
Arts and culture philanthropy in the Philippines

Trends, perspectives
and opportunities

Full report

Part of Connections
Through Culture

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Artists - Malarko
Hernandez and Cristina
Lina - Title - The Horse
that Had a Flat Tyre

Photo © Janus Victoria

1 Foreword

The British Council is the UK's international organisation for cultural relations and educational opportunities. We build connections, understanding and trust between people in the UK and other countries through arts and culture, education and the English language. Last year we reached over 80 million people directly and 791 million people overall including online, and through broadcasts and publications. Founded in 1934 we are a UK charity governed by Royal Charter and a UK public body. We receive a 15 per cent core funding grant from the UK government.

We have been working in the Philippines since 1978. Every year we connect with thousands of policymakers, academics, artists and creative entrepreneurs. The focus of our Arts programme is to further strengthen engagement between the UK and the Philippines by

- 1 **developing the capacity of creative entrepreneurs** and policy makers to support sustainable creative economies
- 2 enabling organisations and artists to **build international connections** and gain new insights and
- 3 **transforming lives and changing attitudes** through the arts in the areas of inclusion and sustainable development.

We are pleased to share, 'Arts and culture philanthropy in the Philippines – Trends, perspectives and opportunities'. The project is made possible by the British Council's Connections Through Culture global programme, which supports organisations and artists to build networks, collaborate and develop markets.

The report aims to generate a deeper understanding of arts and culture philanthropy in the Philippines. It also highlights opportunities for collaboration and exchange with the UK when it comes to supporting the sector. It is an exciting piece of research as there has never been a study before that has directly involved such a wide-ranging and far-reaching number of philanthropists from the private sector in the Philippines. It is especially relevant at this time as

artists and arts organisations seek to recover from the financial loss and negative impacts caused by Covid-19.

While the research was commissioned primarily to inform the British Council's programming and partnership development, the report will also prove to be very beneficial to other organisations who are looking to grow their arts and culture programmes. Apart from generating insights from 75 philanthropists, the study delves deeper into the many ways that philanthropy is defined and implemented in the Philippines.

There are already existing connections between the Philippines and UK when it comes to supporting arts and culture programmes and the British Council was cited as one of the organisations actively initiating these links. But just as importantly, the report identifies several avenues to optimise giving to the arts so that it can make an even bigger impact on wider society.

We hope you find value in this report and are inspired by the opportunities that it presents in your work.

Lotus Postrado

Country Director,
British Council in the Philippines

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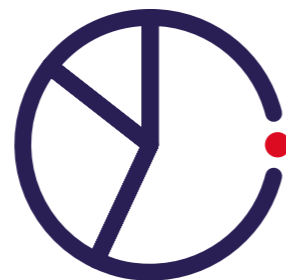
2 Executive summary

Key findings

73%

support the visual arts, the majority thereof are art collectors. The report tallies 73 per cent of the respondents give support to the visual arts sector. Possible reasons for this include primarily existence of corporations and institutions which support the sector through sponsorships, grants, and awards. This was also mentioned in a recent study by Alvina et al. (2020)¹ where they mentioned that the visual arts sector has significantly upscaled financially.

Fifteen respondents said they give less than one percent of their total assets while 11 said they give one to ten per cent. Education, environment, and disaster relief are most supported apart from arts and culture.



Philanthropy is not limited to the wealthy. There are visual artists who support artists and artisans who they collaborate with in their practice.

77%

of the money given is for sponsorship to the visual arts. This explains the rise in the number of privately funded museums and theatres in Metro Manila in the past decade.

Given the over 200,000 Filipinos and 200 community organisations

registered in the UK,² there is a big opportunity for the British Council to foster relationships with the Philippine migrant community in the UK.

75%

of the respondents have also been engaging in philanthropic initiatives and activities for more than 10 years.

85%

This report also revealed that the respondents are based in the Philippines, while fifteen per cent (15 per cent) are abroad.



Photo © 98B COLLABoratory

In the Philippines, despite millions of pesos worth of support from the private sector, funding for arts and culture is often deemed insufficient. The total support given annually is also unknown. There is no formal research on the state and history of arts and culture philanthropy in the Philippines on giving in the private sector. This study commissioned by the British Council in the Philippines on arts and culture philanthropy in the Philippines – trends, perspectives and opportunities aim to address these – highlight the creative sector and explore future collaborations and exchanges with the UK.

The study combined desk research, a survey of pre-identified philanthropists based in or with a strong connection to the Philippines, and in-depth interviews.

The landscape of arts and culture philanthropy in the Philippines can be described with the following points:

- Despite the amount of money available, there seems to be a primacy on the visual arts sector. This can stem from the number of visual arts practitioners ranging from artists, curators, managers, and other individuals engaging in creative and cultural work³ related to visual arts.

- The idea, concept or definition of philanthropy is vague and fluid. Foremost, not all respondents consider themselves as philanthropists. In fact, some opt not to use the word 'philanthropy' as it is too formal. One example is Katya Guerrero, one of the 10 interviewees.
- A major chunk of support is from sponsorships and programme development. However, sustainability of such is not assured and not normally laid out.
- Most of the philanthropists prioritise local projects and activities as they also reside in the Philippines. Their motivations are shaped by family influence, self-decision, and networks.
- While there is no specific formula or approach followed by all philanthropists, networks play an important role in philanthropic projects and activities. They help motivate, convene, and influence givers as to the nature of involvement, amount given, and rationale for contributing.

¹ Ibid. See Alvina et al. (2020) *The Philippines: Cultural Policy Profile (Country Profile: The Philippines)*

² See Republic of the Philippines Embassy of the Philippines (London, United Kingdom) (2015). *Philippine-British Bilateral Relations*. Retrieved from <https://londonpe.dfa.gov.ph/bilateral-relations>

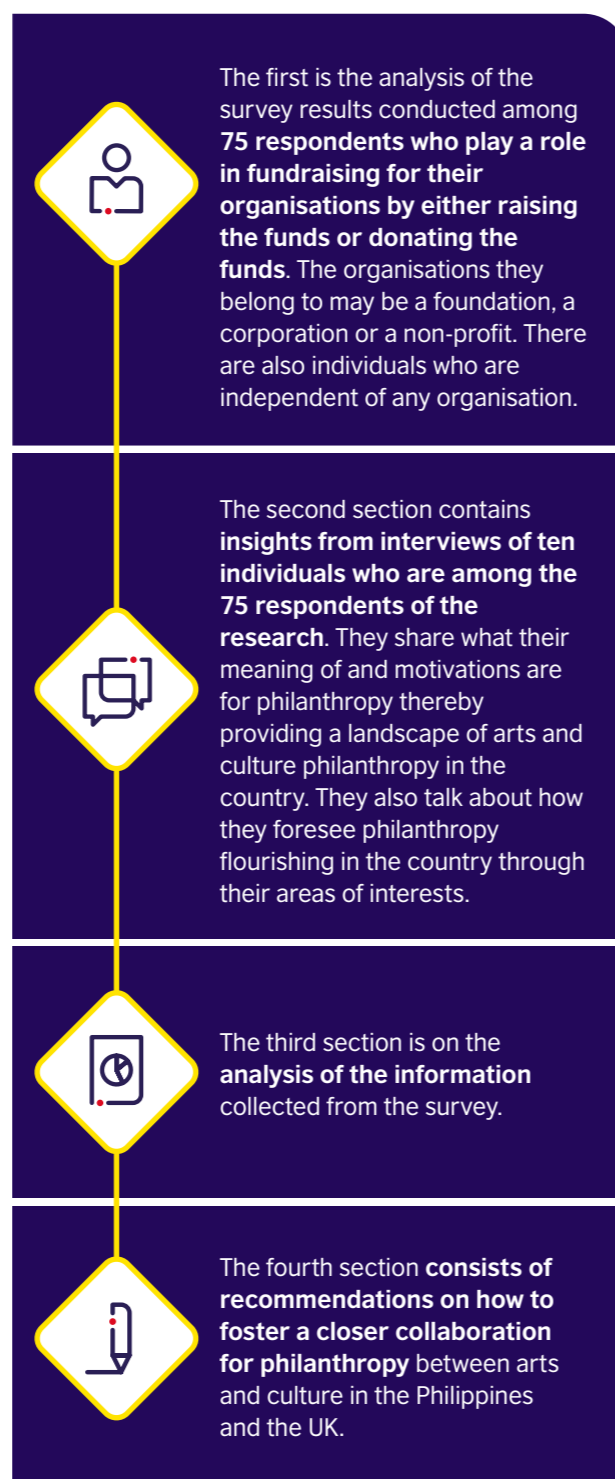
³ Creative and cultural work is described by Comunian and England (2020) referring to creative occupations in the creative and cultural industries as well as creative occupations in other related industries or those who work within creative and cultural industries. | See Comunian, R. & England, L. (2020) Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. *Cultural Trends* 1-17.

3 Introduction and context

The study has six research objectives.

- 1 to use insights coming out of the research to develop a long-term strategy for the sustainability of British Council's brokering and connecting work and future arts programming in the Philippines.
- 2 to gain a deeper understanding of the landscape of arts and culture philanthropy in the Philippines.
- 3 to understand better the short-, medium- and long- term motivations and objectives of philanthropists on an individual, group or organisational level.
- 4 to develop a typology of funders in the Philippines and the different ways that they are funding arts and culture, locally and internationally.
- 5 to identify trends and form insights, through quantifying qualitative information.
- 6 to develop visual representations to best illustrate trends and insights.

Arts and culture philanthropy research several critical sections



On the terminology of philanthropy, there were several definitions based on interviews with ten of the respondents. Some were reluctant to consider themselves philanthropists. In research on private giving, the term is somewhat controversial, but it has replaced the word charity (Newlan et al, 2010)⁴. Though they share the same roots – charity derives from *caritas*, or loving care for one's fellow beings—love of man is the literal meaning of philanthropy. Philanthropy is perceived as more systematic and continuous with the potential to be transformative. There is also the use of the term social investment in place of philanthropy to emphasise not only the transformative potential but also the transformative intent of their giving.⁵

As preparation for this study was undertaken, initial online research on arts and culture funding in the Philippines⁶ was made to see what information was available. What appeared was information on government funding, specifically by the National

Commission for Culture and the Arts (NCCA). There is also some information on the Philippine Cultural Statistics Framework, which measures the contributions and effect of the state of arts and culture in the country for policymaking and resource allocation by the government. To outline briefly, a Technical Working Group led by the NCCA was organised in 2012 to 2014 with the National Statistics Office and the research was published in 2016. In recognition of the economic contributions of the creative sector to the economy, the Philippine Congress convened a bloc in 2020 for policy making and legislation in support of the Arts, Culture and Creative Industries.

This study on philanthropic giving by the private sector aims to serve as a complimentary and parallel effort to research available, to provide a broader scope on trends, perspectives and opportunities on arts and culture philanthropy in the country.

On the terminology of philanthropy, there were several definitions based on interviews with ten of the respondents. Some were reluctant to consider themselves philanthropists.

⁴ Newlan, K. A. Terrazas, and R. Munster. (2010). *Diaspora Philanthropy: Private Giving and Public Policy*. Washington, DC: Migration Policy Institute

⁵ <https://blog.apastyle.org/apastyle/2014/07/does-apa-style-use-lbid.html>

⁶ As this report emphasises philanthropic initiatives/giving from the private sector, the researchers thought that it is prudent to mention that there were participation and support from various individuals for the arts and culture sector, particularly for the Cultural Center of the Philippines, Philippine High School for the Arts, and the National Museum, through the national government. See Baluyut, P. R. S. (2004). *Institutions and icons of patronage: Arts and culture in the Philippines during the Marcos years, 1965–1986* (Order No. 3142526). Available from ProQuest Dissertations & Theses Global. (305217275). Retrieved from <https://www.proquest.com/dissertations-theses/institutions-icons-patronage-arts-culture/docview/305217275/se-2?accountid=190479>



Photo © Seph Aparente Folios

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There is no formal, organised and extensive research study on philanthropic initiatives and pursuits done by the private sector in the Philippines.

Philanthropy in the Philippines

There is no formal, organised and extensive research study on philanthropic initiatives and pursuits done by the private sector in the Philippines. By private sector, we refer to mostly individual donors, family/generational, corporations, trusts or foundations.

It is important to note that there are some significant studies and reports that were conducted in the past years. These include Union Bank of Switzerland in partnership with INSEAD business school's study on family philanthropy⁷ and a report on *The State of Philanthropy in Southeast Asia* by the Economist Intelligence Unit (EIU), both done in 2011⁸. **Both studies highlighted that giving in Asia may not be close to the West but is definitely booming as wealth expands in the continent.**

The concept of charity⁹ (Anand and Hayling, 2014) and culture of giving and showing concern for others in a multitude of forms¹⁰ (Sciortino, 2017) have been deep-rooted in most Asian localities. But philanthropy in Asia is seen as inadequate,

particularly on individual giving, and in this context, across the arts and culture sector.¹¹ Aside from the fact that philanthropy has not been seen as an organised activity, it was manifested commonly through faith-based tithing or collections, 'for-a-cause' donations, and specific campaigns. These are usually conducted across filial groups for social welfare agencies and faith-based initiatives.¹² (Ambrosio and Chan, 2002)

The roots of institutional philanthropy in the Philippines are traced from two sources: a) during the 17th to 19th century Spanish colonial period which propelled from the Catholic Church's charitable activities such as eliciting alms, maintenance of schools and orphanages, among others; and b) during the 1950s where welfare organisations supported relief and construction work post-war.¹³

In the 1960s, museums were established through the foundation arm of family-run corporations such as the Lopez Memorial Museum (1960) and Ayala Museum (1967).

⁷ The respondents for this research were individuals, groups of individuals, families, philanthropic foundations and trusts, and family-controlled businesses "engaged in substantial philanthropic activities" based in Malaysia, Philippines, Singapore, Taiwan, Thailand, China, Hong Kong, India, Indonesia, and Japan. | See Mahmood, M. and Santos, F. (2011) UBS-INSEAD Study on Family Philanthropy in Asia. Retrieved from <http://gife.issuelab.org/resources/15222/15222.pdf>

⁸ See *Something's gotta give The state of philanthropy in Asia: A report from the Economist Intelligence Unit (2011)*, as commissioned by HSBC Private Bank

⁹ Anand, P. and Hayling, C. (2014) Levers for Change -- Philanthropy in Select South East Asian Countries. Social Insight Research Series. Lien Centre for Social Innovation: Research. Retrieved from https://ink.library.smu.edu.sg/lien_reports/6

¹⁰ Sciortino, R. (2017) Philanthropy in Southeast Asia: Between charitable values, corporate interests, and development aspirations. *Austrian Journal of South-East Asian Studies*, 10(2), 139-163.

¹¹ We describe the arts and culture sector in this report as encompassing as the term 'arts, cultural, and creative industries'.

¹² Ambrosio, J. and Chan, J. (2002) Bridging Philanthropy and Profitability: A Study on Corporate Giving in the Philippines. Unpublished bachelor's thesis. University of the Philippines Diliman, Quezon City

¹³ Ibid. See Ambrosio and Chan (2002); Anand and Hayling (2014)

The Cultural Centre of the Philippines opened to the public in 1969. While it was primarily, a government endeavour, it received financial and in-kind support¹⁴ from the private sector.

During the 1980s and 1990s, the emergence of non-profit organisations was evident. These mostly include corporate social responsibility arms of major corporations spearheading projects devoted to financial inclusion, education, livelihood, and arts and culture, among many others. It was also during these years that smaller entities which continually serve as philanthropic networks¹⁵ or groups with the same vision (e.g. corporate foundations) engaging in partnerships, meetings and programs emerged.

Two museums were established in the 1990s through the support of individuals and corporations: Museo Pambata (1994) and Bahay Tsinoy (1999).

In the early 2000s, more and more organisations realised the importance of arts and culture. Most of them pursued projects and activities related to their own specific programs, art collections and community outreach initiatives. Collaborations and partnerships are more evident regardless of the organisations' nature, foci, leadership, among others.

The Ford Foundation awarded four grants on art education from 2004 to 2006: for I Love Museums with John Silva to help him conduct arts and culture workshops for teachers, for Museum Foundation of the Philippines, Inc. to develop greater public awareness and appreciation of the National Museum, for Museo Pambata to develop interactive museum display and materials, and for Cultural Centre of the Philippines¹⁶ to conduct a regional arts and culture workshop.

The Yuchengco Museum was also established in 2005 by the family of the late Ambassador Alfonso T. Yuchengco to house his art collection.

Notable in the research is that most of the arts and culture philanthropy stem from corporations in the form of sponsorships largely for events in the visual arts. **'Of all the art disciplines, it was the visual arts that significantly up-scaled financially (Alvina et al, 2020).**

Annual art fairs, auctions and high-end gallery exhibitions have become more established since the beginning of the present decade. This increased investment in the local market was fuelled by the high prices fetched by several Filipino visual artists at auctions and in gallery sales overseas.¹⁷ Sixty-three per cent of the philanthropists are art collectors and most of the giving is within Metro Manila

Connections with the UK

While desk research showed a strong interest from the UK when it comes to giving to the Philippines, there is not a lot known about how Philippine-based philanthropists are connecting with the UK, particularly when it comes to arts and culture initiatives.

On the other hand, there is a strong link between both countries in terms of the Philippine diaspora experience in the UK. There are over 200,000 Filipinos living and working in the country, many of whom have become British citizens and are contributing positively to the fabric of British society. As of 2019, there are 200 registered Filipino community organisations and societies in the UK¹⁸ as listed by the Embassy of the Philippines in London. These organisations established by Filipino migrants are highly interested in keeping in touch with their Philippine heritage and have been supporting arts and culture programmes with this mission. Some examples include offering Filipino language classes, organising Filipino dance festivals and supporting theatrical productions.



As of 2019, there are 200 registered Filipino community organisations and societies in the UK¹⁸ as listed by the Embassy of the Philippines in London. These organisations established by Filipino migrants are highly interested in keeping in touch with their Philippine heritage and have been supporting arts and culture programmes with this mission.

Photo © Agnes Sanvito



Of all the art disciplines, it was the visual arts that significantly up-scaled financially.

