackson, M., Kabwasa-green, F., & Herranz, J., 2006)

#### 4.1 Data Gathering

Primary data collection was pursued from December 2013 to January 2014, while secondary data having been gathered from as early as February 2013. Primary data gathering efforts began with the collation of policy papers, program and project lists, as well as related planning and statistical documents collected from local governments of the three (3) study areas as headed by their respective Culture, Arts, and Tourism offices, as well as its Urban Planning and Development offices. Alongside this period, a series of key-informant interviews (KII) and focus-group discussions (FGD) among recognized local government officers from the study areas were conducted to close data gaps as well as understand the reasons and thrusts behind Angono, Baguio, and Makati’s observed and stipulated art & culture-engaged development strategies. Verification from the viewpoint of the perceived beneficiaries in terms of socially-inclusive development practices within the study areas – members of art-engaged organizations – were made as well through administered questionnaire surveys. Due to the difficulties entwined with establishing contact with the direct recipients and beneficiaries of art-engaged cultural service development programs and projects from both study areas, recommendations and contact information were sought from interviewed local government officers to gain access to leaders of art-engaged volunteer groups mentioned in the administered interviews (KII) or group discussions (FGD) with local government officers. A total of one hundred ninety (190) surveys in Angono municipality, two hundred eleven (211) in Baguio city, and ninety five (95) surveys in Makati city were administered. These were then correlated with obtained program/project list documents as well as information derived from interviews and group discussions.

3 Categories of the Physical Public Realm			
1	<b>External public spaces</b>		
	squares, parks, & streets		
2	<b>Internal public / civic spaces</b>		
	museum, town hall, cultural center, school, etc		
3	<b>Semi-public, commercial spaces</b>		
	shopping center / malls		
	restaurant / café		

Figure-5 (Three Categories of the Physical Public Realm  
by Duany, Plater-Zyberk, & Almirana, 2003)

## 4.2 Data Analysis

Indicators were established using the cultural vitality model of Jackson, et.al. (Jackson, Kabwasa-green, and Herranz 2006) as applied through the lens of a socially inclusive form of participative governance recognized in the local governments' cultural development plans. Using Jackson's cultural vitality model (i.e., presence, support, and participation) as guide, analysis began by assigning weights of 1.0 to each spatial development or amenity, as well as social activity or event, as a way to measure the frequency by which listed projects in the cultural development plan in the three study areas (to measure social or spatial type of cultural *presence*) are utilized. However, due to a need to reflect the characteristic duality among recognized types of cultural *support* (recognized in this research as *monetary* and *non-monetary*), as well as features of cultural *participation* among participating government, private sector and volunteer groups (identified as a project's *lead participant-proponent* and *secondary participant-proponent*), the initial weight of 1.0 was sub-tallied into two (2) sets of 0.50 to adequately reflect the abovementioned characteristic duality of engagements manifested in the three study areas' cultural development plans. During the course of conducted interviews and focus-group discussions among local government officers and leaders of art-engaged organizations, it was made apparent that project *lead* participants provide both monetary and non-monetary support in an approximately equal manner, while *secondary* (or assistive) participants provide either monetary or non-monetary forms of support (or both). In this regard, the duality of the abovementioned two 0.50 sub-tally weights enables this research to effectively reflect possible variations in cultural *presence*, *support*, and *participation* as exhibited between the three study areas.

At the same time, the spatial developments and social activities or events in a city that are meant to exhibit the socio-spatial relations of the three (3) study areas' local cultural attributes were classified against the three (3) categories of the physical public realm (Duany, Plater-Zyberk, and Almirana 2003) and tallied based from the frequency of engagement as exhibited by its respective project participants or proponents (i.e., government, private sector, civil society/art-engaged group), in connection with the 'interdependence of public, private, and voluntary sectors' pivotal in governance (Stoker 1998). Case-study research was used to build theory (Eisenhardt 1989); with the number of art-engaged spatial developments, as well as social activities and events derived from the study areas' art-engaged cultural plans and programs tallied to enable comparisons between the study areas. Emerging relationships are



then highlighted in relation with the socio-spatial maximization of cultural resources that are made available to governments, as well as public space distribution patterns. Conducted surveys were meant to complement the findings derived from the applied analytical model.