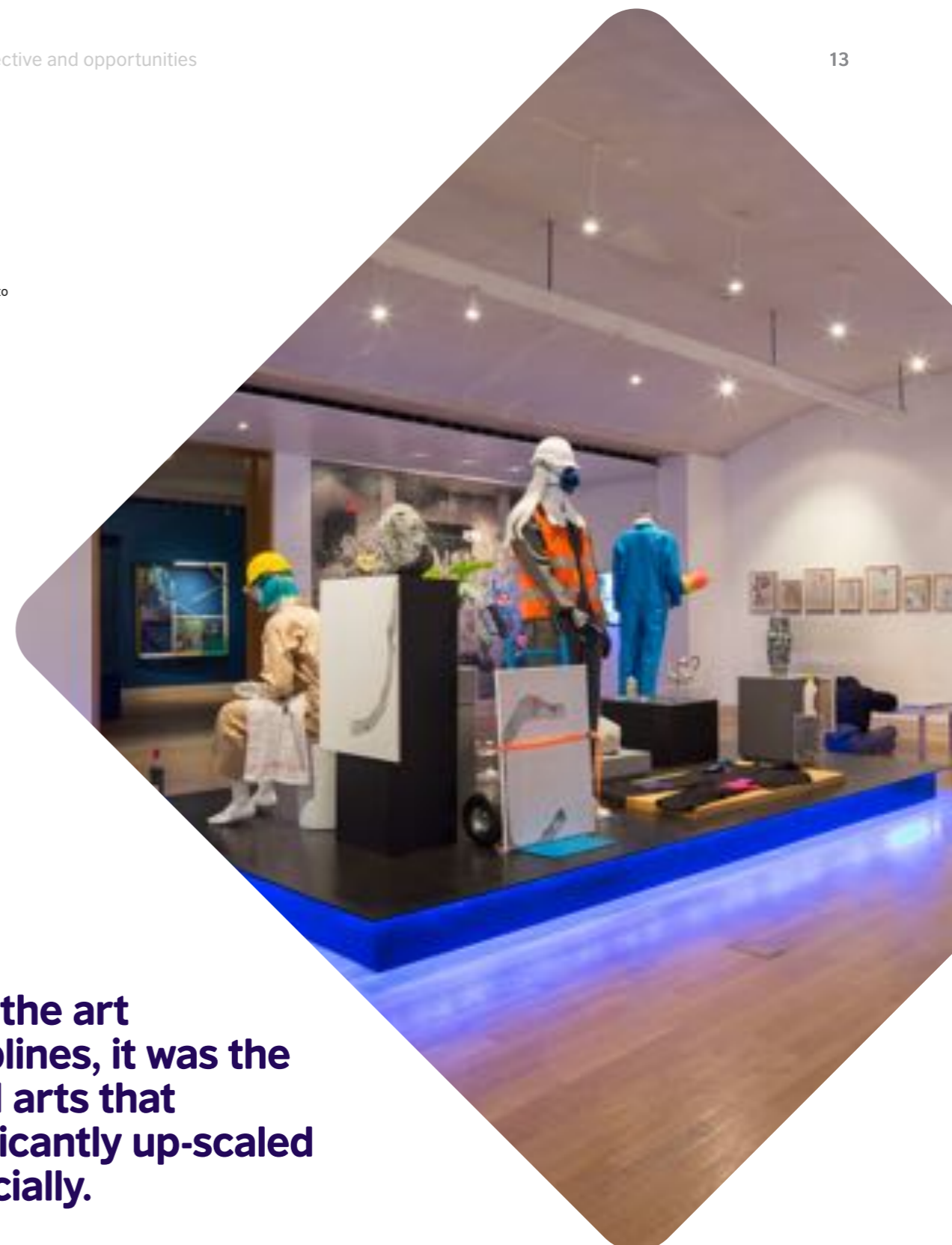
¹⁴ It received in-kind support such as bags of cement, a grand piano, printing press, art from personal collections, books, tapes and records on music. There were also scholarships for the library and museum directors to train in the U.S. It is also worth mentioning that there were artists who ended up donating their works as a 'reciprocal gesture of gratitude', 'prestige of permanently exhibiting their works', and/or to 'curry the personal favor of Ferdinand and Imelda Marcos'. A few examples to mention include architect Leandro Locsin waiving his fee for designing the CCP building, Cesar Legaspi's painting and a mural by Arturo Luz for its lobby, among others. Ibid. See Baluyut (2004).

¹⁵ In this report, the researchers describe philanthropic network as a complex web of relationships across and between individuals, groups, foundations, and corporations engaged in philanthropic initiatives indirectly and directly working together, affiliated with a collective of organisations convening individuals and groups with the same vision/mission. A close example from the Philippines is the Association of Foundations (established 1972).

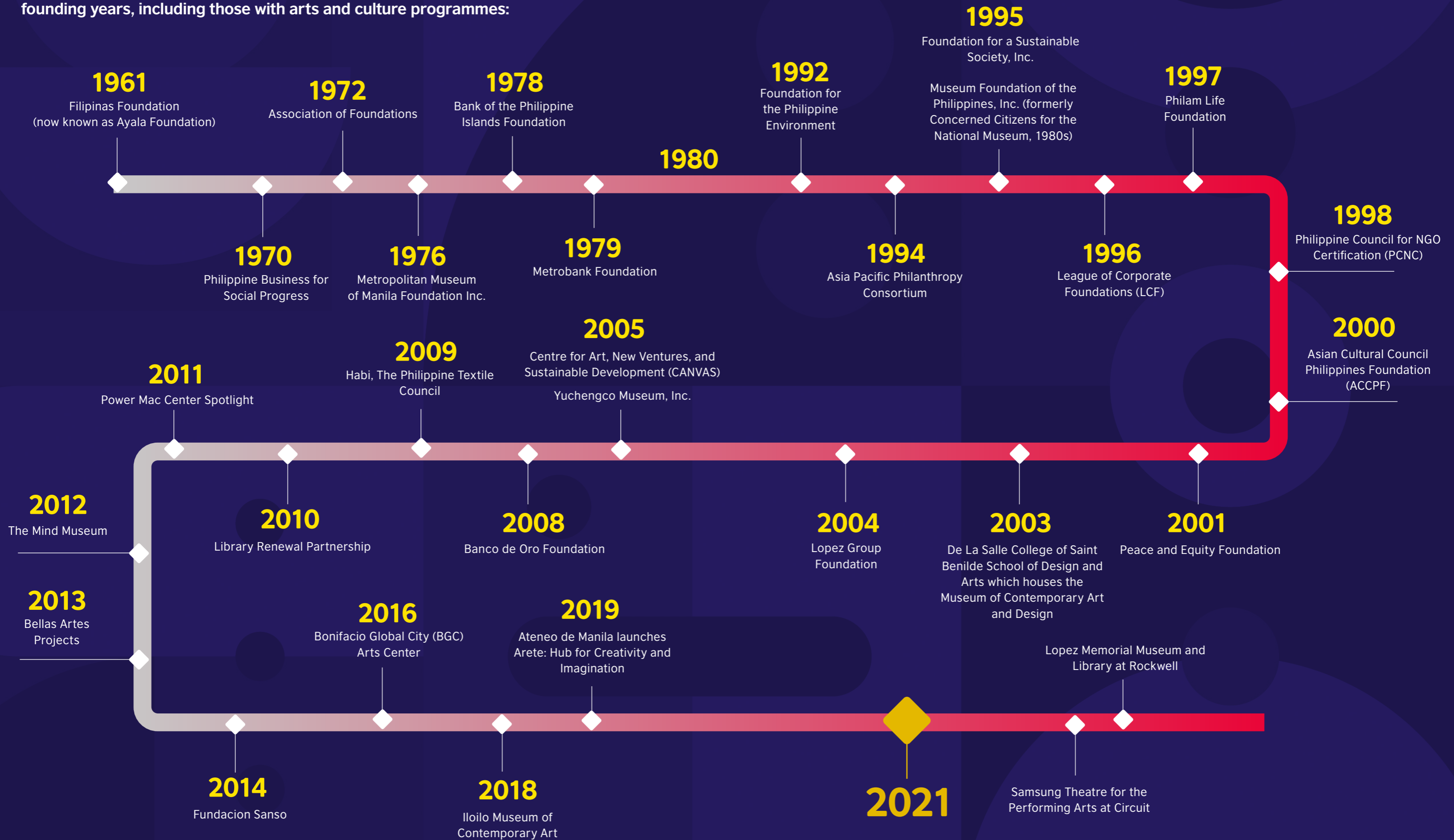
¹⁶ Leandro V. Locsin waived his design fee. Copyright 2004 by Baluyut, Pearlle Rose Salaveria Institutions and Icons of Patronage: Arts and Culture in the Philippines during the Marcos Years, 1965-1986. | Ibid. See Baluyut, P. R. S. (2004)

¹⁷ Alvina, C. et al. (2020) The Philippines: Cultural Policy Profile (Country Profile: The Philippines). Singapore, Singapore: Asia-Europe Foundation (ASEF) Retrieved from <https://asef.org/wp-content/uploads/2020/10/The-Philippines-Cultural-Policy-Profile.pdf>

¹⁸ See Republic of the Philippines Embassy of the Philippines (London, United Kingdom) (2015). *Philippine-British Bilateral Relations*. Retrieved from <https://londonpe.dfa.gov.ph/bilateral-relations>



A non-exhaustive timeline of some major philanthropic organisations and their founding years, including those with arts and culture programmes:



4 Methodology

The targeted audiences for this study are programme managers and business development managers within the British Council, artists, arts organisations, arts managers, producers, fundraisers and policymakers in the Philippines, as well as international and UK-based philanthropists and funding bodies interested in giving to the Philippines.

This study employed quantitative and qualitative methods. The process for this started from quantitative evidence collection and analysis and was followed-up by qualitative evidence collection and analysis before the interpretation. This approach allowed an understanding of the arts and culture philanthropy landscape of the Philippines for the past years as there have been no previous initiatives.

The initial phase of the study involved obtaining quantitative information through a survey (See Appendix) from a sample which was succeeded by a qualitative exploration to elaborate and provide a detailed understanding of the initial evidence through questionnaire-based interviews. Respondents of this survey were considered primarily because of availability, engagement in projects related to arts and culture, and their impact to diverse communities. These were also supported by conversations with ten individuals to provide insights on philanthropy. It includes the individuals' operational and personal definitions of philanthropy, their motivations and strategies in philanthropic work, the demographics of philanthropists who have been active for the past years, the funding and programming trends across organisations and individuals, the beneficiaries and estimates of donations provided in a given period, analyses of support and possible restrictions for the arts from existing philanthropic network, and the sustainability of philanthropic initiatives and network.

The following individuals were interviewed:

- **Jam Acuzar**, Founder, Bellas Artes Projects
- **Gigo Alampay**, Founder and Executive Director, Center for Art, New Ventures, and Sustainable Development
- **Yael Buencamino Borromeo**, President, Museum Foundation of the Philippines, Inc.
- **Katya Guerrero**, Visual Artist, Founder, LUZVIMINDA Archive of Philippine Photography
- **Adelaida Lim**, President, Habi, The Philippine Textile Council
- **Quintin Pastrana**, Founder and Managing Director, Library Renewal Partnership
- **Teresa 'Tess' Rances**, Executive Director, Asian Cultural Council Philippines, Inc.
- **Aniceto Sobrepena**, President, Metrobank Foundation, Inc.
- **Mercedes Lopez Vargas**, President and Executive Director, Lopez Group Foundation, Inc.
- **Max Ventura**, President and CEO, Philam Foundation, Inc.

These individuals belong to their organisations' respective senior management teams with official designations like Founder, President or Executive Director. The detailed insights looked into the subject interviewee's definition of philanthropy, including their vision, perhaps what drives them to do what they do, specific projects which they consider most important, strategies for the sustainability of their programs, beneficiary reach, partnerships acquisition, ethical concerns in philanthropic work, and their vision of the arts and culture philanthropy landscape in the next ten years.



Photo © Mat Wright

5 Survey results

Respondents Profile

To further understand the factors and drivers that affect the decision of the seventy-five (75) respondents, the details below provide graphic representations of their demographic profiles.

Gender. Majority or 61 per cent (46) of the respondents are female, 36 per cent (27) are male, and 3 per cent (2) answered neither male nor female.

Age. The biggest group in this category were within the age range of 55-64 years old (32 per cent), followed by the 45-54 year-old group (31 per cent), 65-75 year old group (16 per cent), and the 33-44 year old group (12 per cent).

Civil status. More than half or 59 per cent (44) of the respondents were married. The second biggest group were those who are single with 24 per cent (18). The remaining percentage comprises those who were widowed (7 per cent), divorced/annulled (7 per cent), separated (1 per cent) with partner, but not married (1 per cent), while one (1) respondent did not answer (1 per cent).



Founded in 2013 by patron Jam Acuzar, Bellas Artes Projects (BAP) is a private non-profit working within the active and dynamic art field of contemporary art in the Philippines.

Photo © Bellas Artes Projects

Figure 1: Distribution of philanthropists based on gender

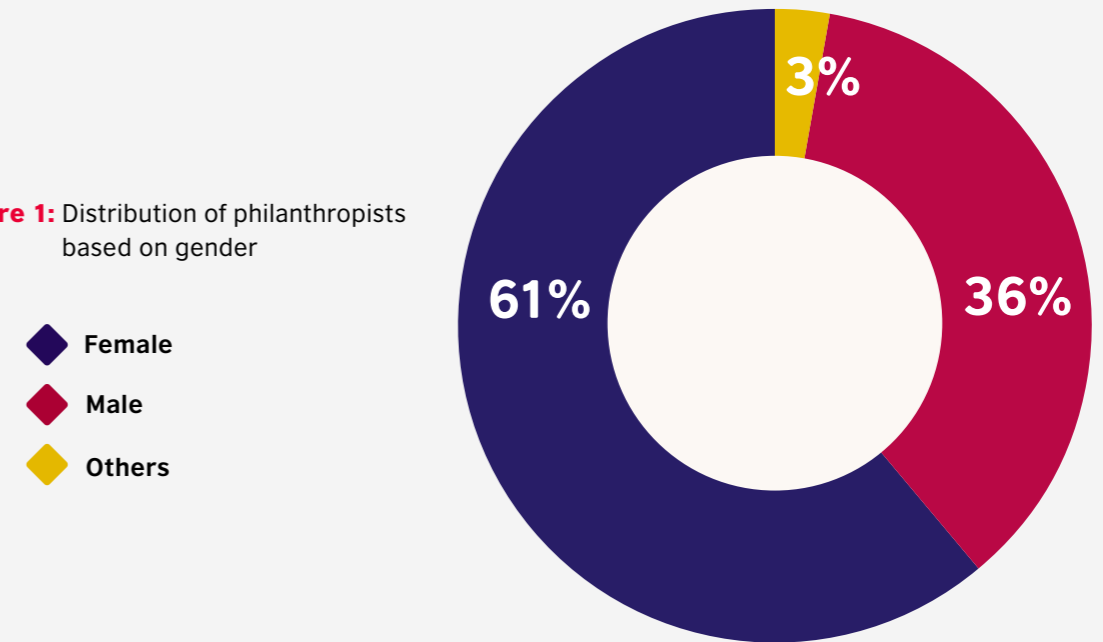


Table 1: Respondents' age distribution

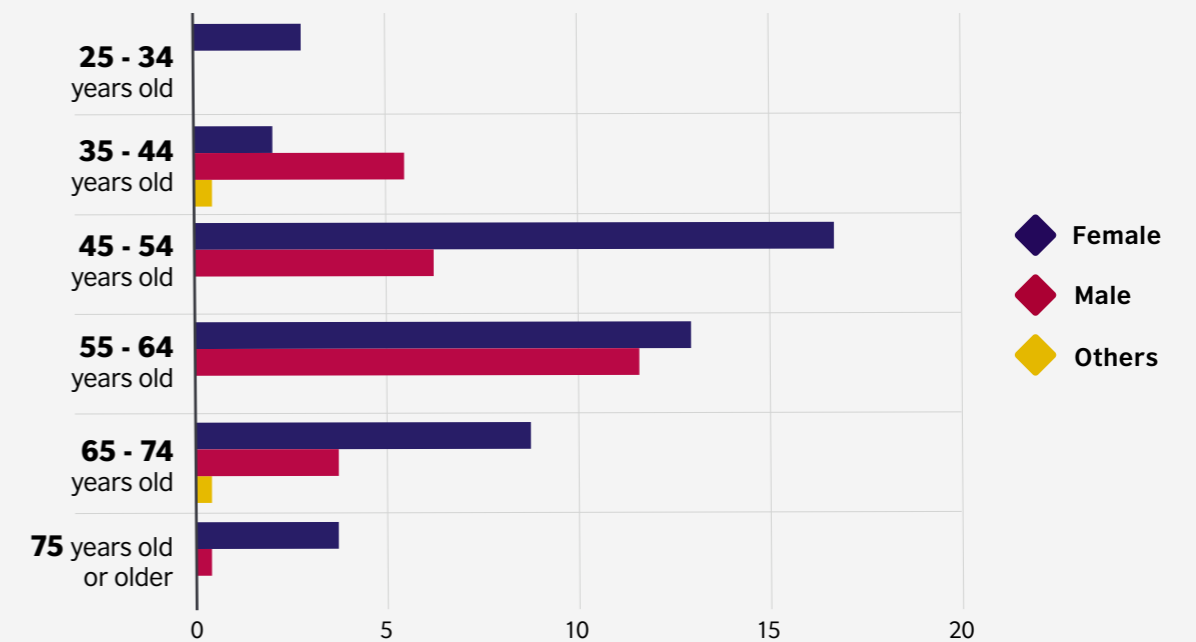
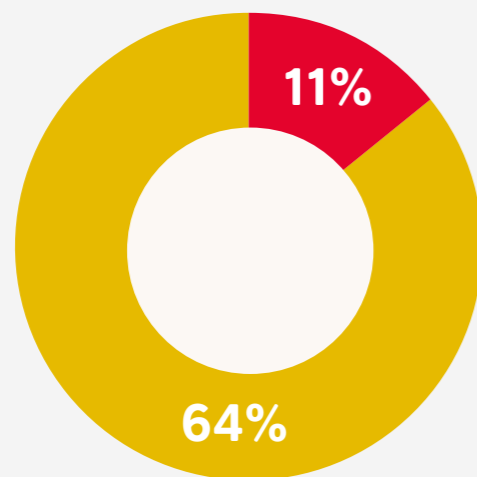


Table 2: Summary table

	25 - 34 years old	35 - 44 years old	45 - 54 years old	55 - 64 years old	65 - 74 years old	75 years or older	Grand Total
Female	3	2	17	13	8	3	46
Divorced/Annulled	•	•	•	•	1	1	12
With partner but not married	•	•	1	•	•	•	1
Married	2	•	14	9	2	2	29
Separated	•	•	1	•	•	•	1
Single	1	2	•	3	3	•	9
Widow	•	•	1	1	2	•	4
Male	•	6	6	11	3	1	27
Divorced/Annulled	•	•	2	1	•	•	3
With partner but not married	•	2	3	7	2	•	14
Single	•	4	1	2	1	1	9
Widower	•	•	•	1	•	•	1
Other	•	1	•	•	1	•	2
Married	•	•	•	•	1	•	1
Blank	•	1	•	•	•	•	1
Grand Total	3	9	23	24	12	4	75

Figure 2: Location

- ◆ Abroad
- ◆ Philippines



Location or place of residence. Majority of the respondents or 85 per cent reside in the Philippines while 15 per cent are abroad. For those in the Philippines, findings disaggregation are as follows: 39 (female), 23 (male) and 2 (answered neither male nor female). For those found abroad, 7 are females and 4 are males.



Above Luzviminda: Archive of Philippine Photography, an initiative founded by Katya Guerrero, joined Art fair Philippines for two consecutive years (2019-2020) to help promote the works of Filipino photo practitioners.

Photo © Katya Guerrero

Philanthropic involvement

Years of involvement. Most of the respondents (75 per cent) have been involved in philanthropic activities for more than 10 years, while 8 per cent have at least 3 to 5 years of participation as observed in Figure 3.