Table-1 (Sample Cultural Vitality Tabulation, Angono Spatial Development)

1.a PRESENCE: SPATIAL DEVELOPMENT - PRESENCE (spatial / social); SUPPORT (monetary / non-monetary); PARTICIPANT (lead / secondary)																		
#	Type of Public Space	Classification	ANGONO															
			Lead / primary PARTICIPANT (proponent)															
			of spatial development / management															
			LGA		NGA		IGA		LPS		NPS		IPS		LCS	NCS	ICS	
L	S	L	S	L	S	L	S	L	S	L	S	L	S					
1	square / plaza	External Public Spaces	M	NM	M	NM	M	NM	M	NM	M	NM						
2	park (natural or man-made)		0.5	0.5	0.5	0.5	0.5	0.5										
3	street (main road)		0.5	0.5														
4	museum	Internal Public, Civic spaces				0.5												
5	convention center																	
6	school / university (gov't)				0.5	0.5	0.5	0.5										
7	town / brgy / city hall																	
8	heritage structure, area				0.5	0.5		0.5	0.5									
9	church				0.5													
10	shopping center	Semi-public, Commercial Spaces (privately-owned)																
11	art gallery				0.5	2.5												
12	café / restaurant					1.0												
13	hotel																	

LGA

local government agency

NGA

national government agency

IGA

international government agency

LPS

local private sector group

NPS

national private sector group

IPS

international private sector group

LCS

local civil society group (art-engaged)

NCS

national civil society group (art-engaged)

ICS

international civil society group (art-engaged)

e.g., NGA

L-lead

S-secondary

type of presence

M

NM

M

NM

type of participation

M

NM

type of support

M

NM

monetary

NM

non-monetary

All in all, the logic behind this research stratagem is that aside from being able to measure *the frequency of engagements* among societal stakeholders influencing participative governance, analyzed data sets may also be used to determine the *frequency of access to social networks* (i.e. access to social capital) as embedded among participating societal stakeholders collaborating in the projects recognized in a local government's cultural development plan. By doing so, a means of accessing and measuring social capital – through an analytical framework utilizing the social and spatial interrelationships of culture as generated in participative governance – is brought forward.

## 5. Research Results

A synthesis of acquired policy documents alongside interviews, focus-group discussions, and questionnaire surveys conducted among key art-engaged government officers and volunteer organization members bring to fore profound socio-spatial patterns on how culture through art-engaged organizations are utilized – and impacted upon by its beneficiaries - between the three study areas. In light of these cultural utilization patterns, let us be reminded that, as discussed in a previous section of this paper, Angono has embraced the cultural service of art itself as catalyst in its development strategy, while Baguio has chosen to highlight the ethnic cultural heritage embedded among its citizens as its development platform. Makati on the other hand has chosen to use culture in the form of lifestyle brand that supports the main identity of the city as a financial and corporate center in the country. These three utilizations of culture as manifested in the three study areas will be correlated and expounded upon with emerging socio-spatial relationships to be discussed in succeeding parts of this paper.

## 5.1 Harnessing Inclusive Governance

As mentioned in earlier sections of this paper, governance is highlighted in this study as an ‘inclusive process that recognizes the interdependence of public, private, and voluntary sectors’ (Stoker 1998); promoting ‘collective action amidst limited government resources’ (Durlauf 2005) thereby encouraging a collaborative atmosphere towards inclusive engagements in cities. Manifestations of this collective action in the three study areas, analyzed through the distribution of *presence*, *support*, and *participation* (Johanson, Glow, and Kershaw 2014) in the spatial developments and social activities or events as integrated into a city’s cultural agenda reveal a number of patterns between listed socio-spatial relations in the Angono, Baguio, and Makati cultural development plans, as shown in the Figures 6 to 9. Highlighting a couple of these relationships, one will notice that of the three study areas, the Angono municipal government, in involving the local private sector (in terms of private art galleries, cafés, etc), is comparably most effective in harnessing the private sector as *lead participants* in the listed spatial developments or amenities highlighted in Angono’s cultural development plan (Figure-6a). However, in terms of equally harnessing the lead engagement potential of its private sector groups in developing both spatial *and social* linkages in cultural development, the achievement of Baguio city local government in maximizing socio-spatial participation by the private sector is notable (Figure-6a & Figure-7a). Likewise, it is interesting to note that the Makati city local government heavily engaged with the private sector in the spatial developments (Figure-6a) as listed in its cultural development plan, but is not utilized at all in any of the local-government endorsed or created (social) art-engaged activities and events (Figure-7a). Perhaps slight variations may be reflected in research results if the argument was to be presented in a way that would analyze the socio-spatial relations brought within as well as *beyond* what is officially listed in a local government’s cultural development program; however, we are bounded by this paper’s limit of analysis brought *within* the socio-spatial projects recognized inside a local governments’ official cultural development plan.

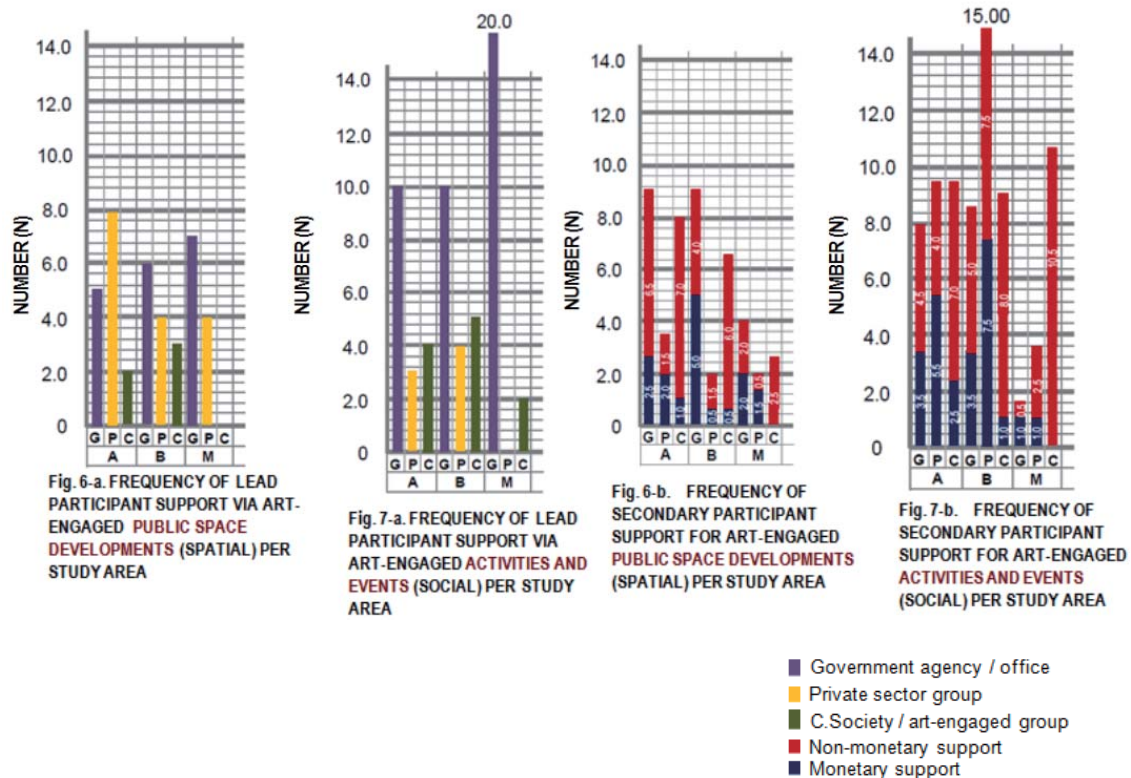


Figure-6a & 6b and Figure-7a & 7b (Frequency of Lead and Secondary Participant Support on Spatial Developments, Social Activities / Events per Study Area)