Figure 3: Number of years in philanthropic involvement

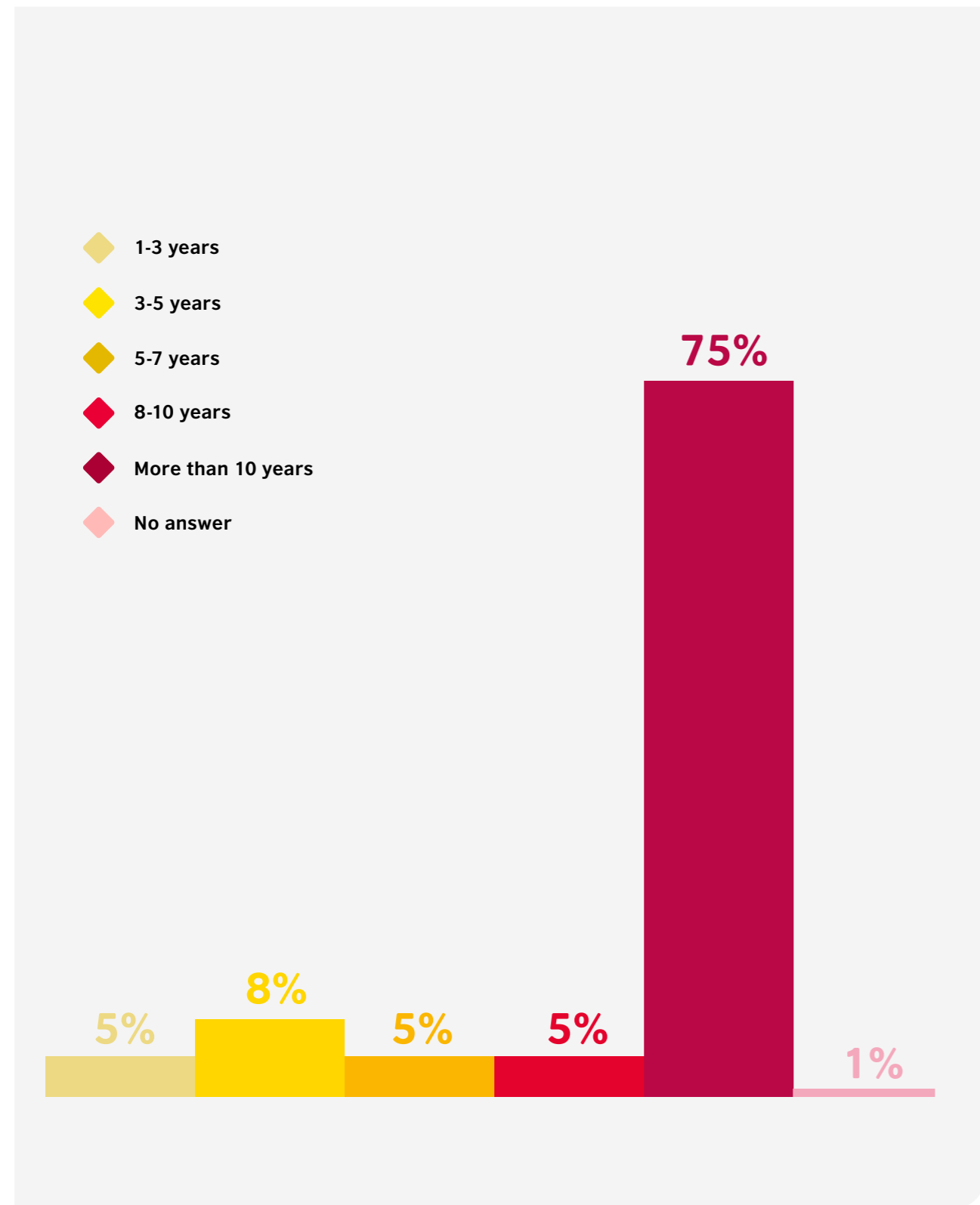


Table 3: What do you usually give support to?

Philanthropic support	Percentage
Visual Arts	73%
Artists	57%
Museums	57%
Cultural Education	55%
Art Galleries	36%
Music	24%
Dance	21%
Architecture and Allied Arts	19%
Archives	19%
Dramatic Arts	17%
Historical Research	17%
Literary Arts	17%
Residencies	17%
Cinema/Film	13%
Library and Information Services	11%
Monuments	9%
Communication	8%
Language and Translation	3%
Museum development	3%
Publications about Philippine art and culture	3%
Artisans/Craft people	1%
Arts Administration	1%
Causes for children and environment	1%
Curatorial Research	1%
Fashion related	1%
Financial literacy	1%
Giving support to communities in need	1%
Seminary and public school teacher scholarships	1%
Ecosystems	1%
Weavers and artisans	1%

Frequency of support. Twenty eight out of the 75 respondents (37 per cent) said that the occurrence of support is dependent on programmes, while 20 (27 per cent) of the respondents stated that support is given annually. Six (8 per cent) stated that support is given monthly while five (7 per cent) have indicated support is given as the need arises.

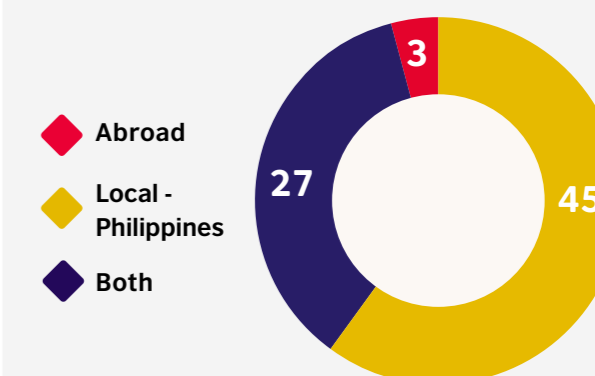
As shown in Table 3, most respondents have been supporting the Visual arts (73 per cent), Individual artists (57 per cent), Museums (57 per cent), Cultural education (55 per cent), Art Galleries (36 per cent), Music (24 per cent), Dance (21 per cent) and so on.

Seventy four or 99 per cent of the respondents have been supporting a cause or causes in the arts and culture sector for over the past five years. Most of the support during these years was made through multiple donations (57 per cent), in-kind support (41 per cent), volunteerism (36 per cent), and one-time donation (27 per cent) respectively.

Critical survey findings

On where they usually support. As shown in Figure 4, the bulk of the respondents (60 per cent) support arts and culture within the Philippines, while 36 per cent both support the Philippines and abroad and the remaining four per cent focuses abroad. It is important to note that, for those who focus their patronage within the Philippines (of the 45 respondents), 60 per cent of these provide their assistance within Metro Manila, while 22 per cent cover nationwide and the remaining 18 per cent provide assistance in other locations within the Philippines.

Figure 4: Location of Support



Out of those who mentioned specific countries that they support abroad, the majority stated USA (New York in particular), with four stating United Kingdom or London.



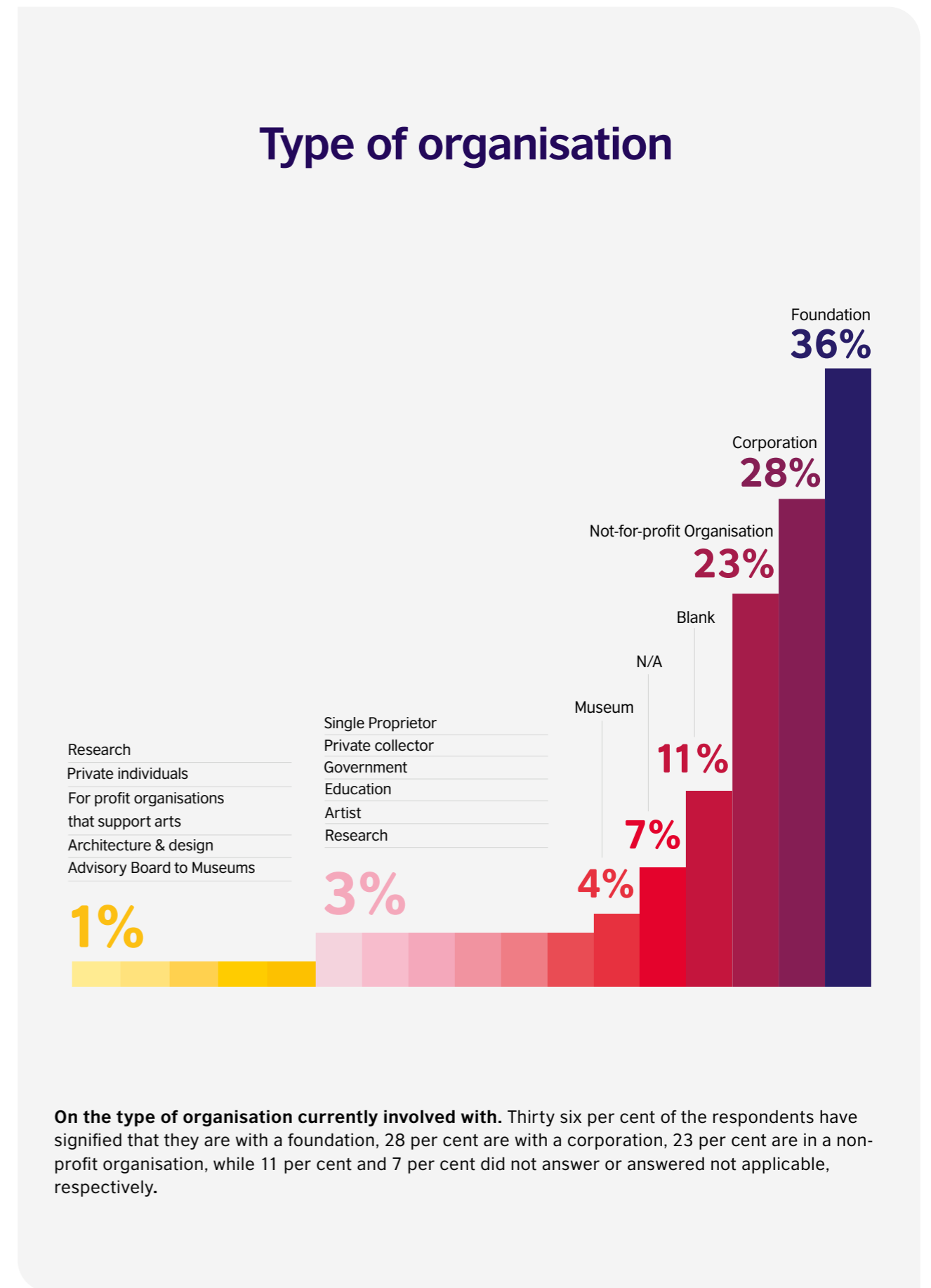
Photo © Sipat Lawin

Table 4: Involvement in arts and culture

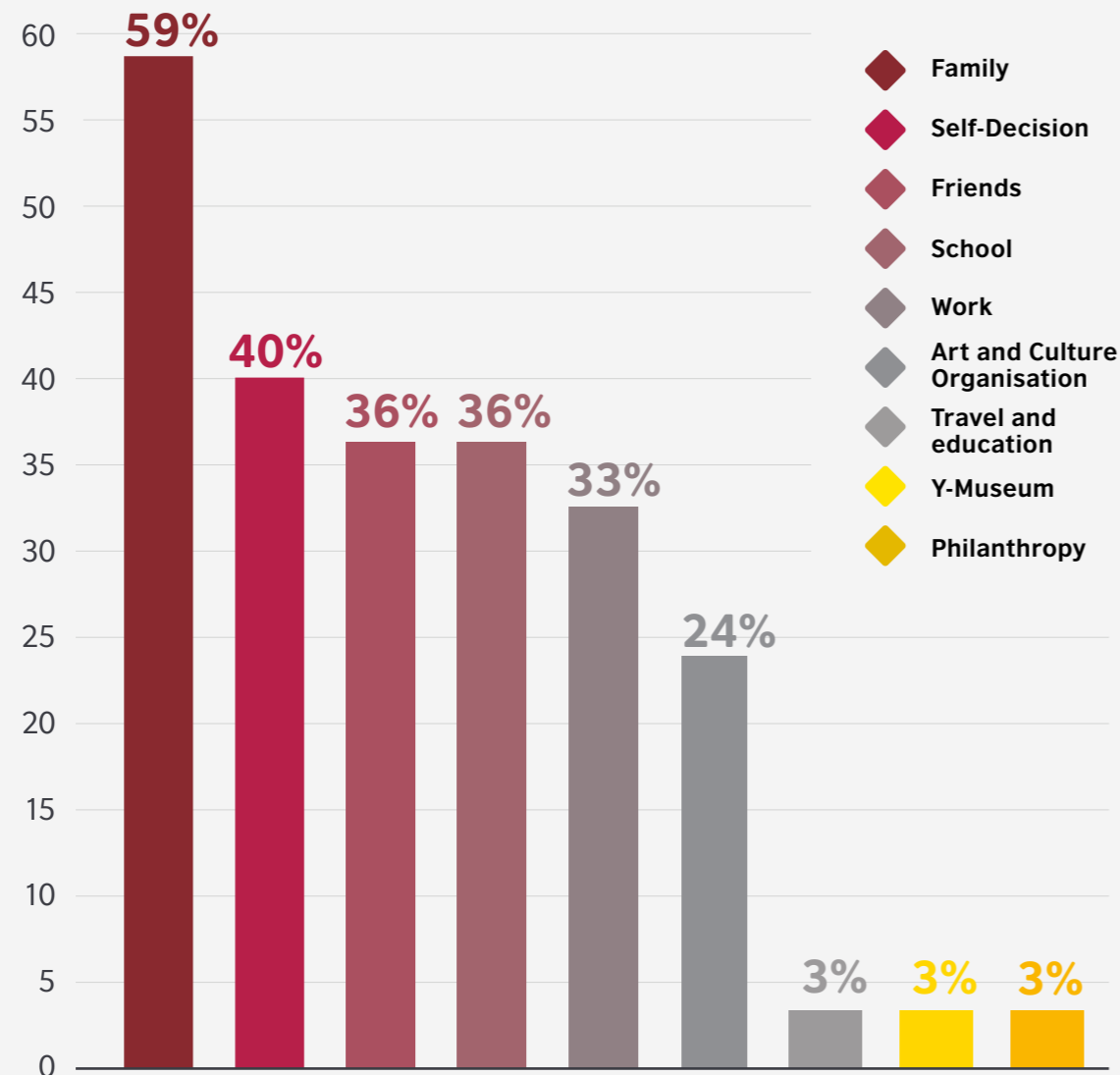
Participant Involvement	Percentage
Collector	63%
Patron/Donor	59%
Art Enthusiast	35%
Educator	24%
Fundraiser	24%
Producer	21%
Curator	19%
Consultant	16%
Artist	13%
Director	12%
Art Writer	11%
Grant Writer	4%
Appraiser	1%
Art book publisher	1%
Art Events Organiser	1%
Arts Administrator	1%
Cultural worker and art manager	1%
Designer	1%
Former Chair of the National Commission Culture and the Arts	1%
Gallerist	1%
Non-profit Arts Advocacy	1%
Organizer of art events and platforms	1%
Private Dealer	1%
Writer	1%
Founder/ Chairperson	1%
Manager of sponsorship for the arts	1%

On involvement in arts and culture. Out of the 75 respondents, the top 5 involvements are as Collector 63 per cent (47), Patron/Donor 59 per cent (44), Art Enthusiast 35 per cent (26), Educator 24 per cent (18), and Fundraiser 24 per cent (18).

Figure 5: Type of Organisation



On how the appreciation of art and culture started (Figure 6). Majority of the respondents have linked their appreciation initially with their family's influence (59 per cent), followed by self-decision (40 per cent), friends (36 per cent), school (36 per cent), work (33 per cent), arts and culture organisation at (24 per cent) and the others at 3 per cent.



In terms of linkages, 42 of the 75 respondents said that they are not involved in any philanthropic organisations while the remaining 33 have been actively involved in a philanthropic network. These networks were not specified. As such, based on the survey, 'glad to help and support', creates 'self-fulfilment and satisfaction' and 'shared experiences and resources' were the top answers.

Table 5

Why provide support?	Percentage
To make a difference	69%
To give back	68%
To have a legacy	31%
To build connections and network	27%
In memory of a loved one	4%
To promote arts in our critical developments	4%
To support artists/people	4%
They bring me joy	1%
A collection should be passed on to the next generation	1%
To expose my children to arts and culture that she would have otherwise provided	1%
Collecting is stewardship	1%
Educate	1%
Empowerment	1%
For tax deductions/Incentives	1%
Strengthen and expand liberal progressive values	1%
To serve the community	1%
We are artists and care deeply about our community within the bigger society	1%
For my genuine love for the arts and the need to enhance its role in society	1%
Just to help budding artists whom I personally know in their studies	1%
To open doors	1%

On reasons why the respondents provide support. Table 5 reflects that the top three answers are 'to make a difference', 'to give back', and 'to have a legacy'.

On what influenced the respondents to become a philanthropist. Majority of the respondents (72 per cent) have attributed 'advocacy or cause' as the main reason, followed by passion (60 per cent), family (49 per cent), friends (27 per cent), legacy, (17 per cent), religion (5 per cent), education (4 per cent), and publicity or exposure (3 per cent).

On the type of support being provided. Figure 7 shows the summary for support provided by the philanthropist. More than half or 77 per cent have given sponsorship, 48 per cent as programme development, 35 per cent in a form of capital campaigns, 35 per cent in research, 28 per cent in general/operating support, and 27 per cent in the form of gifts in kind among others. However, when asked about the details of the in-kind support being provided, 61 per cent did not disclose, while 8 per cent indicated operations support, 7 per cent monetary support, 5 per cent space grants/use of facility and 5 per cent mentorship/advice.

Photo © Green Papaya



Figure 7: Type of support that is provided

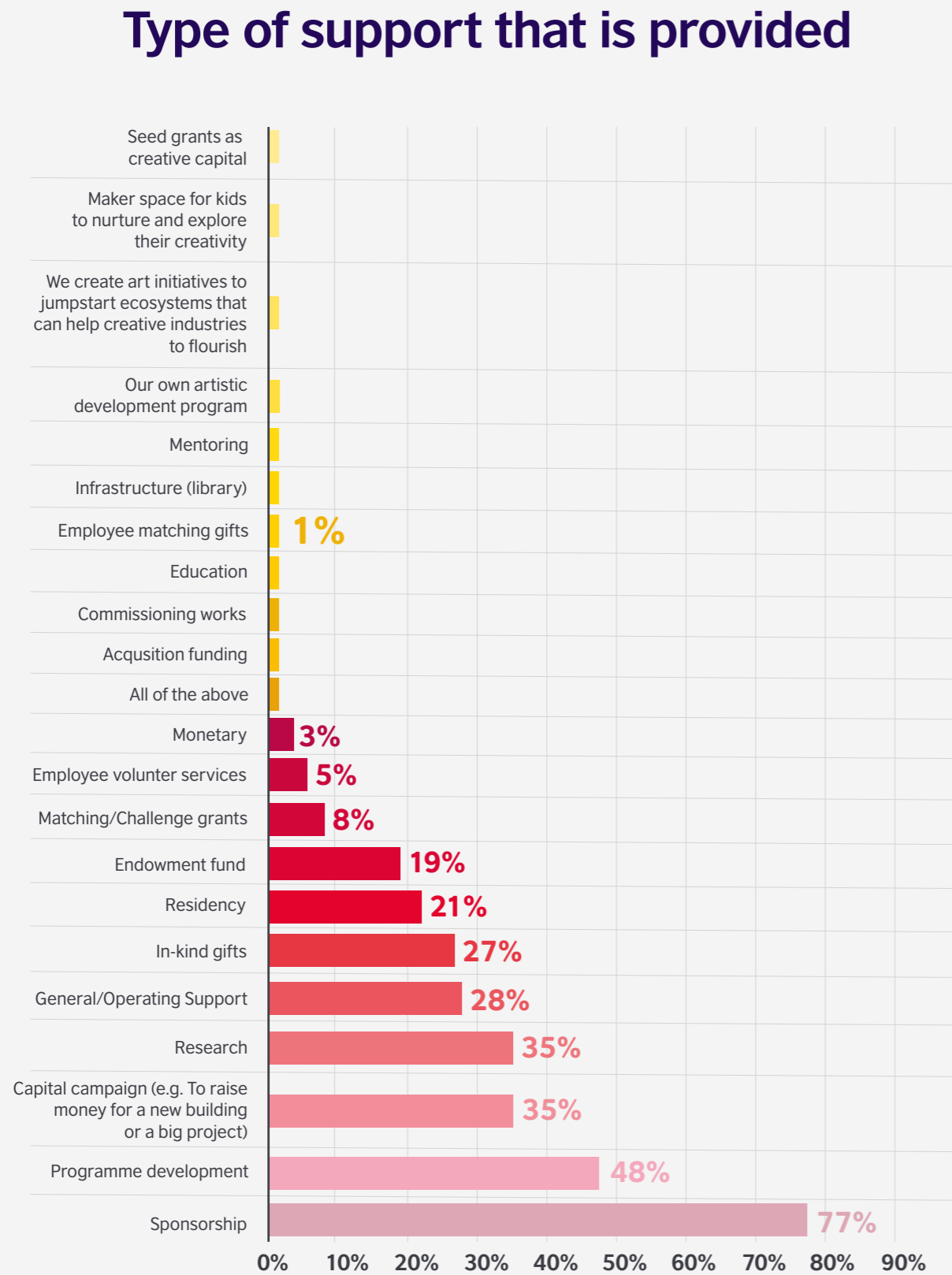


Table 6

What is the percentage of your total giving vis-à-vis your total assets or income?	Percentage
less than 1%	15
1 to 10 %	11
11 to 20%	2
100 percent of the money raised	1
Not disclosed	28
No answer	18

On the percentage of total giving vis-à-vis total assets. Majority of the surveyed respondents did not disclose or did not answer the question. However, it is important to note that 15 of the participants have indicated that what they are giving is less than 1% of their total assets or income while 11 respondents have indicated 1 to 10 per cent.

On the preferred mode of payment in donation. Majority of the respondents favoured bank transfers (44 per cent), checks (39 per cent), cash and credit cards (both at 24 per cent), and e-wallets (15 per cent) as the preferred mode/convenience for donation.

On the limitation of donation. 24 per cent of the respondents did not participate in this question. However, 13 per cent have stated that the lack of funds/resources has been the reason for the limit of support, followed by lack of financial facilities (11 per cent) and lack of trust at 9 per cent.

In terms of ranking the importance of any charitable organisation or individual. As reflected in Table 7, the cause of the organisation or individual was ranked first followed by Vision and Mission, Culture and Organisation, Artists and Management, Environmental Impact, and Financial Standing which ranked last.

On which of the following channels the respondents look into when supporting arts and culture philanthropy. Twenty seven of the survey participants noted philanthropy networks or organisations as the top answer, while 19 respondents indicated word of mouth, followed by 15 participants via social media, 6 for news, 5 based on personal networks, 2 based on proposals submitted to the organisation and 2 based on those who approached the respondents.

Table 7

Ranking on the importance when choosing a philanthropic cause	Cause
1	Cause
2	Vision and Mission
3	Culture and Organisation
4 and 5	Artists
4 and 5	Management
6	Environment Impact
7	Financial Standing
8	Affiliation

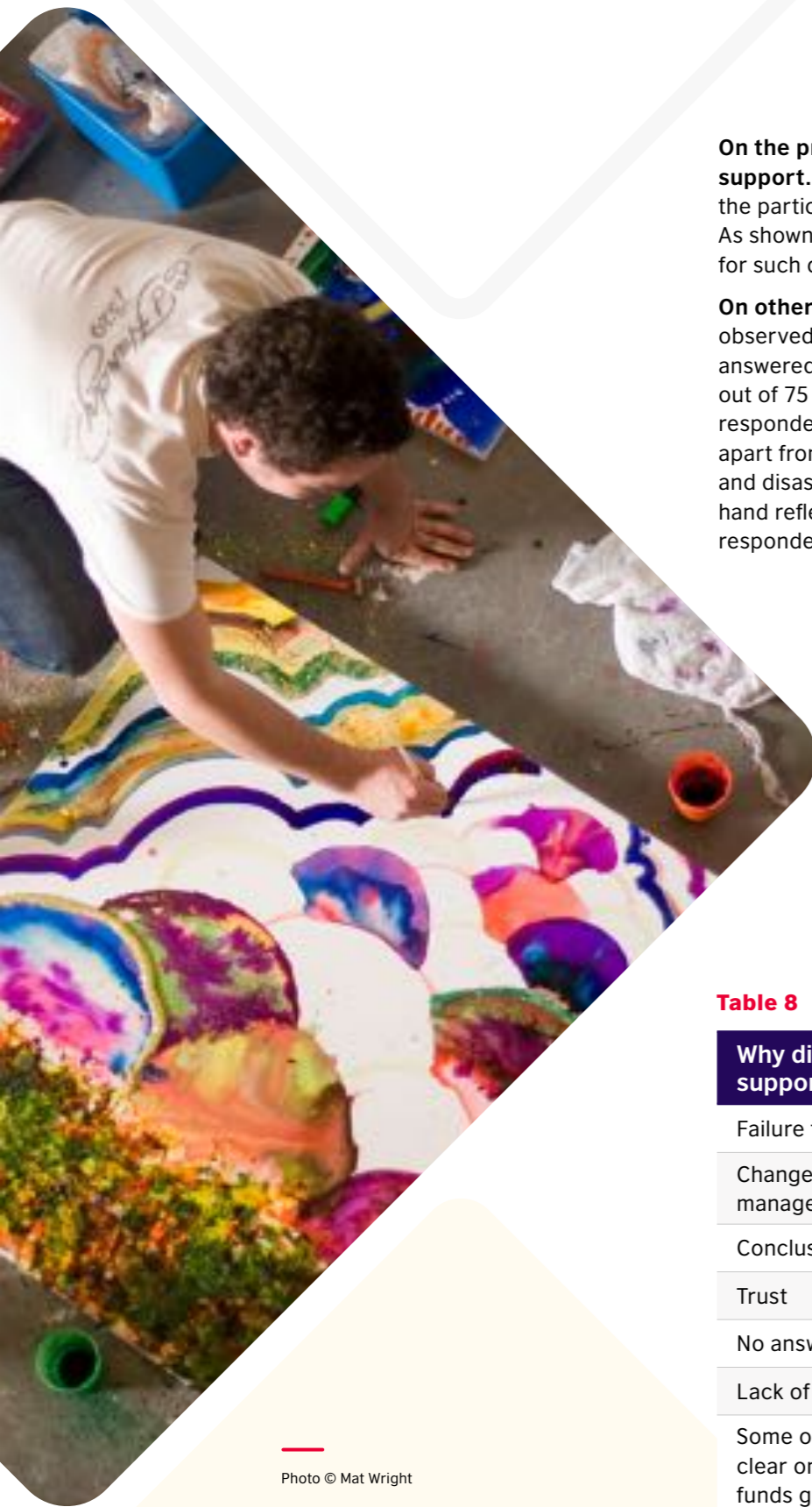


Photo © Mat Wright

On the problem of stopping or discontinuing support. Based on the survey, 18 or 24 per cent of the participants have stopped/discontinued funding. As shown in table 8, the following were the reasons for such discontinuance.

On other causes and funding restrictions. As observed under figure 8, of those respondents who answered the survey questionnaire, there were 70 out of 75 who replied. 70 or 100 per cent of the respondents identified education as the other cause apart from arts and culture followed by environment and disaster relief respectively. Figure 9 on the other hand reflects the funding restrictions of the respondents.

Table 8

Why did you stop giving or supporting?	Frequency
Failure to meet expectations	4
Change of direction and/or management	3
Conclusion of project	3
Trust	3
No answer	2
Lack of funding	1
Some organisations are not clear on how they utilize the funds generated from fund raising	1
Individual has completed his/her studies	1

Figure 8: Other causes apart from arts and culture?

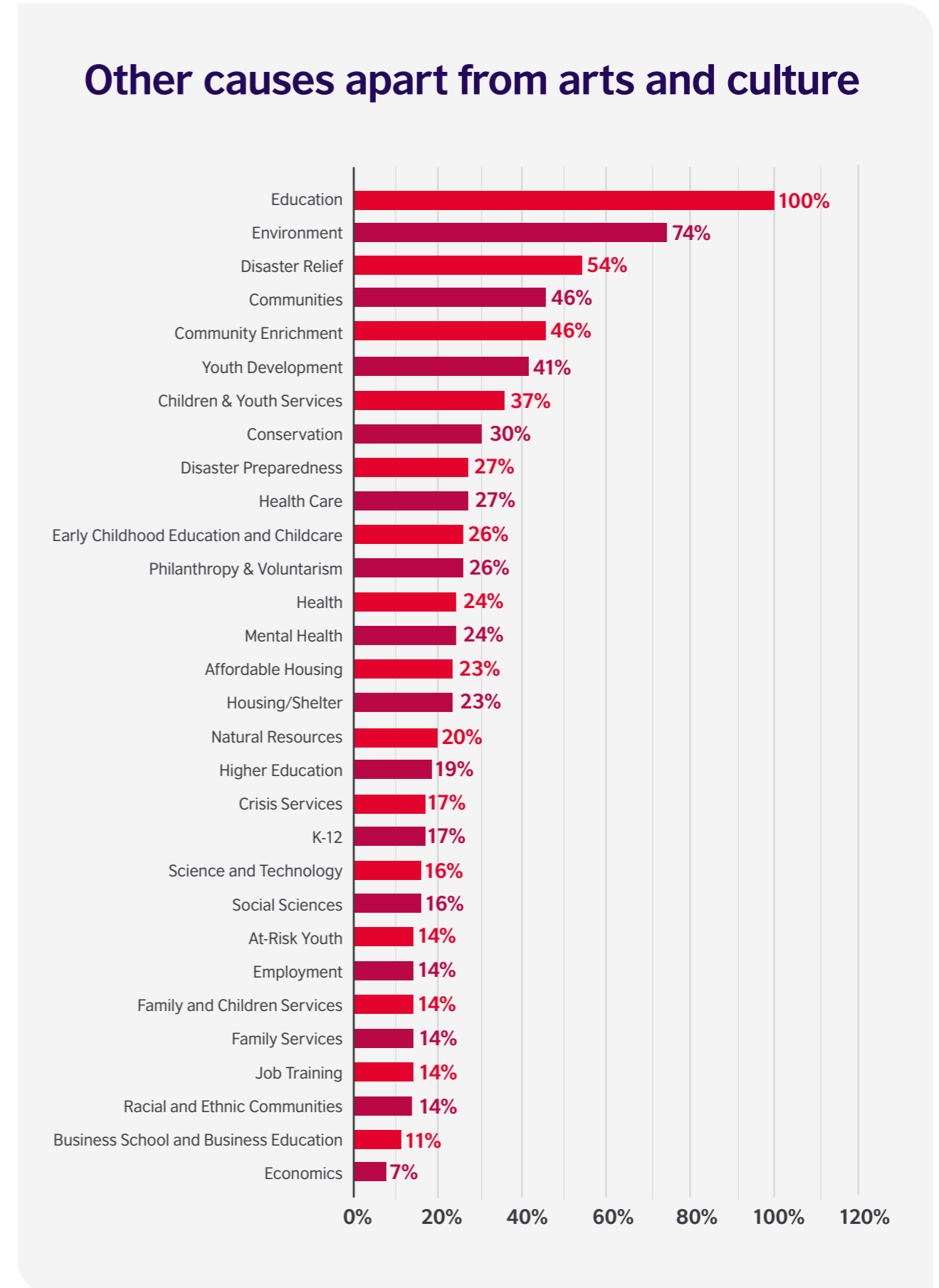
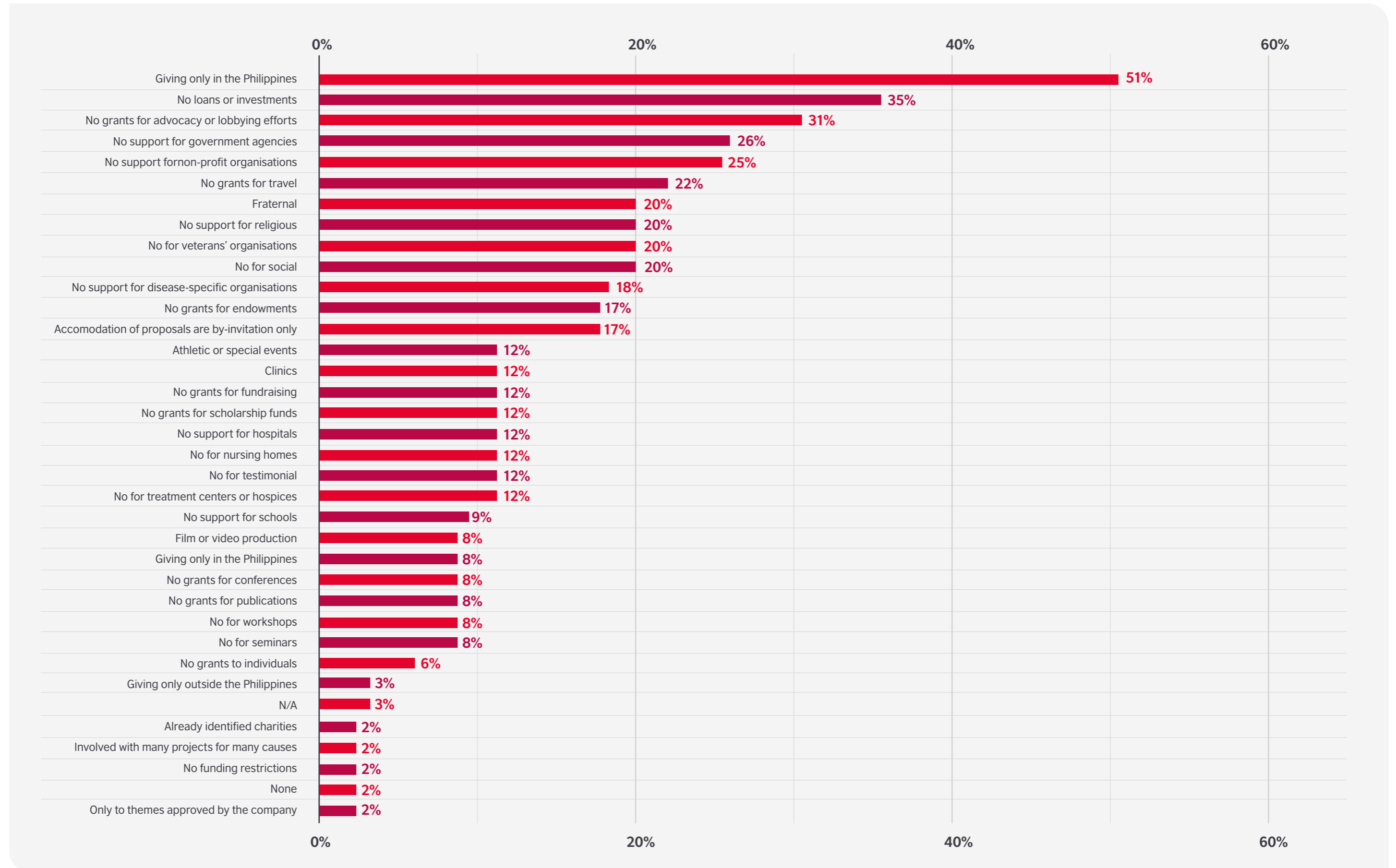


Figure 9: Funding Restrictions



6 Insight

The insights on philanthropy stemmed from conversations held with individuals who participated in the survey. These illustrate ways by which they work with their institutions or organisations to attain philanthropic goals. Each defined what philanthropy means and shared the different ways they operate. These questions were the basis of the conversations.

- What is philanthropy to you?

- What compels you to give?

- What propelled your philanthropic mission or vision? What are your motivations and influences for giving?

- What strategies do you utilize for the sustainability of your programmes?

- What are the most important projects you have undertaken?

- Are there any ethical concerns you have encountered? What are solutions you applied to resolve them?

- What are important to keep in mind when doing philanthropic work for arts and culture?

- How can you best support arts and culture?

- How do you envision the arts and culture philanthropy landscape in the next 10 years?

- Do you have a wish list in terms of arts and culture projects that need philanthropic support?

The following individuals were interviewed:



Jam Acuzar
 Founder, Bellas Artes Projects



Gigo Alampay
 Founder and Executive Director, Center for Art, New Ventures, and Sustainable Development



Yael Buencamino Borrromeo
 President, Museum Foundation of the Philippines, Inc.



Katya Guerrero
 Visual Artist, Founder, LUZVIMINDA Archive of Philippine Photography



Adelaida Lim
 President, Habi, The Philippine Textile Council



Quintin Pastrana
 Founder and Managing Director, Library Renewal Partnership



Teresa 'Tess' Rances
 Executive Director, Asian Cultural Council Philippines, Inc.



Aniceto Sobrepena
 President, Metrobank Foundation, Inc.



Mercedes Lopez Vargas
 President and Executive Director, Lopez Group Foundation, Inc.



Max Ventura
 President and CEO, Philam Foundation, Inc.





Behind the scenes of shooting Paul Pfeiffer's film "Incarnator (2018)" in Bagac, Bataan.

Photo © RJ Camacho

A 'bottom-up' approach

Jam Acuzar is the Director and Founder of Bellas Artes Projects (BAP)

a private non-profit working within the active and dynamic contemporary art landscape in the Philippines. Acuzar initiated the BAP Outpost, a *kunsthalle* that hosts talks, workshops, performances and artist residencies. BAP also initiated *Eskwela*, an experimental school for trans-disciplinary thought in art making and curatorial practice.



For Acuzar, certain traditions in philanthropic practice such as employing a top-down approach to operations and programming have been in existence for many years. She openly shares that collaboration is best enabled by alignment of personal and philanthropic interests employing a bottom-up approach. For her, there could be no better way to do philanthropic initiatives than by experimentation and collaboration with various individuals and groups. In the case of Bellas Artes Projects, they have been working without a board for many years now, breaking the traditional top-down approach. This allows her team to work fluidly, perhaps having little to no expectations. This speaks of their approach for their programming as well. Acuzar has been supporting artistic experimentations and facilitating the bridge between art and the public, particularly through various projects, exhibitions, and programmes by BAP. A few years back, she tried to organise BAP Young Collectors Circle, tapping on prospective younger patrons for arts and culture in the Philippines. Acuzar also sees that there is a need for more philanthropy in the Philippines. However, she emphasises that a greater participation from all the members of the society is required to realise this. After all, philanthropic initiatives on arts and culture are all for its own development and sustainability.