In terms of *secondary (assistive) participation*, Angono municipal government is most successful in utilizing *non-monetary support* (i.e., logistic, etc.) from art-engaged volunteer organizations for its highlighted spatial developments (Figure-6b), while Baguio city government is most effective in equally harnessing both private sector *monetary* and *non-monetary* support for social activities and events (Figure-7b). Also, Makati city's art-engaged organizations exhibited the highest frequency of non-monetary support as secondary participants in social activities and events (Figure-7b); complementing the very high frequency as lead participants of the Makati city local government in the social activity and events (Figure-7a) prescribed in Makati's cultural development plan; showing a high-degree of support shown by Makati's art-engaged groups in deference to the lead initiatives created by their city government.

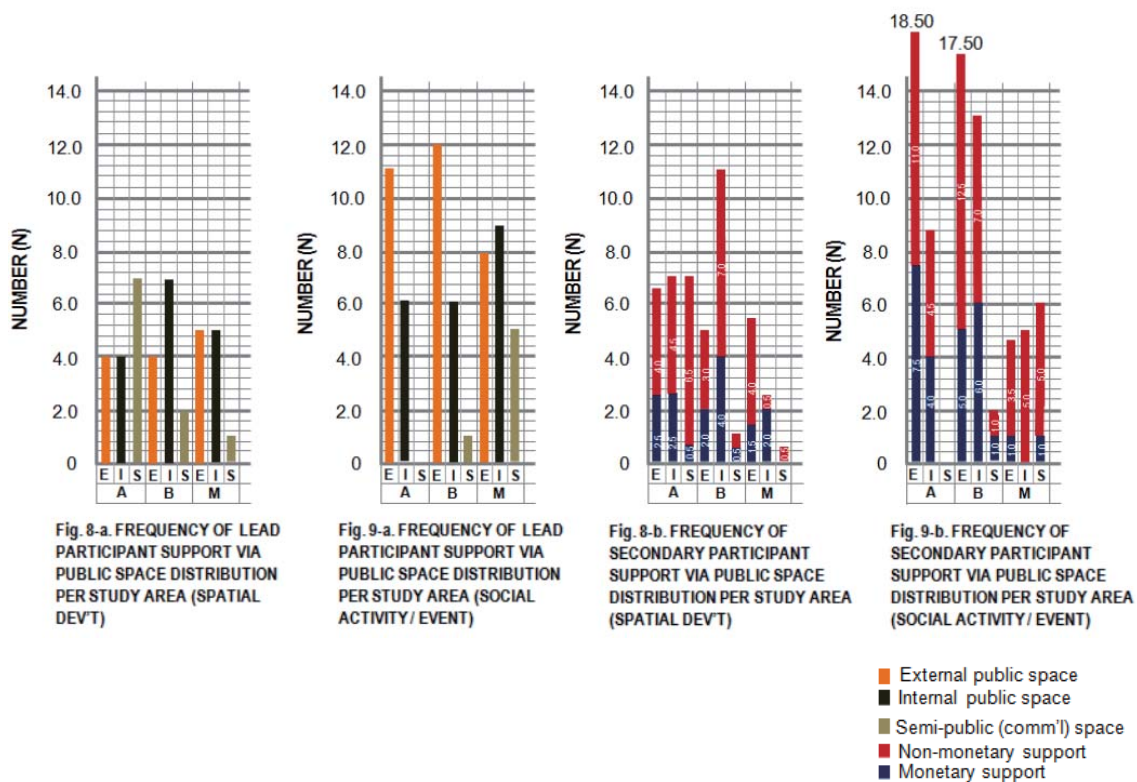


Figure-8a & 8b and Figure-9a & 9b (Public Space Distribution Frequency of Lead and Secondary Participant Support on Spatial Developments, Social Activities / Events per Study Area)