Defining philanthropy

Philanthropy means wanting to help given the resources that you have, for a specific cause or a group of people who need support.

Philanthropy may usually be aligned with one's own interests or with the organisation that you represent to allow collaboration and a sharing of resources.

I believe in a type of philanthropy that follows a 'bottom-up' approach, requiring greater participation and criticism across members of the philanthropic organisation and collaborators, allowing different perspectives to guide a philanthropist's vision, and sharing ownership of the project across different stakeholders.

Top-down versus fluid approach

I think that there's a certain tradition in philanthropy that is prescriptive, where projects and ideas come from the 'top-down'. Although this works for many organisations, Bellas Artes Projects' (BAP) model

follows a more fluid and less 'strict' approach. The nature of our work, which are artist residencies with site specific, community-related, and experimental projects, require a loosening of expectations, and a redefining of a 'successful art project'. Such a project requires experimental thinking across the board - not just from the artists and collaborators, but also from the benefactors/philanthropists.

On Bellas Artes Projects

BAP, which is in Bataan province in the Philippines, has a complex way of working and our type of fluid, 'expectation-free' philanthropy is only made possible perhaps because of the availability of our resources in-kind. *Las Casas Filipinas de Acuzar [a private resort]* has been the perfect backdrop for artistic experimentation, with the hotel providing the accommodations, food, but also the 300-member workshops comprised of male and female artisans being inside the hotel creates an artistic playground/campus for our residents. As for New San Jose Builders Incorporated (NSJBI), a construction company that we work with, they have been instrumental in the production of exhibitions with BAP Outpost's programme. What happens during these close collaborations with the staff from NSJBI and Las Casas is very interesting, as they get to closely witness an artist at work. We believe this becomes part of their 'art education', demystifying the art process for the 'non-art enthusiast'. In these engagements, we intend to spark the curiosity of the people we work with.

Since 2013, Bellas Artes Projects has invited artists from around the globe for an artist residency in the Philippines and provided support in the development and production of new work. Cian Dayrit facilitates a counter-mapping workshop with local communities in Bataan.

Photo © RJ Camacho



Philanthropy means wanting to help given the resources that you have, for a specific cause or a group of people who need support.

Below Christodoulos Panayiotou performing "Dying on Stage," courtesy of Bellas Artes Projects.



Socio-economic dynamics

We are aware of the complicated socio-economic dynamics of philanthropy, especially in the Philippines where many people are in need, and art projects are sometimes used by corporations to mollify a problem rather than bring more awareness to it. When you are able to provide help or support, it is still important to be conscious of one's privilege and how this can be a roadblock. When dealing with communities in need, we do our very best to be as sensitive and respectful as possible.

The realisation here is that things don't always materialise immediately, especially when it comes to community engagement projects. One must always start with a blank page when wanting to work with a community, keeping in mind the importance of process and human connection. An opposition to this would be artistic interventions in communities that are ad hoc in nature, quickly executed without the consultation and permission of the community receiving or participating in the work.

Funding structure

At BAP, we operated without a board, primarily due to our funding structure coming directly from Las Casas and NSJBI. Our strategy and programming relied heavily on brainstorming sessions between our team members, coordinated by our artistic director and myself, often involving our younger team and soliciting their advice. We value and take into consideration the opinion of our younger peers, in pursuit of expanding our audience to different generations and incorporating new ideas into our programme. This enables our programme to be more flexible and adapt quickly to what we felt was needed. While there are many benefits to having a board, we felt at the time that we did not need it. Funding primarily came from Las Casas Filipinas and NSJBI, and we solicited help from patrons with a project-based method precisely because it allowed greater flexibility and less bureaucracy.

Seeing small wins happening in your community or the communities you work with provide incentive to keep supporting and giving more. Cultural work is a long-term yield endeavour. You must value the small wins and see its accumulation towards greater cultural shifts.

Establishing Bellas Artes Projects

The impetus to start BAP came from a realisation that Las Casas Filipinas had so much to offer, not just for our cultural heritage but for the development of different contemporary art practices. The houses themselves were steeped in so much history and thematics that inspired so much conversation about culture and society. Bataan's monuments also provided interesting and complex topics to re-visit, allowing different perspectives about our past and present. My passion for art projects focused on community and my interest in land art and installation art really paved the way for this idea of creating art works in Bataan and installing or presenting them in this rural backdrop. Lastly, my belief that artists and art can transform society and the various ways they can do this was the driving force behind the work we do.

Working with international artists

Polish artist and Harvard GSD professor, Krzysztof Wodiczko, came to Bataan as an artist resident where we invited him to propose a monument project in Bataan. Upon visiting all the important historical and 'non-important' sites, he concluded

that 'Bataan is a place that has seen moments where the world has almost come to destruction repeatedly.' These sites he visited included the Dambana ng Kagitingan, the Philippine Refugee Processing Centre, Philippine-Japanese Friendship Tower, Bataan Nuclear Power Plant, and in the Cultural Centre of the Philippines in Manila.

We had an idea to create an arts tourism destination, much like Echigo Tsumari in Japan, but in a much smaller and more modest scale. We had a dream to slowly place art installations and artistic interventions in different parts of Bataan, juxtaposed against historical monuments where the works are accessible not just to art tourists but live alongside the local people of Bataan. This required culture mapping along with the Bataan local government, who was very helpful and interested in this endeavour. Unfortunately, our plans have been halted due to COVID.

Working with young patrons

A few years ago, we piloted the BAP Young Collectors Circle as an experiment to see how well younger patrons will respond if asked to support the arts. The young patrons were 35 years old and below, either involved in the arts as small-time collectors or were merely interested in the arts. Most of them had the capacity to support either financially or strategically, either with their own family foundations or corporate social responsibility units (CSR). We managed to get 18 people who donated 1,000 USD. We were interested in the potential of these young people as we saw them as future supporters of art institutions in the country. We decided to pause the programme due to change in our Head of Development, but due to COVID we could not restart it as planned.

As part of the BAP Young Collectors Circle, they were entitled to VIP tickets to fairs or art festivals, BAP's own events for the group, art tours, and availability to help in assisting them on their own art related endeavour. One of our members, for example, is part of their family foundation's board and had sought our help several times about bringing more art projects to their programme. Not everyone attended the events but I think most were just happy to support and know that their donation was going to something significant and exciting.

Working towards systematic giving

There is undeniably a need for more philanthropy in the Philippines, and greater participation in engaging and supporting the arts from all members of society. The local art scene has been lucky to receive the generosity of international grant giving bodies such as the British Council, Japan Foundation, Goethe Institut, etc. but there have been talks with other patrons about forming a locally organised grant giving effort. **The country has seen some very interesting people who have supported and given to the arts for a long time, and perhaps there is a chance to consolidate these efforts together to encourage more people to join and to collect more available funds for the arts. I am hoping these conversations move forward.**



The country has seen some very interesting people who have supported and given to the arts for a long time, and perhaps there is a chance to consolidate these efforts together to encourage more people to join and to collect more available funds for the arts. I am hoping these conversations move forward.

I really believe in collaboration and for philanthropists not to operate top down but to really reach out to the grassroots and be close to where things are needed. I think that philanthropy must be decolonised as well, especially in a country like the Philippines where much of our history has been colonial. It takes some sensitivity and closeness to the grassroots to understand where structural problems lie within some institutions. I think philanthropists need to be updated with the current discourse on questions that are important today and scrutinise where the money is coming from. To move forward we must be a little bit more mindful and critical about philanthropic traditions and come up with better methods.

I hope we will find innovative ways to support the arts, take a more active stance in the things they are supporting and see art for its transformative power, not only for its intellectual or aesthetic features.

There must be better cooperation among different philanthropic initiatives, public institutions and other potential organisations or groups that can contribute to the cultivation of the arts. These kinds of initiatives, such as this philanthropy survey, are a positive step towards understanding how our society has valued the arts and how we can improve. While many organisations may not be well-funded, they can still share resources and help each other out. Such networks must be established and activated towards one goal - which is for the development of arts and culture.

From 2016-2019, BAP Outpost located in Makati City organized exhibitions, talks and film screenings, and an art library with included over 2,000 publications, free and open to the public. Photo: BAP Art Library at BAP Outpost, Makati (2016-2019), courtesy of Bellas Artes Projects.





— Above Book Giving

Promoting children's literacy

Gigo Alampay is the Executive Director and Founder of Center for Art, New Ventures and Sustainable Development (CANVAS).



For his work in CANVAS, Alampay has been awarded a writing fellowship by the Rockefeller Foundation at its Bellagio Center in Italy. Alampay is also a policy consultant and lawyer, having worked with various donor and multilateral agencies (including USAID, ADB, CIDA, the World Bank, the Ford Foundation, the International Telecommunications Union, and UNESCAP) to assist the Philippine government.

Most important to note about CANVAS' philanthropic initiatives with the years is how much they are devoted to promoting children's literacy working with diverse artists and writers. Seeing philanthropy as a way to share time or talent, beyond monetary contributions, Alampay shares that CANVAS started from a single project in his early years geared towards literacy. Since their inception, they have produced books, exhibitions, and projects that have benefited countless individuals. He shares that taking risks giving artists and cultural organisations with no strings attached would be necessary if philanthropists would really want to help. This eventually allows artists and cultural organisations to use the money more efficiently such as for their administrative and operational costs. Additionally, long-term commitment and partnership would be achieved by multi-year support apart from building trust. Alampay sees the importance of having a roadmap by the private sector as propelled by the state, perhaps a stronger and more united creative economy, considering collectors are the biggest drivers, at least for the visual arts ecosystem. Looking forward, he thinks that more cultural organisations will grow more if they are trusted and unrestricted.

Defining philanthropy

The most obvious definition of a philanthropist would be someone who gives away his or her money. He or she could also share time or talent. Ultimately, a philanthropist gives time for social development, whether it's for the good of one or for the good of society.

Our mission in CANVAS is to promote children's literacy. Our involvement in the arts is a vehicle to pursuing this mission. We enjoy working with artists and writers. Every project we do has different challenges, so it's never boring.

Starting CANVAS

This advocacy started back in college. I saw a movie based on a book titled, *The Man Who Planted Trees* by Jean Giono. It was an animated short film that won the Oscars in the late 1980s. It's about a man who plants trees, but it's also an inspiring tale that

talks about the power of individuals to make a difference. That idea of the book stuck with me. Initially, I had planned on adapting to a Filipino setting. So, CANVAS grew from that one project. We commissioned a young artist then, Romeo Forbes, and I hired a writer, Augie Rivera, to adapt it. We held an art exhibition and book launch and it was a huge success. All the artwork and books sold out. The book was a finalist at the National Book Awards, so we realized that we could parlay or lever that success into future books.

When we do what we do, we're not even thinking about it as philanthropy. We have fun. We give away books to children all over the country. We do give to libraries, but that's a secondary effort right now. What we are counting are the number of books that we give to kids individually for them to own, and for most of them ours is the very first book they get to call their own.

There now are four hundred thousand children who have received our books. People ask us when we apply for grants or corporate partnerships, what is the effect of giving away books?

Book Giving



When I give some advice to other non-profits, and let's say they're applying for grants, many of them think that they'll get the grant if they propose less money.

Tracking impact

I used to tell them, and now we are trying to change it, that we're not built to measure effect. Just like the book *The Man Who Planted Trees* affected me, we just hope that one of the books will affect one child and influence him or her to lead a better life. Or maybe someday even to change the world because they were so inspired by the book. It's for that child that we give away the book. Now we're trying to see if there's some way that we can measure the effect of that, but we've not fully defined it. We have consultants that are working on instruments that will allow us to measure. But that's what drives it, it's a belief that the problems that ails the country right now can be solved by better education. I use the word education very loosely because if you look at the statistics, more than half of the kids who enter grade school won't finish high school. And our belief is that even if they drop out they will still have a better chance of leading better lives if they not only know how to read but they learn to love books especially if they are well-illustrated. And that's why we mix art with stories.

For any interest in our books, individuals or organisations can email us for a donation. The cost of transporting the books will be handled by the one seeking the donation. We also request for a written report describing the community or the school and how many children were given books. We also ask for

pictures. We do a more extensive survey of the teachers or the parents.

We celebrated our 15th anniversary last June 2020, so we had a big show, but we also have a publication. It's called *Seeking Balance*. I identified the 15 most memorable projects we had. If you want you can look at that.

Most of our revenues are self-generated. It's unrestricted because what the model does is we sell the artwork, and we use the proceeds to publish the books and to run the organisation.

We also get grants. We have been fortunate to have received long standing support from a US based organisation: the Panta Rhea Foundation. They bankrolled us from the start, when I came upon the idea of doing *The Man Who Planted Trees*. They're the ones who initially funded that. **When I give some advice to other non-profits, and let's say they're applying for grants, many of them think that they'll get the grant if they propose less money. What they must realise is that (a) that's not true; and (b) if you ask for an amount that's too low, you might not be able to produce. You must demonstrate that you can make a good budget. That means asking for a reasonable amount; only then can you start to build your track record.**



Balancing flexibility and accountability

Speaking now to other philanthropists, I think that if they really want to help organisations, they should be prepared to take the risk and just give to artists or cultural organisations with no strings attached. And they (including government particularly) should think about giving multi-year support, not just to demonstrate trust, but long-term commitment and partnership.

I think more cultural organisations will grow more fully if they can be trusted with unrestricted funds. It must be carefully managed and people in organisations trained. I think when you talk about philanthropy, they sometimes say it must be like this or like that and that stifles the creative sector. Probably the most concern was at the start it's just me, so CANVAS was really a founder-driven organisation. But as we grew it was harder because there was more money coming in. This indicates we must be accountable for that money. When we say we want to give away a million books, we must be able to count that. When people donate the books, we must be able to account for the money.

Vision for CANVAS

In what we do right now, the biggest challenge is to scale up. We're growing, but I'm trying to manage the growth. I don't want us to grow too big, but I do want to scale the effect. That's the vision, so in terms of big dreams: we want to give away a million books; we want to put up a children's museum of Philippine art; and we want to continue creating exhibitions and content that's socially relevant.

We try to curate the shows in a manner that they would show our vision for the museum so these are types of the exhibitions that you might see when we're able build our museum. We have one coming this June, we'll have a children's book exhibition by Ronson Culubrina about Talim island where he comes from. We'll have an exhibition on fake news and data privacy for kids. That one is funded by Google so it's more of installations about fake news because we came up with a book so it's a museum version of that.

When you talk about the visual arts, at least the art scene, I think the biggest drivers I think are the collectors. They build their own private museums; they fund artists, and they have their own agendas.

It's not very transparent. As for our dream of a museum, what we're doing now is we've invested in, at least in the architectural firm. We hired a firm at least to give us plans so we know exactly how much. If it turns out to be unrealistic then we'll scale down. At least I need a ballpark figure and that's something that at least we have a basis. If it doesn't work out, then we'll see how we can scale down. I mean if it happens it happens. We try to do it step by step.

The thing is we're not starting from scratch; I have the land. We have a modest collection of artworks that I think we can anchor the content. We have a vision for how to make it memorable and interactive. Internally, we have the curatorial capacity to come up with something that we can be proud of and that will be unique. It's just a small matter of the money.

Sustaining art spaces

I think there must be a model for sustainability. With all flak that Pinto Museum sometimes gets in terms of revenue generation, they have a good model because they have diverse revenues. For the longest time, their bread and butter came from photo opportunities, weddings, and they were already sustaining. Now that's been overtaken by tickets, entrance tickets, and then they have a coffee shop. If they figure out how to do their shop, then that's another source of revenue. So that's one model.



We want to give away a million books; we want to put up a children's museum of Philippine art; and we want to continue creating exhibitions and content that's socially relevant.

It's not just a matter of putting up a museum. That's difficult to be sure, but that might even be the easy part. Sustainability is the crucial question. It does not just trust [in the mindset] that 'If you build it, they will come'.

My wish list includes the big projects that we have but if we're talking about the bigger picture, the creative sector, you really need the government to understand what the creative sector is and the growth that it can provide to the economy in terms of jobs, in terms of influence. Look at Korea and how they've managed to extend their influences with art and culture. We're exporting shows but the quality leaves much to be desired. You need government to understand the value of the creative sector, and they need good people there and you need institutions that have the power to protect the change. I don't know much power National Commission for Culture and the Arts (NCAA) and the Cultural Centre of the Philippines (CCP) really have. They have funds, and they're incredible but in terms of leading, I don't know who leads. If you look at the sector now [as to who is] leading, it's not clear who is leading.

I wouldn't pin my hopes on the government. There must be a strategic roadmap and it must be led by the private sector. You need the vision for the state, but you need the corporations to buy into it and to support it because it also harps to their self-interest. I think if there ever was going to be a summit for the creative economy, it's a balancing act. You want it to be altruistic in the sense that it's really for everyone's development, but you also must be able to show that it is also for the benefit of the big corporations who are going to support that effort and to agree to someone to lead and see the implementation of that plan. But with the government, given the institutions that we have, it becomes politicised.

Proof of Concept for Museum Exhibit by CANVAS - Center for Art, New Ventures & Sustainable Development





Volunteerism as philanthropy

Yael Buencamino Borrromeo is the President of Museum Foundation of the Philippines, Inc.

She was recently appointed as Curator of the Philippine Pavilion for the Venice Biennale 2022. She is also a Consultant to the Lopez Memorial Museum. She was former Executive Director of Arete, the creativity and innovation hub of the Ateneo de Manila University and on the Faculty of the Arts Management Department.



Buencamino Borrromeo shares that when she thinks of philanthropists, what comes to her mind are different entities that have made substantial donations, in any form, to the causes they support. The idea of making people interested in the arts and culture sector with involvements and experiences is what propels Museum Foundation of the Philippines do what they do. She shares that this stems from the belief that knowing about one's culture and history gives us pride, perhaps a sense of belongingness and identity. Interestingly, MFPI started from a group of concerned citizens for the National Museum more than 30 years ago. Their support to the Museum remains the same as they have mounted projects and activities related to training, development, its promotion, renovations, collections acquisition, among many others. Notable and big projects like Art in the Park and Habi were born out of MFPI. It is Buencamino Borrromeo's hope that private collections become more accessible, perhaps collectors' desire to buy artwork transcend into shared willingness to bridge art with its publics.

Defining philanthropy

When I think of philanthropists, what comes to mind are individuals, families and organisations that have made substantial donations in cash or kind to causes that they support. Acts of philanthropy would be donating resources such as money, items of value, time and skill set to activities and organisations that work for the public good, uplifting people's lives, conserving the environment, promoting education, art, and culture among many other things. I would say that most people have performed acts of philanthropy, but I wouldn't call everyone a philanthropist. I work with a philanthropic organisation, the Museum Foundation of the Philippines, but I don't think I'm a philanthropist myself. I consider myself a volunteer, a conduit that enables philanthropic acts to happen.