In terms of public space distribution, it is of interest to note that Angono municipality exhibited the highest frequency of listed semi-public spaces (mostly private sector-made art galleries and cafés) in its cultural development plan (Figure-8a). However, all of its listed social activities and events as listed down in the same cultural development plan show that Angono local government does not utilize at all any of these semi-public (commercial spaces) spatial development or amenities as host to its listed social activities or events (Figure-9a). There is nothing wrong in this pattern, but in terms of efficiently linking utilization between its cultural development plan-listed social and spatial resources, as well maximizing the socially-inclusive collaboration opportunities that members of art-engaged organizations (especially its members deemed to be marginalized) could benefit from by accessing social networks embedded in these socio-spatial resources (in terms of social capital linkages), perhaps the development potential of this aspect of Angono's cultural development plan may be reconsidered in future government plans. This is in comparison to the case of Makati city, with its local government having the lowest number of semi-public spatial developments or amenities cited in its cultural development plan, but overachieving with its high frequency of social activities and events held in these private-sector owned, semi-public (commercial) spaces (Figure-8a & Figure-9a). However, it must be recognized that Makati local government benefits from the consumer-based cultural development strategy it has formulated (Morales 2013a); a strategy that is much attractive to private sector groups because of the utilization of art-engaged spaces, activities and events towards commercial endeavors. Makati's city government also has the luxury of a strong



tax base that allows it to develop city-owned spatial developments or amenities, as well as fund numerous social activities and events; a luxury that the Angono and Baguio study areas have in lesser quantities.

## 5.2 Impact to Social Inclusion

Alongside the abovementioned socio-spatial patterns, this study also obtained primary data that supports the benefits of culture through art-engaged organizations by providing its members (especially those deemed to be poor and marginalized) socially inclusive opportunities administered through governance-related collaborations with local government offices and personnel, private sector groups, as well as members of other art-engaged organizations.



Photo-1 (Sample of Art-Engaged Organization: St. Clement's Symphonic Band, Angono; photo by Silvano, J. & Morales, M, 2013)

In an interview of Mr. Richard Gappi, leader of the art-engaged organization *Neo-Artists Collective* and an officer of Angono municipality's Tourism, Culture, and Arts office, these collaborations allow its members to gain confidence in themselves, as well as provide a opportunities of interaction and learning between self-taught and formally-trained artists. Many of the group's members are minimum wage earners such as fishermen 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; with many of which, according to Mr. Gappi, consider themselves as marginalized. These art-engaged organizations allow these members to meet, interact, be friends, and learn from formally-trained members (most if not all are from more affluent sectors of their communities); leading to the creation of strong social bonds between the group's members. In turn, members who are self-taught or not as affluent as the other members cultivate a stronger sense of accomplishment alongside an increased feeling of self worth in the process.

In the case of Baguio city, an interview with Mr. Iom Jularbal, an expert in Baguio's indigenous cultural heritage and a faculty member of the Literature and Language Department, University of the Philippines-Baguio city campus show that the "Igorot" cultural heritage of Baguio has morphed from a catalyst of social exclusion to that of social inclusion. To be specific, the Igorot tribal tagline was used to ridicule, to joke or mock people back from the 1960's until the 1990's. At the turn of the century, a cultural renaissance was borne from the coming of age of a new generation of Baguio city (as well as Cordillera region) residents who have come to