Working with the Museum Foundation of the Philippines

The organisation I work with, the Museum Foundation of the Philippines or MFPI, is a membership and volunteer organisation dedicated to preserving and promoting the Philippines' rich artistic and cultural heritage and to providing funding support for the special projects of the National Museum and other museums in the Philippines. This is quite broad and gives us a lot of leeway in determining what activities we do and what projects we support so each Board determines the focus of their activities. At its core, MFPI supports the National Museum and other museums. Central to the organisation is the idea of getting other people interested in arts and culture involved and instilling in them a desire to support.

What propels this vision; to my mind at least, is the belief that knowing more about Filipino culture and history gives us a sense of identity. It gives us a sense of pride; not an exceptional pride that we're better than everyone else, but that our culture is distinct from others, and it is what connects us to our past and to each other.



When I think of philanthropists, what comes to mind are individuals, families and organisations that have made substantial donations in cash or kind to causes that they support.

MFPI has been in existence for 35 years so it has had many activities that have made a difference in Philippine art and culture but perhaps the most significant of these is still the legacy of the founding board, when the foundation was still called the Concerned Citizens for the National Museum, which successfully advocated for the conversion of the three American period government buildings to be used for the collections of the National Museum of the Philippines. With the years, the foundation has continued its support of the National Museum by training activities, professional development grants, supporting restoration projects, funding gallery renovations, artefact acquisition and most recently under the presidency of Albert Avellana, funding virtual tours of several galleries of the National Museum.

Also significant are the projects that were born out of Museum Foundation activities and took on a life of their own, namely Art in the Park and Habi. Art in the Park was the brainchild of then board members Lisa Ongpin Periquet and Trickie Colayco Lopa. An affordable art fair, it aimed to make art accessible to the public by situating it in the friendly environment of a park and allowing people to interact with artists and gallerists in a relaxed setting. With the years, it became a much-anticipated event that allowed people who didn't go to galleries or museum to encounter contemporary art. It has also been a substantial fundraiser for the Museum Foundation of the Philippines. Today, the event is no longer run by the foundation, but MFPI continues to be the beneficiary. Habi, the Textile Council of the Philippines was formed after MFPI co-hosted with the National Museum the second ASEAN Traditional Textile Council. MFPI has since nurtured this relationship with Habi and supported its publications and programmes.

Two areas that MFPI has focused on in the past few years is professional development for museum workers and audience development. In pursuit of the former, MFPI funded the Zero In publication *Making Museums Work* and supported other groups such as AGMAM or the Alliance of Greater Manila Area Museums and Asia Society Philippines when they organise museum summits in the Philippines. To aid in audience development, MFPI has given grants to the Handi Project, an initiative of the Save the Rice Terraces Movement to bring elementary school children from Kiangnan to Nagadacan Rice Terraces, a

UNESCO World Heritage Site, and the National Museum branch in Kiangnan, the Peace Museum and the World War II Shrine. In Metro Manila, MFPI partnered with Ateneo Art Gallery and Teach for the Philippines to fund the museum visit of 250 elementary and high school students.

Engaging collectors



I'm hoping that the desire in collectors to buy artworks for themselves translates into an understanding of the need to ensure that exceptional art and important artefacts also enter institutions where they can be preserved, studied, and viewed by the public.

The group could pledge a certain amount of money every year and make a call for acquisition proposals that museums would apply for. This would enable them to help a broader range of museums. Other items on my wish list are more research grants for artists and curators and philanthropic groups in the regions outside Metro Manila focused on supporting local museums.





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Luzviminda develops exhibitions for its photo practitioners. Photo from the opening of *Brother Hood* by Alex Baluyut exhibited at De La Salle-College of Saint Benilde, October 11 – December 12, 2018.

Giving assistance to make a difference

Katya Guerrero is a visual artist.

She is Co-Founder of artbooks.ph, an online bookstore dedicated to selling Philippine art publications. She is also the Founder of LUZVIMINDA Archive of Philippine Photography.



Being a visual artist herself, Guerrero acknowledges that there are just times when you need to give assistance immediately through a myriad of ways. She doesn't use the term 'philanthropy' often as she thinks of it as somewhat conservative while disassociating herself from it due to its formal and institutional nature. With LUZVIMINDA, she hopes to improve Philippine art and culture while doing research on the history of Philippine Photography. Guerrero mostly supports individuals in need of urgent support, or a group driven by certain advocacies, fully relating to them.

Defining philanthropy

Philanthropy is one word I don't use often because it's old fashioned and conservative. I don't associate myself with it because it seems formal and institutional. From a personal point of view, there is always the need to help or give assistance and there are different ways. There are times where you need to give assistance immediately; for example, when someone gets sick or loses their job. I would help immediately by giving food or money. In my life, I've had those encounters. I've also had some sense of helping in a long-term way, in a broader sense. It's still personal, but it fills a need or lack because something is missing. I've done artist-based initiatives that are long-term, so the effects are not immediate. It's not obvious that we're creating social change, but there is an effect eventually.

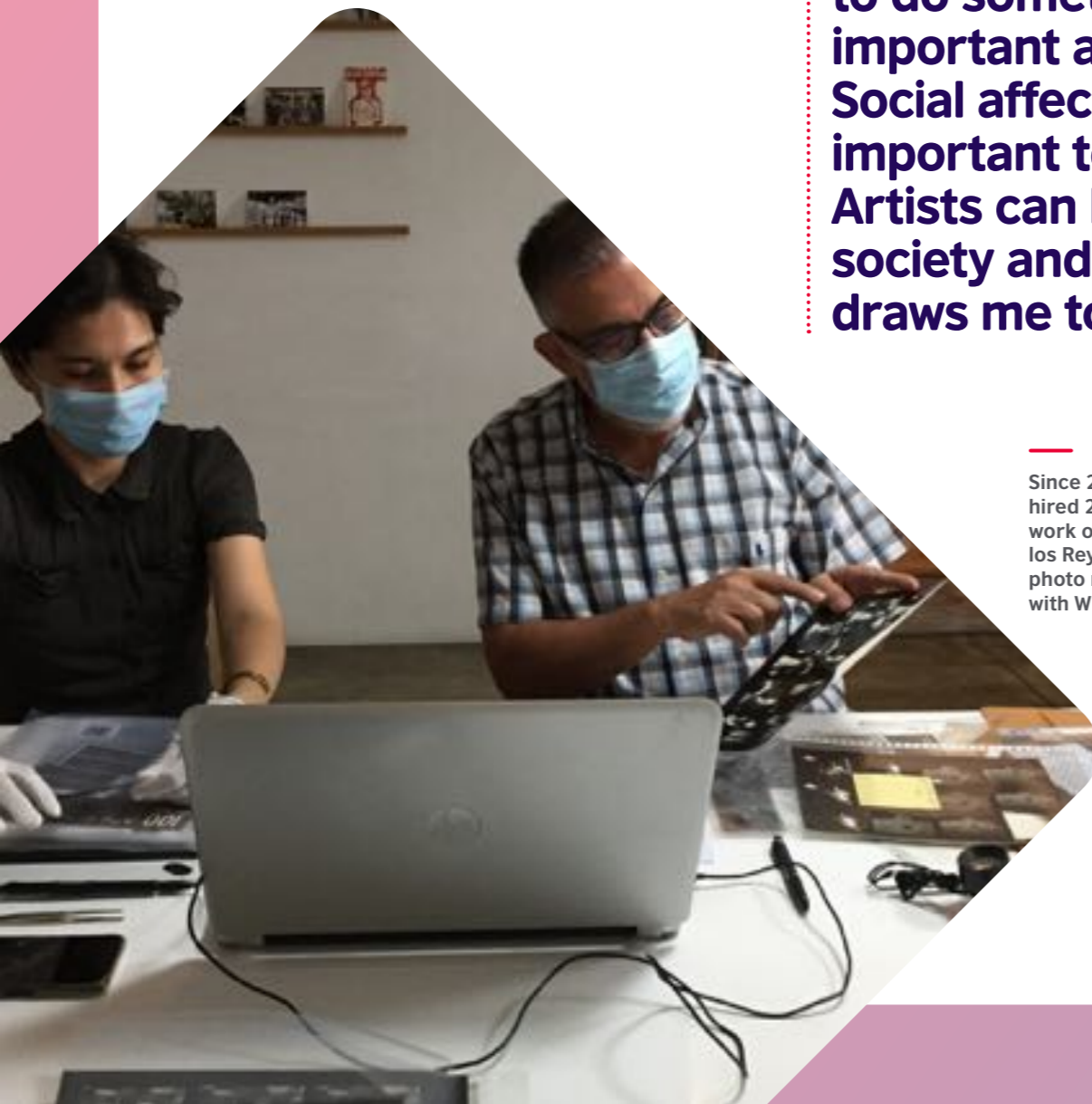
Supporting grassroots artists

I sometimes give money to another person or group to support their advocacy like in the case of the Art Relief Mobile Kitchen, the initiative of Alex Baluyut and Precious Leano. Alex is a photographer whose work I support with LUZVIMINDA, an online photography archive I founded. I am drawn to the cause because it's very grassroots. Whenever they have a call to action, I give money and promote them on Facebook. I trust them.



Ever since I was young, I have had this desire to do something important as an artist. Social affect is very important to me. Artists can help society and that's what draws me to help.

Since 2021, Luzviminda hired 2 permanent staff to work on the archive. Lara de los Reyes, (digitization and photo restoration) working with Wig Tysmans.



Below Luzviminda currently stores original negatives and prints in archival sleeves, albums inside metal cabinets.



I've been involved with artists' initiatives since college days. In all my endeavours, I basically think, 'What can I create to improve Philippine art and culture?'

On LUZVIMINDA and photography

After turning 50 last year, I am starting to become more confident of my accomplishments. LUZVIMINDA is my latest initiative. Our goal is to do enough research to write the history of Philippine photography.

LUZVIMINDA is on its third year, but it is still not making money. It makes just enough to sustain its operations. I hope brands like Canon, Nikon, Epson, Fuji, etc. notice us. I've made great efforts to write the stories of photographers and to curate their collections.

My goal is to give photography a sense of respect.



Cotton Advocacy
textiles

Recognising creative genius

Adelaida Lim is Co-Founder of Habi Philippine Textile Council.

She is also the proprietor of Café by the Ruins in Baguio.



For Lim, establishing Habi Textile Council is an achievement encouraging and helping weavers to be entrepreneurial. The idea started from the Museum Foundation of the Philippines' symposium on ASEAN traditional textiles. HABI bridges its weavers to potential partners, clients, and buyers for geared towards sustainability and promotion. Similarly, Lim defines philanthropy as something beyond monetary donations or assistance. She puts primacy on stimulating creativity and the actual experiences in helping. Apart from this, they also have publications devoted to textiles and are producing cotton as part of their advocacy. Lim shares that there must be a lot more altruism in philanthropy, putting importance on collaboration among them and their stakeholders. Moving forward, Lim recognises many potentials in digital technology as to how it can improve what they do, particularly access to more people outside the country. She hopes that Habi gets more noticed in the entire world having borderless and wider market.

Defining philanthropy

Philanthropy is not just the giving of money. It's more of being able to recognise genius and seeing how that can be supported. It's not easy. I'd also like to be able to explore stimulating creativity rather than just throwing money at it.

There's always that experience, when people come up to you and tell you that you helped them one way or another. That happens to occur very often when you're helping other people. They recognise and accept and they're very thankful to you and that for me is very encouraging and that's what keeps me going. Without that, I just wouldn't put any more energy into it.

On Habi Philippine Textile Council

We have Habi which is about ten years old now. But even before that I was already working with the weavers in Baguio and we had something called Fibre Web, when Fidel V. Ramos was president.

I always had this fascination with weaving and textiles, and I even tried to learn how to weave. I also have this admiration for the mind of the weaver because without any documentation or anything,

her mind can imagine and even figure out the mechanics of what she's going to create. That mind is akin to a computer. I always felt that there should be recognition for this talent and skill. Learning how to weave, I realised how difficult it is. I had that admiration for people who have that skill and then when I started looking into it, the diversity that I discovered was incredible and I continued to discover that diversity. It's not just weaving. You realise that there's so many different aspects to it.

I would consider establishing the Habi Philippine Textile Council an achievement, because our mission there is to make traditional textiles something that is contemporary as well. We want to bring it to the present post-Covid situation. Habi started as an offshoot of a conference that was started by the Museum Foundation of the Philippines (MFPI). It was a symposium of ASEAN traditional textiles. That was hosted by the MFPI and then they brought together various crafts and sold that. And then we were thinking that to bring traditional weaving into the mainstream awareness, we should have bazaars and workshops and all of that we've been doing.

Now because of the pandemic we've taken the platform online.



Use of local cotton, fibers, abaca, and pineapple as raw material.

Photo © Nikkor Lai

At Habi, we want to encourage weavers to become entrepreneurs; for instance, by bringing designers directly to the weavers so they're working with the weavers and not with us. We have directories, and then if we have inquiries, we send people directly. We don't say, 'Okay we'll try to put this together for you.' It's for people to just connect with each other directly.

Right now, we [are collaborating] with BAYO, which is a mainstream clothing brand. They like to term themselves as an environmentally or socially aware brand. We've been working with them because they are developing and promoting natural fibre. They want to go into cotton, and they're looking into silk. Previously they were using polyester, so they're up cycling that and integrating it into new weaves and blending it with cotton. We decided to partner with them because a company that's pursuing this idea of being environmentally sustainable is a model for other companies and BAYO's one of the first. We were happy to be able to recognise this endeavour because it's something for the future.

Supporting sustainable threads

We tried to produce cotton, because first there was no such thing as Philippine cotton. Most of the threads being woven by weavers in the Philippines were polyester or polyester blends so my idea was to revive cotton. There's that interest now in what's natural and what's organic and as it turns out we used to grow cotton. Together with the Department of Agriculture, cotton is being planted but then they realised that there are no buyers for this cotton. That's where Habi stepped in. We started to buy cotton from farmers. Then we had to investigate how we are going to have this spun into thread, how are we now going to bring this to the weavers.

For our cotton advocacy, the idea there is to get weavers to have cotton so that they can level up their crafts. The supply is very small. I can tell you how much we bought this year in terms of the harvest and that was something like 6 tonnes of raw cotton, which will translate into how many kilos of thread, and how many yards of cloth. There's not enough spinning facility, for the cotton that we bought, mostly centred in the Panay Island. We would have to take that to Antique to have it spun. If that didn't exist, we would have to take that back to Manila, which makes it crazy because the weavers are in Antique, and we would have to send it back to Antique. So that gap in the production of the thread must be filled. We collaborate with former Senator Loren Legarda. It's located in Patnongon, Antique and what it is it's a micro-spinning facility that was funded by the government. It's small scale and hopefully this thing would be the model for other communities getting their spinning facilities.

Sustaining the advocacy

We have one main fundraiser and that's the Likhang Habi Bazaar which happens only in October. We haven't had it physically since the pandemic. We used to have it in Glorietta. And that was incredible income. That was our main bread and butter for supporting Habi.

We also have publications. We've so far published three books and we're on the way to publishing a fourth one. The thing about this series is it's really designed for weavers, like handbooks and resource books. They're also priced so that they're affordable. We decided from the very beginning that we weren't going to produce coffee table books. We wanted to produce books that were going to be accessible and affordable. The surprising thing about our publications is that it's one of our bestsellers online. We do earn from the books. We have buyers from all over the world like from the United States, Italy, England, and other parts of Europe. That was the effect of having gone online.



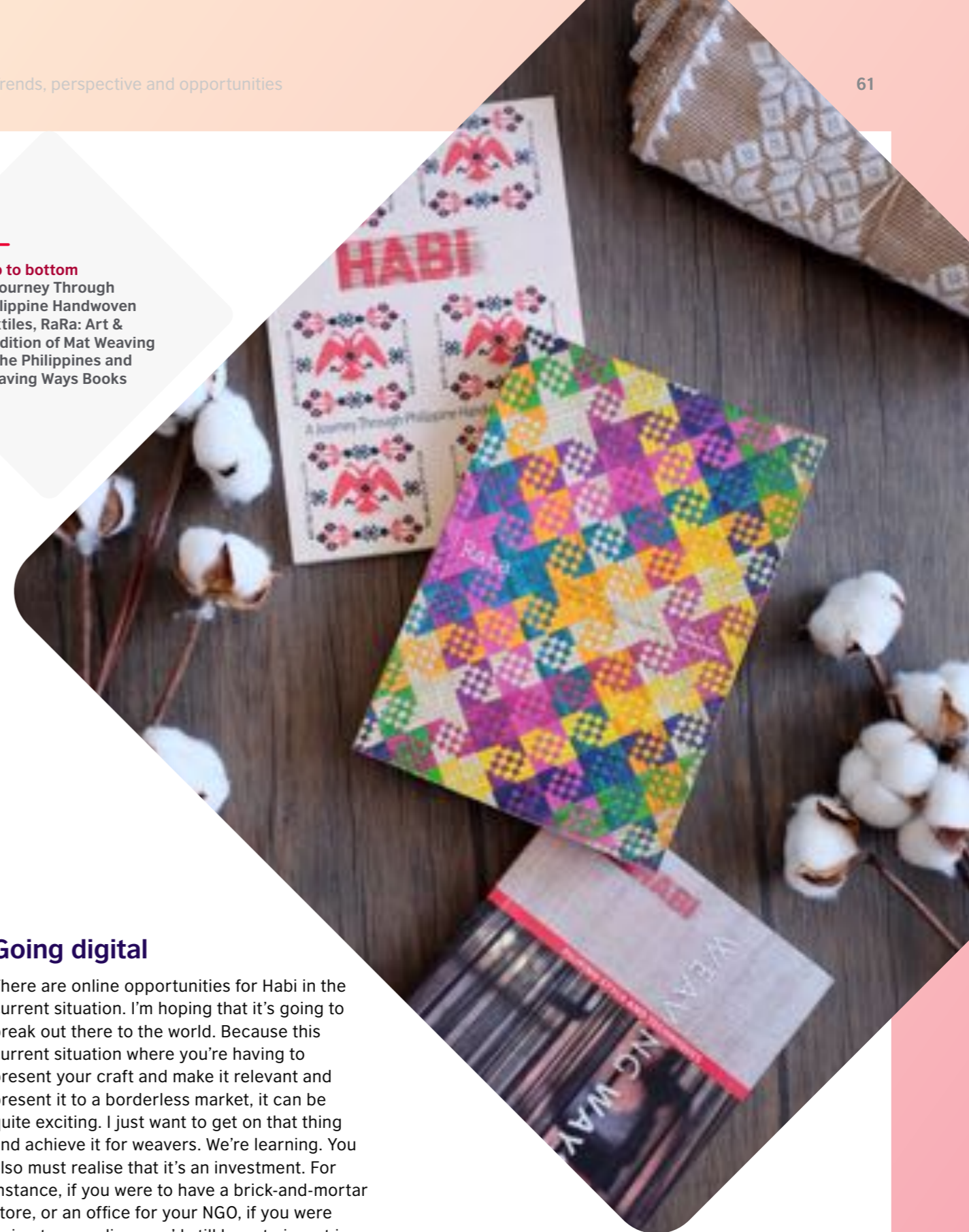
In philanthropy, there must be a lot more altruism. People must internalise that we must help each other. It's important to collaborate, and to be very trusting with regards to what other people can do. I always like to say that you never know what to expect from creatives. And that you should trust them because if you're not a creative yourself then you don't know what that other imagination can bring about.