embrace, rather than be ashamed, of their indigenous heritage. According to Mr. Jularbal: “The older generation has completely forgotten that we are Igorots. They were looking forward in embracing city life, getting a computer science job and doing ‘better things’ outside the realm of what was indigenous because back then, when you listen to the word ‘indigenous’, it is associated to being pathetic and indigent. But things have changed. Indigenous means ‘power’, it means ‘representation’; and today’s Baguio youth has embraced that.” In support of this, Mr. Vladimir Cayabas, former president of a culture-based volunteer organization *BIBAK* (an organization of indigenous cultural groups in the Cordillera region with a large Igorot membership) states that, “culture, through art gives confidence to the marginalized. They could socialize better with members of our elite society through their talent in dancing, singing or any cultural activity that shows their prowess. Through art, it promotes social interaction where the rich blends with the poor, bridging the gap on social status. At the same time, private sectors and civil society supports and sponsors organizations of talented but marginalized individuals. By appreciating, and becoming ambassadors of our culture themselves, the marginalized sector realize that they share a lot similarities in the way the rich and the elite people appreciate culture. Social bonds are fostered in the process.”

An interview of Mr. Brynn Jonsson Julia, tourism officer at the Makati city Tourism office shares that cultural events such as “festivals are a very effective way of bringing the government, private sector and civil society all together, playing key roles in the preparations and staging of events by acting as the overall facilitator, resource provider, and main participant respectively. The marginalized in particular actively participate as performers through the initiative of their respective organizations or communities.” In terms of social inclusion in the realm of public spaces, particularly strengthening social bonds and networks, Mr. Julia was quoted as saying that the development and management of public spaces “foster a stronger sense of community especially in the context of social diversity and cosmopolitanism, public spaces in Makati such as parks and plazas allow for greater interaction and understanding between people of different backgrounds, including the poor and marginalized.” (Morales 2013b).

In light of the points mentioned in the previous paragraphs, a series of data sets derived from the administered questionnaire survey are included in this paper. Survey respondents were asked to rate the ‘ability of art-engaged organizations in fostering confidence, trust, and acceptance’ among its members (Figure-10 & Figure-11). Also, the respondents from the three study areas were asked if ‘art-engaged activities open opportunities that facilitate collaboration with other stakeholder groups’ (Figure-12). A noticed pattern among the data shown in these three figures is that Baguio city respondents are seen to seemingly put less regard to the impact of *art-engaged organizations* in facilitating collaboration with government offices, private sector groups, and with other art-engaged organizations (Figure-12). With a notion that collaborations with other stakeholder groups provide members of art-engaged organizations (especially those who consider themselves marginalized) inclusive opportunities to strengthen social bonds with society, it is of interest as to why members of art-engaged organizations in Baguio city put less importance to the contribution of these volunteer organizations in facilitating collaborative inclusivity.



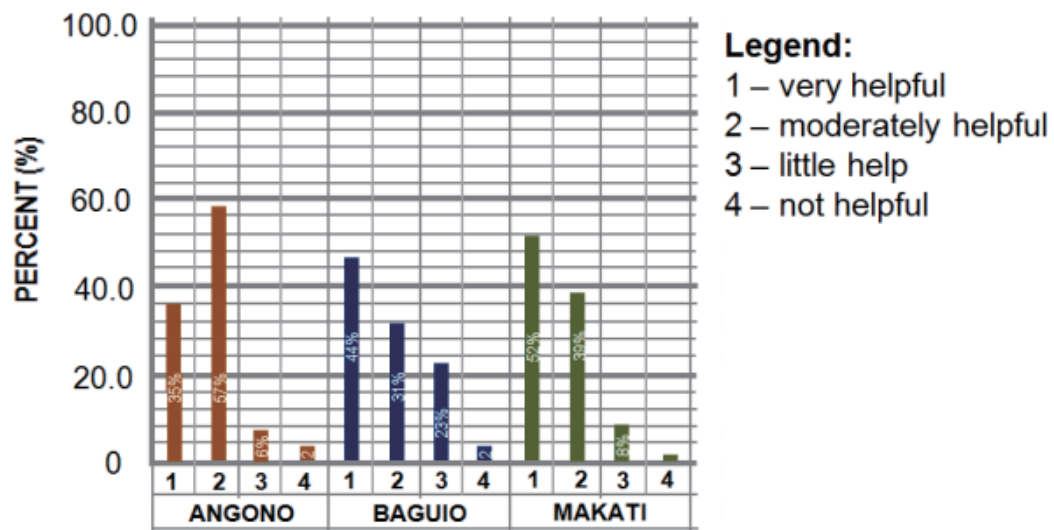


Figure-10 (Confidence building: Ability to Interact with People due to Membership in Art-Engaged Organizations)

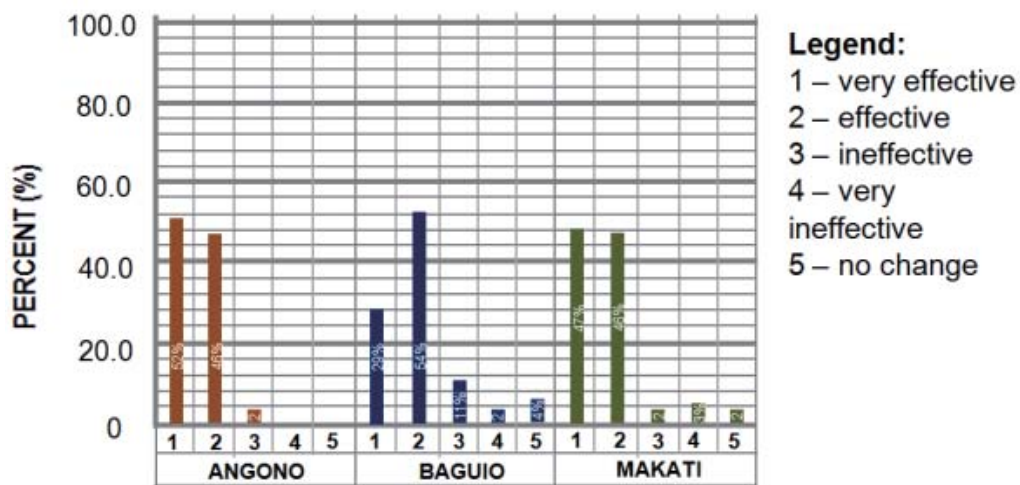


Figure-11 (Effectiveness in Obtaining Trust, Acceptance from Communities in which Organization Members were Excluded from (Prior to Joining Art-Engaged Organization))

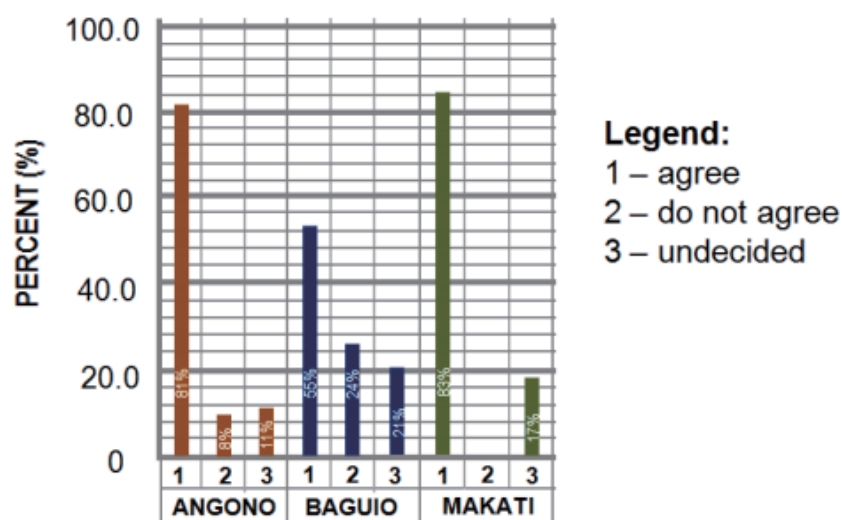


Figure-12 (Art-Engaged Organizations Open Opportunities that Facilitate Collaboration with Government, Private Sector Groups and other Art-Engaged Organizations)