Top to bottom
A Journey Through
Philippine Handwoven
Textiles, RaRa: Art &
Tradition of Mat Weaving
in the Philippines and
Weaving Ways Books

Going digital

There are online opportunities for Habi in the current situation. I'm hoping that it's going to break out there to the world. Because this current situation where you're having to present your craft and make it relevant and present it to a borderless market, it can be quite exciting. I just want to get on that thing and achieve it for weavers. We're learning. You also must realise that it's an investment. For instance, if you were to have a brick-and-mortar store, or an office for your NGO, if you were going to go online, you'd still have to invest in the technology, which might even cost as much as having a brick-and-mortar store.

The thing about textile and craft, you must feel it, there's touch. To compensate, you really must have good photographs.





Philanthropy as a personal endeavour

Quintin Pastrana is the Head of Business Development for WEnergy Global PTE Ltd, and President of WEnergy Power Pilipinas, Maharlika Clean Power, and Archipelago Renewables.

He is also the founding director of Library Renewal Partnership, a public-private partnership enriching communities in the Philippines.



For Pastrana, whatever stems from personal motivations lasts longer. He puts emphasis on such importance as this could be more than just work; it's something you commit yourself to. Growing up with a learning disability, Pastrana realised that there are not much quiet spaces for communities. This is what propelled him establishing Library Renewal Partnership. His philanthropic initiatives thrive with various partnerships, with both private and public sector benefitting various communities in the Philippines. Interestingly, being a philanthropist, his team is also comprised of dedicated volunteers. Pastrana puts primacy on working with the end in mind, perhaps strategic philanthropy. Aligning one's desired aims would be a great aid in realising these kinds of projects. Looking forward, he is eager to see more platforms or avenues for artistic and creative expression. Pastrana emphasizes that a philanthropist's role is to expand and improve these, particularly appreciation and literacy, rather than narrowing down.

Defining philanthropy

Philanthropy, when you look at its etymology, is really the care for the other or the sense of the other that abides by you after so many years. It starts with that. Typically, a lot of fellow philanthropists or people who are social entrepreneurs who put together their movements or organisations do so because their pain point has been bothering them for so long. If you try to solve all the world's problems, you won't have anything for yourself and it's just a depressive thing, you won't be able to sustain anything from it. To be a philanthropist, it's very personal. It's connected to a pain point that abides with me for my life, and in this case, it's learning and education. It's literacy which is my specific philanthropy. But as a general definition it's addressing a pain point or a problem that has really bothered you, that you have a solution for it, and therefore, philanthropy is a solution to help the other in a very sustainable way.

At the end of the day, everything that stems from a personal motivation, especially if it's geared toward the other, will last longer. What's powerful about philanthropy as a personal endeavour, more than just work, more than just something you do for a living, is that you're committed to it. It basically envelops you because it's something you believe in. There's something that you believe in that's compatible with your concerns but it's bigger than you. That really makes a difference. I remember in university they had this concept of transcendent third: it is beyond your personal concerns, beyond your family, beyond your circle, there's something that really draws you towards the other, whether it be the less fortunate or a bigger cause. That to me is what makes it powerful. The fact that it's outside you that draws you, if it draws you, it's personal, and therefore it lasts. For example, with the libraries, now with the literacy programmes, or even now with some of the arts or literature initiatives we're having, which is an offshoot of that, all have grown from an initial childhood belief that I was blessed to have all these opportunities, to be educated and to learn. Not everybody else did. I suppose that the power is basically the burning desire of the problem that is beyond you and because you'll never be able to solve it fully, the philanthropy engulfs you to devote an entire life to it, without you being conscious of it.

On community libraries

You have communities where, out of ten students who have gone into public elementary school, only one makes it out to college. Those who don't make it are part of this system of marginalized non-productive citizens by no fault of their own. That bothers me. I look at the chances I've been given. It really makes a difference. It's the same thing; I've been able to succeed so far in life educationally and professionally because of those chances. I think that's how I started.

I guess the pain point here is that I still have a learning disability: it's attention-deficit disorder (ADD,) and effectively, that was my blessing. The French word for blessing is really the word *blessure*, which is to wound so that's my pain point. By helping solve my pain point, by getting a better chance at education myself, I realized a lot of people have these learning disabilities, challenges, or just the fact that their circumstances don't allow them to be encouraged. That's how I started.

To me, the basic building block, as learned from Synergeia Foundation and other like-minded institutions, is the reading part. If you're not engaging knowledge by the basic act of reading you won't have the basic building block or the even the empathy to go outside yourself to be able to contribute to society. We see that all the time.

That's how it started with me, and the libraries started because of that. I think that I didn't have a lot of quiet spaces growing up to help my learning disability. At the end of the day that's also the problem in the Philippines because you don't have a lot of third spaces. A typical rural family which constitutes majority of the population is restricted to a very small 30-square metre house with five siblings so there's no private space, no space to learn. Unlike in other countries, like in Europe where libraries and parks are abundant, they don't have that. It was my personal experience when I lived and studied in the UK and in the US to see that their country, their government, and their private sector were so committed to build these third spaces. Why can't we do that here?



It was so personal to me that philanthropy had to be sustainable and strategic. That's why I had to do a paper on libraries to make sure that if I did it, I did it right and therefore we're on that right path right now because we really studied it. It took a lot of time to get it right. From one library in Kalibo, Aklan, in my hometown, we now have 1,500 libraries after ten years.

Strategic philanthropy

Learning from all the past mistakes we made in the past, we make sure that our intellectual framework or as President of Synergeia Foundation and my mentor, Dr. Milwida Guevara, likes to say: 'What's your theory of change? What's your evidence to back it up? What's your method?' You cannot keep throwing money at the problem. Your philanthropy must be strategic, well thought of, and deliberate. That's how it started for me with the libraries and now we're growing in terms of our inventions. We'll have a community pantry in one of our libraries next week.

Working with local governments

There's a 1994 law –Republic Act 7743 – that mandates every local government, from the provincial capitol, congressional office, municipal or city hall, to barangay, should create at least a reading centre or library for the citizens. Like many laws in the Philippines, a lot of these things are not funded. We basically treated it as reaching as many local governments as possible, but we choose the local governments that are encouraged to do so. They need to have a space because the cost of the library is really the building. If we repurpose space in a way that is culturally good, for example, the *barangays* [boroughs] and the municipalities occupy



the best and the most strategic places in the *bayan* [town]. Not the Gaisanos [shopping mall], not the supermarkets, not the malls because those are second. After our colonial experience, the *munisipyo* [municipality] is where the church is, that's where the park is, that's where the plaza is, that's where the people go, that's where the local government is. When they give us a space and they're interested to do so and are willing to put together a resolution that they're going to take care of that space, that's when we move in. If there's an interest and commitment and the readiness to do so, we'll do it.

Thankfully, again, because Synergeia Foundation, for example, works with three hundred plus local governments, we have a capital market of people who want to. In fact, 300 plus of the libraries we helped develop were in partnership with Synergeia

Foundation, so that's how we multiplied it over several years. To summarise, while it is a universal right, we must be strategic and the best indicator there is willingness of the local government and the commitment of the local government is to provide resources, even if it's just space which doesn't cost much.

I have a team of volunteers. This is all pro-bono – this is philanthropy, right? Philanthropy, by nature, has a different source of economics than philanthropy itself, which is very different from a social enterprise, right? Social enterprises pay themselves a salary so that's fine. But I run an energy company and therefore I see my philanthropy as tithing if you use it as a spiritual term. In this case, we have a team of volunteers. All of them are the same, they're great professionals.



We have volunteers, we have partner institutions we sign MOA's [memorandum of agreements] with, which is one the biggest cost of putting up a library. We have partnerships with different publishers, especially the local ones. We get donations all the time from overseas Filipinos and the donors. In that sense we do have a core team that works but most of it is a voluntary, informal coalition which is the way we like it because that way, it really comes from the heart. It's really a philanthropic vibe by the strictest possible definition: it's really a philanthropic endeavour. It's just sustained because there are so many people, but we have a governing framework of how to build libraries so it's both the science and the art and the crowdfunding of it.

There are cases when a local government unit doesn't want to open a library. There are 42,000 barangays [boroughs] and there are 1,700 municipalities and there are 80+ provinces. There's going to be one that won't like you, but there are so many more that will. Thankfully, there is Synergeia Foundation that allows us to find the ones that are willing so it's a fertile ground to do it.



300 plus of the libraries we helped develop were in partnership with Synergeia Foundation, so that's how we multiplied it over several years.





With ACC Grantees: taken during the Masterclass / Workshop of World Renowned Lighting Designer Jennifer Tipton in collaboration with National Artist for Dance Alice Reyes, Multi-Awarded Light Designer Jennifer Tipton, Barbara Tan-Tiongco - Light

Support without expecting anything in return

Teresa Rances has served as the Asian Cultural Council (ACC) Philippines Programme Director for twenty years.

She is also the Manager of the Administrative Services Department of the Cultural Center of the Philippines (CCP), and in the past Rances was head of the Outreach and Exchange Division of CCP.



Rances openly shares that philanthropy is financially supporting without expectations on returns. In the case of Asian Cultural Council (ACC) Philippines, for over 20 years, they have been granting artists fellowships and cultural exchanges between the United States and Asia. Most interesting to note is, some of their alumni become notable arts and cultural leaders in the Philippines. She sees these as manifestations of the effect of what they do. ACC maintains a strong relationship with their grantees as they keep in touch with them even after each fellowship. It is also notable that their organisation has been thriving by continuous support from their donors. On sharing an important ingredient to their success, Rances sees camaraderie as a very important factor considering they work with a board, as well as with a lot of local and international partners. Moving forward, she hopes for more donors supporting arts and cultural practitioners given current conditions and the income loss due to the pandemic.

Defining philanthropy

Philanthropy is being able to financially support without expecting anything in return. To me that encapsulates it all. There's a sense of fulfilment you get out of seeing the effect of that support on a person or organisation that you have given it to. It's knowing that you did good for a grantee or programme of an institution that deserves the support. Philanthropy for the arts in the Philippines hardly exists.

On the Asian Cultural Council

The Asian Cultural Council Philippines Foundation, Inc. or ACC Philippines supports cultural exchange between Asia and the United States for artistic fellowships. We try to raise at least a hundred to two hundred thousand dollars every year for three to six grantees. Translated into pesos, that's more than five to ten million pesos every year.

The foundation in the Philippines was formed in 2000. However, artistic support for Filipinos began in 1963 with the main office in New York. It is very interesting to note that Mr John D Rockefeller III started the foundation because of his love for Asia and Asian art. With the years, we've been very happy to see the effect of the grants.

When the ACC Philippines was put up in 2000, ten artists were supported right away. A problem right now is the devaluation of the peso. When ACC Philippine started it was just Php30-35 to a dollar. It's now Php48 to a dollar, so it has a very big effect on how much money can be raised.

There are philanthropists, but not in the arts. They give mostly for education or for basic needs. The arts are always the least that is considered, and I think that's why we continue what we do because it's one of the voids we're filling up.

At ACC Philippines, we see the effect in the development of the arts with respect to countries.

I think that is what makes us continue to do what we do because we've seen grantees interact and collaborate after their grant period. They communicate, come up with new works, and travel to different countries. That's exactly why it's so important to be able to support artists when it comes to doing their cultural research or simply being able to attend these residencies.



Some grantees from other countries eventually become leaders in the arts and culture field. These are the people who can help in terms of the relationships between one country and another. They are sometimes able to transcend political difficulties with artistic exchanges and collaborations. These are the things that propel us from continuing: the vision of the ACC where cultural exchange promotes understanding of the people and the nation by way of the arts.

For the past five years, we have raised funds through an art auction which benefits the ACC Philippines fellowship programme. Though we get only a little percentage of the auction sales, it serves as our annual major fundraising activity. The Board sometimes hosts dinners for possible donors. That's part of the nurturing of potential donors and enlarging our donor base. We also sometimes host fundraising dinner galas.

With ACC Philippines Board, Jaime Ponce de Leon, and ACC NY Staff after ACCPs Annual Fundraising Auction.



Engaging the Board

I've been with ACC Philippines for 20 years. It's important for the Board to have camaraderie. You don't want them to all think the same way so they can share differing points of views, but they do respect each other and become friends in the process. They give their time and share their finances. A significant aspect to make them want to extend their stay on the Board is for them to meet the grantees. The selection of the grantees is not made by the Philippine board. There is a team in the New York office that processes the applications. This ensures objectivity. On my end, I consult other past grantees or experts in the field to know more about the applicants and the potential of the applicant. I present to the ACC Philippines board the shortlisted applicants. We recommend to the Global Board. The number of grantees is dependent on the amount of money raised by ACC Philippines. There are times when the money is lacking, and the Board members step in.

Apart from the money, there's also that moral support to artists that is important. Our grant does not stop with the funds that we give. After the grantee receives the grant, we are still in touch with them all the way to their return to the country. We also continue that relationship and nurture further with opportunities such as connecting them with each other or with institutions that they can benefit from. It does not stop with grant giving.

We really hope that the base of donors doing philanthropic work for the arts will grow in number especially amid this pandemic. Hundreds of artists are affected by the fact that performances are not possible, and they are having a hard time finding alternative ways to migrate to an online platform.



2019 MADE Awarding Ceremonies and Exhibit Opening by Metrobank Art and Design Excellence.

Art and design excellence

Aniceto M. Sobrepeña is the President of the Metrobank Foundation, the corporate social responsibility arm of the Metrobank Group of Companies.

He is also the Executive Director of GT Foundation, Vice Chairman of the Federal Land, Vice Chairman of Manila Doctors Hospital, Inc., and a Member of the Board of Trustees of the Toyota Motor Philippines School of Technology, Inc.



Being with the Metrobank Foundation for more than 25 years, Sobrepeña has seen how they have evolved and how their initiatives have expanded. This remain tucked in their company founder's vision and strategies which guide them in giving back to communities, a priority on their line of work. His work with MBFI has benefitted various artists with their Metrobank Art and Design Excellence programme which includes grants, awards, competitions, among many others. Most important to note, he sees partnerships as very important factor in doing philanthropic work. For many years, Sobrepeña has been at the forefront of this with his team at MBFI. What drives them on what they do is helping many rather than a few. They also help on skill-building of artisans such as in Escuela Taller. As a corporate social responsibility arm of a bank, MBFI's programmes are closely-knit to development and financial inclusion. Moving forward, he hopes that more institutions engage in philanthropic initiatives, particularly on skill-building of local artists, so they could produce more quality works.

On the Metrobank Foundation

I will be sharing a lot of our founder's vision and strategies. I have been with Metrobank Foundation since 1995, more than 25 years. I have seen how the concepts of philanthropy evolved over the years, how we have evolved within our institution, expressing this philosophy. Our group chairman, Dr. George SK Ty believed that because we are successful in business, we must also be giving back to society. I think this was born out of his Confucian background, being a Chinese-Filipino. Success in business indicates sharing it with the society, to the community that allowed that success to happen in the first place. That has been our guiding principle with the years. He is quoted in various articles written about him, 'I make money, so I give away money, so I give money back.' That is a phrase that we often repeat when we try to explain why we do our philanthropy and our corporate social responsibility.

Philippine society has been good to Metrobank and to the family of George Ty. In the early days they were a family-owned bank. Now we are a publicly listed company. If you look at the history of the banking institution, we are a success story. We were in the early 1990s, the number one bank. For 12 years, Metrobank was the number one bank. From the time we established the Metrobank Foundation in 1979, which is just 16 years after George Ty founded the bank, it has soared to heights in terms of economic success, banking, and financial success. The flourishing of the business grows parallel to the growth of the philanthropic work the Foundation does. As the business expands, so does the magnitude of giving back.

Philanthropic leadership

Very important is the value of the leader, George Ty, coming from a Chinese perspective and philosophy. This idea that one's success is dependent on the success of the many. It is said that on many occasions he would say, 'I can eat only a certain amount of *lugaw* [rice porridge], and I will be satisfied with that amount of *lugaw*. I need to share to others because I can only have so much.' I think that's that value of sharing, the value of gratitude, [and] the value of being happy because others are happy. This is what propels and motivates our Founder and our Institution.

The first judging of the Metrobank Art and Design Excellence (MADE) competition was in 1984. It began because of Dr. Ty's love for art. As an art collector, he started with Chinese painting and has acquired many

2019 MADE
Awarding Program.

works. He also participated in international art auctions. In 1984, there was a life-changing incident that happened. It was a period of unrest and Aquino was assassinated in 1983. There were rallies and so he decided to engage the young people. He said, 'Why don't we have an art competition to channel their energies?' We can do something. You can engage the young people, channel their energies to something productive, they can earn. That's the origin of our Metrobank Art and Design excellence competition.

The late art historian and educator Prof. Alice Guillermo was our judge. Dr. Ty found out later she did not have any vehicle to bring her home, so he was concerned. That's where the desire to do something for the teachers began.

The Metrobank Art and Design Excellence is one of our notable programmes. The name set a goal over the years. The Metrobank Art and Design Excellence preceded even our outstanding teachers, outstanding police, outstanding soldiers, our scholarship programme, our major calamity assistance programme and now our recent Covid-19 response. In the early 1980s, we only had two major ones, the art and the teachers.

I would like to divide our evolution on the arts programme because this [has] gone on for 36 years already. I want to conceptually divide it into two phases: phase one, the early years; and then the second one, the maturing years.



The Metrobank Art and Design Excellence is one of our notable programmes. The name set a goal over the years.