In this regard, we are reminded in previous discussions of this paper that in the pursuit of highlighting a unique cultural identity beneficial to its urban development strategy, Angono, Baguio, and Makati local governments use the cultural service of art in slightly different ways. While Angono and Makati local governments choose to focus on *art itself*, Baguio has the luxury of focusing on its people's *indigenous, ethnic culture*. Yes, it is established in a previous section of this paper that local culture (in particular reference to Baguio city's indigenous culture) is best expressed through art; but with Baguio city government choosing to focus on its people's *indigenous culture* rather than art itself (a cultural service) as the galvanizing quality of its local *identity*, Baguio, in effect, provides its people a wider range of mediums or sources that facilitates expression and celebration of the city's chosen local identity.

Simply put, to practice and celebrate the various mediums of art (and subsequently gain inclusive access to spatial developments and social activities organized by related organizations), one has little choice but to join organizations that specialize in *art*. But in seeking to practice and celebrate the *indigenous cultural heritage* of a people, the mediums that offer this opportunity becomes considerably wider. Whether it is the family, the community, or society as a whole, the importance of art-engaged organizations in Baguio city becomes of a lesser consideration in the eyes of people (represented by survey respondents) seeking to celebrate their ethnic / indigenous cultural heritage amidst available choices as offered in the city.

## 6. Conclusion

Comparing varied local government, private sector group, and art-engaged organization engagements in both the social and spatial aspects of a city's cultural development plan, it is observed that highlighting a unique aspect of a city's relationship with its collective culture

(whether via celebration of artistic legacy by Angono's local government or by preservation of indigenous cultural heritage in the case of Baguio city government, or perhaps through the celebration of a cultural lifestyle brand as embraced by Makati city government) has been used in varying forms by the three study areas as a feature of its cultural identity to foster mutually beneficial, and inclusive collaborations between the three above-mentioned stakeholders in society. At the same time, conducted interviews, group discussions, and related surveys with key government, as well as art-engaged organization personalities have also shown the positive impact of culture in facilitating social inclusion benefitting cities and communities.

Using the socio-spatial relations of culture as catalyst to societal engagements particularly beneficial to members of these art-engaged organizations (some of which are deemed marginalized as stated by leaders of art-engaged organizations from the three study areas) is seen to facilitate social inclusion through the previously mentioned 'meaningful participation in public activities' reflected inside each of the study areas. Research results, derived from emerging patterns of how local governments use its cultural resources through art by collaborating with art-engaged organizations and private sector groups, is deemed to highlight opportunities for social inclusion alongside development of spatial amenities and social activities that collectively benefit from the unique cultural identities of communities and cities. Likewise, the analytical medium used in this study seeks to utilize an existing model of measuring 'cultural vitality' and complementing it with concepts entwined with 'the realm of public space' that if pursued together, it is believed to create a more rationalized analytical framework that enables improved measurement of how local governments are efficiently maximizing cultural linkages between the social and spatial resources available to it. Moving forward, there is perhaps modest potential to be derived in this research undertaking in terms of highlighting the socio-spatial relations of culture in accessing social capital as analyzed through the lens of an inclusive form of governance.

## 7. Notes

- (1) Map images comprising Figure 3 were acquired through the following websites (date of last access: 2014 August 15):  
<http://www.philippines-travel-guide.com/national-capital-region.html>  
<http://class.csueastbay.edu/anthropologymuseum/virtmus/Philippines/Islands?Luzontopo.jpg>  
<http://0.tqn.com/d/geography/1/0/g/I/philippines.jpg>  
<http://0.tqn.com/d/geography/1/0/T/H/asia.jpg>

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