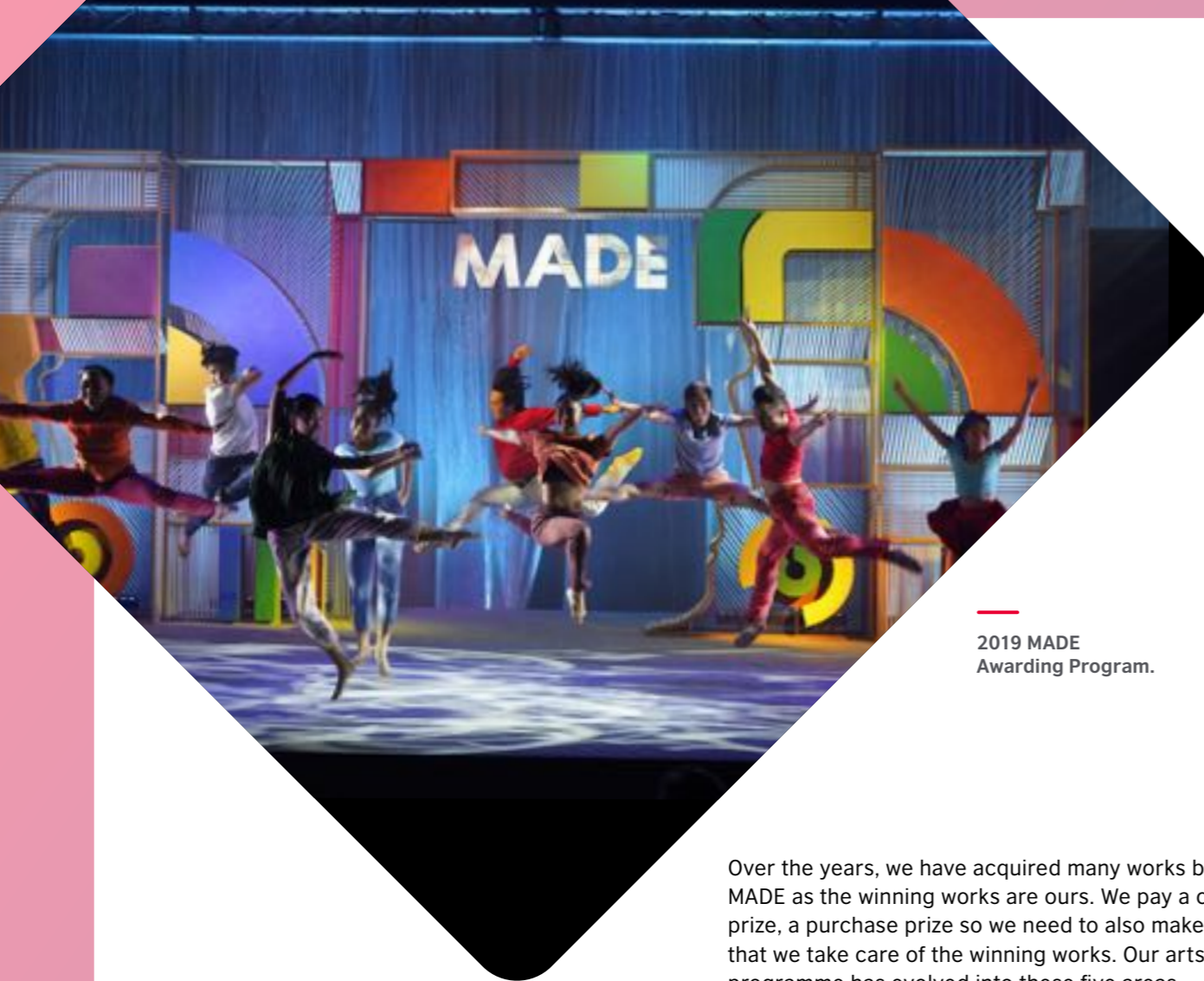
Supporting visual artists

In the early years we had a framework; we called it the I-D-E-A framework: inspiration, development, exposure, and application. 'I' is for inspiration, when we display our awardees and their artworks in media and other platforms. We inspire these young people, our audience. Our competition participants range from ages 18 years old to 35 years old. When we focus on young artists' personal development and when we target painters and sculptors, we help develop the visual arts sector. So 'D' is development. We don't go into sports, we don't go into performing arts; we focus on visual arts as we want help develop the sector. 'E' is exposure such as when we mount a grand exhibition opening of the winners every September. We invite influencers, art patrons, art enthusiasts, and academia. We want to expose our young winners to those that can help them economically so their work can be acquired. We also expose them to museum curators so their work can be appreciated. That's exposure. And finally, application: we were probably the only one or the earlier philanthropic institution that gave art grants, to help them mount their first solo exhibition. Aside from the cash money, they can come back, apply when they are ready to have a solo exhibition. This is the part of application or 'A'. Inspire, Develop, Expose, and Apply, this is the I-D-E-A framework.

Philanthropy and development

Over the last ten years, we have evolved to phase two, the maturing years which we call our Five As programme. The first A is our artistic development programme for our awardees. Over the years we have maintained contact and engagement with them by an artistic development programme called ADEP.

Metrobank Foundation supports the awardees by helping them finish their master's degrees or attend a biennale or an art fair in Hong Kong, or with studio improvements. This is the core of our artistic development programme. A certain portion of the cash prize is allocated for whatever they like. We provide opportunities for them to make a choice. The young ones who win are often just experimenting. They are 18 years old, so we felt that our role should be that of a developmental organisation; we are not just a philanthropic organisation.



2019 MADE
Awarding Program.

Over the years, we have acquired many works by way of MADE as the winning works are ours. We pay a cash prize, a purchase prize so we need to also make sure that we take care of the winning works. Our arts programme has evolved into these five areas.

We view Metrobank Foundation as a development organisation. This is what we can do best. We want to develop our young artists as they contribute to society by way of the arts. That's our definition.

The second A is our arts programme. The third A is our art education programmes. In the past, we went to the schools in the Philippines to invite fine art students to join our competition, but we have since expanded it. We now go to malls, to art guilds, to VIVA EXCON [art biennale], and other big exhibitions. We have tied up with the United Architects of the Philippines and other organisations. We conduct art education in both commercial and institutional spaces.

The fourth A is alumni engagement. We participate at the openings of our current winners. During the MADE awarding ceremonies, we have a section for all our past winners, so they can also exhibit and sell. Finally, the last A is art collection management.

Sustainability through endowment

I like to trace back our success to our group chairman, Dr. Ty. Early in the history of the foundation and the art and design programme, we relied only on annual budgets. We did not rely only on the banks to support the exhibit or scholarships. He decided to put up an endowment fund for these. Being Chinese, he likes to mark important events of his life with a donation to society. During the wedding of his first son with Mary Ty, Arthur, in 1994, he donated several millions of dollars equivalent in shares of stock of Metrobank for the endowment making Metrobank Foundation a shareholder of the bank. We do not touch it. We only use the interest earnings and the cash dividends. The foundation was growing and so did the endowment with the growth of the stocks. We manage our endowment, and this is our answer to financial sustainability over the years. During the wedding of his second son, he also gave a second endowment, merging the Chinese Filipino milestone, 'My son is getting married, I give

back to society.' Due to the intercultural influences over the centuries, he marked the special occasion by giving back again. That's why the endowment fund in the Metrobank Foundation is so big. The bank, out of its own income, donates to us.

Engaging bank employees

As foundation President, I wanted to ensure that we reciprocated because what is in it for them to continue giving us subsidy aside from the endowment? I consider this CSV or creating shared value. CSV indicates that for doing good for society, you must be sustainable. We developed an employee engagement programme called Art in the Bank to display the corporate art collection. The employees who use the office spaces see the artworks during their daily grind, but they are not extensively informed of the cultural value of art. [Thus, we have] *Art in the Bank*, an art appreciation programme for employee growth and welfare. Our corporate art collection includes paintings by Fernando Amorsolo, Anita Magsaysay-Ho and other Filipino artists. The

employees were not aware of the art and artists in the beginning though they were displayed in the lobby and hallways. We implemented art appreciation activities to develop their awareness. My argument with HR [human resources] for this is that this is part of the holistic development for the employees. We are not only feeding the economic aspect of the country by providing loans to set up factories or by providing employment, but we also help in nurturing the soul of the nation. This is related to Metrobank Foundation's vision as a developmental organisation. We link it to employee engagement for the development of the totality of the Filipinos.



The other strategy to achieve CSV is I talked to our marketing people. I told them that during the MADE art exhibition, we invite high net worth individuals to attend. They are clients of the bank and collect art. I proposed to create a holistic service to the interested bank clients by giving them an exclusive preview to the exhibition before it opens to the public. This gives them the opportunity to buy works of the artists before anybody else. The marketing department was so happy to learn this. This also helped launch the artistic careers and support artistic development by providing exposure of young artists and their works to art collectors. This was a way for the foundation to support artistic talent and encourage investment in contemporary art. The mutual support for the Foundation's stakeholders (young artists) and business' stakeholders (clients) contributes to the sustainability of the philanthropic model.



We greatly believe in partnerships. Our success, not only in arts but in other programmes, comes from that fact that we are very much aligned with partnerships because we cannot do it alone.

Working as a network

You need to link up with other institutions that are doing the same thing. It is never a competition. At LCF, we are all corporate foundations. We have the same concerns and structure.

Supporting a space for art

Upon reflection on philanthropy, I'd like to identify two tracks. One track is related to the competition and our awardees. The other track is related to our being a corporate foundation, a philanthropic organisation. On the first track, our best support in terms of our awardees is that we would like to put up a museum or an art space where we can display all the collections that we have acquired over the years. We can provide venue grants. For winners or even young artists who don't have a venue to display for their exhibition, that can be done by our art space. We can also use our art space for an art residency programme. So many things can happen if we have our own art space and that's what we are focusing on now. It's just that we were hit by the pandemic so some of the plans are being re-evaluated, but we already identified a space.

And the other track I like is to provide grants. We are not a big grant-making body. The philosophy of the foundation is to help many rather than a few. Skills development is very important to us as a bank. We want to help build the skill of artisans, such as Escuela Taller, so that they could produce, sell, and earn. Our philanthropy is related to economic or financial sanction. That's something that hopefully art institutions or philanthropic institutions can venture into, to help artists improve their skill so they produce better quality.

From the MADE archives:
The first awarding in 1984 at the Metrobank Plaza with Dr. George S.K. Ty, Dr. Jaime Laya and the late Sen. Edgardo Angara with MADE awardees Roberto Feleo, Arnaldo Mirasol and Joel Ferrer.



THE WINNERS: a touch of social realism encompasses Joel Ferrer's "Nga Batang Pag-Asa", Roberto Feleo's "August 6" and Arnaldo Mirasol's "Hungry Child Dissected". The 3 top winners won a gold medal and a cash prize of P10,000 each.



Philippines Bagobo
Textile Art

A passion for advocacy

Mercedes Lopez Vargas is the Head of the Lopez Group HR Council and Executive Director of the Lopez Museum.

She helped to co-found ArteFino in 2017, an artisan fair that promotes a proudly Filipino lifestyle. Vargas also pushes for nature conservation, being involved in BINHI, the Lopez-owned Energy Development Corporation's reforestation programme.



Working at a family-managed corporation, Vargas sees alignment of their interests and passion to realise what they have been doing for many years. For her, being personally invested is very important when doing philanthropic work. By way of the Lopez Museum and Library and ABS-CBN Film Archives and Restoration efforts, they have been of service to the arts and culture sector supporting diverse individuals and groups with the same advocacy. Vargas also highlights the importance of social impact investing, being part of the Asia Venture Philanthropic Network. Continually, with her teams, they help foster awareness to a wider public to channel funds into appropriate causes and advocacies. Vargas sees collaborations and ethical considerations as things that one must consider when doing philanthropic work. A close example is abiding international standards for museums.

Defining philanthropy

My definition of philanthropy is working with a cause or advocacy that you passionately believe will bring about an envisioned or desired results. It is not merely about supporting causes with monetary resources. At its best, it requires being personally invested and bringing to the table other resources, energy, effort, intellect, and everything to bear, because you believe in the power and potential for creating or effecting change. You have this long-term vision of how the initiatives you engage in will work to create and drive affect and change.

On the Lopez Museum and Library

We envision the Lopez Museum and Library as a space that engages people and communities by harnessing the museum's resources to enlighten and educate, bring attention and awareness, provoking deeper thought on a host of questions and topics. The museum must live up to its role in pushing forth its agenda of enriching lives whether culturally, educationally, sometimes critically. I wasn't a museum worker to begin with, and I was just thrust into it by accident or by birth, but as you work there, it begins to shape the way you think, the way you see your role in being able to create a better world moving forward. It moulds the way you envision leaving this world in a better place than when you found it.

On digitising and archiving

Working in a family-managed corporation helps you shape a long-term vision of how you see things and what your contribution to society will be. For instance, the library archives, the decision to digitise, to archive and to push forward, we're still amid creating a larger public access to our archives which will happen towards the latter part of this year (2021). We keep getting derailed. It propels you to do what you think you must do even amid difficult challenges. The fact that your resources are limited does not stop you. You find ways to be able to get to the next step and to push forward and you never lose sight of that long-term vision. That's for digitising. The conservation of paintings goes together with the digitisation in the museum. It came about when one day I was walking in the museum. I had been working there for two years. I realised that if I didn't share the artefacts, everything that was in the museum that had been so

carefully selected and protected, could one day disappear. Maybe my grandchildren won't see them and the people that come after them, the succeeding generation, won't see them in the same currently preserved state if I don't do anything actively to conserve it. That's what started to shape both our digitisation efforts and the conversation lab as well. We do try to reach out and share the advocacy, research knowledge, and awareness in those specific areas.

As to the ABS-CBN [media network] film archives and restoration efforts, I'm not directly involved in the project but the whole rationale of the ABS-CBN film archives is aligned along the same mission. If you do not do anything actively to restore these works, all, everything in a few generations will be lost. It's also this realisation that all these artefacts, products, films, archives, the artworks, they all have something to teach, they all have messages, lessons that they want to communicate. You must be able to be the platform that will carry these messages forward with the generations.

The mission and vision of the museum has been outlined and recast but without losing its original intent and flavour and commitment. It's never lost that.

We've been lucky our programmes are strong enough that we can invite grants especially for the digitisation. It's bringing other people and other institutions along in this journey. They must believe in what you're doing, and your programmes must be strong enough so that you are able to prove plausible sustainability way beyond the lifetime of the grant. You must be able to show that the work in these areas contribute to a larger affect moving forward.



My definition of philanthropy is working with a cause or advocacy that you passionately believe will bring about an envisioned or desired results.



Promoting organic dyeing in Guimaras

Museums and social impact

We constantly see more museums coming up, different niche museums. Here in the country, local government has been pushing for having museums in their areas. When you look at this whole landscape of museums in the country, what does that tell you? Local government tourism sees the value of putting up these cultural spaces to be able to communicate, to teach, to give more insight into the subcultures of the towns, the regions, the cities where they're at. Visible signs of progressive cities, they see the value of that. Maybe that's not a precise measurement, but it is indicative of the fact that there is recognition of the soft power of culture as a driver of enrichment, social change. It must be aligned with the museum's vision and mission and what we are trying to push forward. Then we build a larger perspective advocacy concerning that. Let's say with us, at the Lopez Museum, this is not art for art's sake, but this is art to be able to teach and to communicate messages that are of relevance to your audience. Comments are important to us as well and we exert efforts to work with the communities that we think want to engage with us.

Collaborations are critical. Partnering with other museums and being able to reach out, allowing a platform, like a collaboration to be able to reach out to other communities as well are critical. Partnering with other institutions bring varied perspectives and enrich the work. Take for instance the past endeavours of the Zero-In Consortium [of museums], as a combined force to reach out to larger communities. Growing the networks to include those would otherwise not have been able to reach. I prefer not to the use of term beneficiaries; it connotes an up-down approach as opposed to a lateral sharing approach.

Sustaining one's philanthropy

There are ethical considerations vis-à-vis the realities of long-term sustainability. Ethical concerns would be in the realm of museums and museum international standards. Museums, especially private sector museums in the Philippines have limited access to outside sources to properly sustain its operations. Museums are lucky if they can secure grants from the NCCA and private foundations. Other than that, how else can a museum sustain itself? Thus, it is perhaps best viewed largely as a philanthropic endeavour. It's crucial to understand how the value of the soft power of culture can affect and influence social development. It's a constant pouring out of money and resources to be able to bring the best professional expertise to help the museum's growth and mission goals. The ethical consideration there is, if you are an institution like the Lopez Museum that's been in existence for more than 60 years, and you want to be able to be a part of the global museum conversation and uphold international standards. These standards are

Museum international loans

formulated to protect the integrity of the museums as spaces of enrichment and learning for the benefit of a constituent public.

You must think like an entrepreneur to keep this museum going. You must find creative and proactive ways to sustain yourself. For me, it's the whole big picture of how you view cultural advocacy.

Qualities of a philanthropist

When you have an advocacy, you work towards the goal of rendering yourself ultimately irrelevant because that indicates the cause you work for has succeeded and enough critical mass has come aboard and there is no need to advocate because everyone thinks the same way you do. Number one, you must be able to share, collaboration comes under that. Another, you must keep finding ways, creative ways to convey your message. Then, you must be very open-minded, and respectful of other views surrounding your advocacy.

Networks are important. And, focus, I guess. There are times when the work seems so difficult, and we just want to give up. When we first entered the pandemic period last year, we asked, 'What do we do?' Do you stand still and wait for better times? But at the same time, there are people that you could help and influence by moving forward taking it one baby step at a time. We may not know exactly where we're headed but if we take one step at a time, no matter how small, we probably get somewhere in this learning rather than standing still. Never stand still.

On Artefino

Over at Artefino [craft fair], it's having to pivot to an online site. There may have been people that were interested but were never able to attend our events who can now see the range of our curated items. We've opened ourselves to the international market which comes to us with questions about the communities.

We try to make sure, although it's still a process, that the messaging of Artefino is calibrated to speak about the communities and the actual work that happens. It's opened a world of opportunities for us and for what and for whom we advocate.



I'm part of a network that highlights impact investing. In social impact investing - and there are funds out there - what we try to do is to be able to create more awareness about how these funds can find their way into the right causes, into the right advocacies. What you're seeing is the emerging world of social impact investing. It's going to be a larger conversation perhaps.

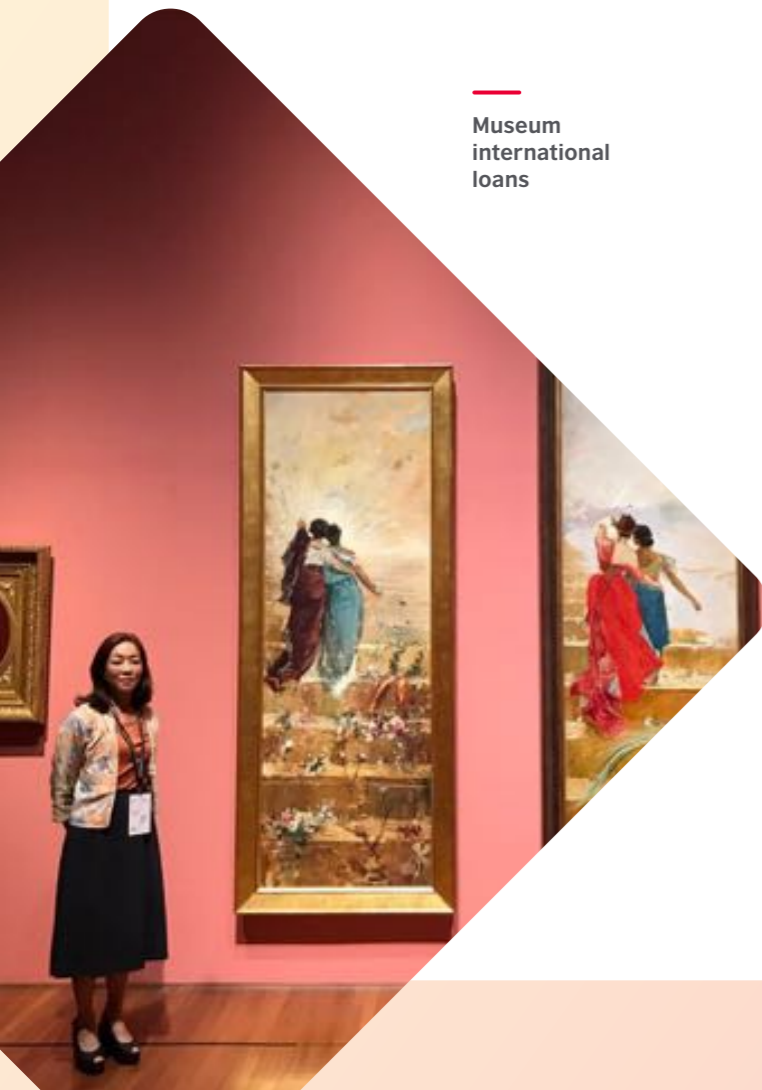
On social impact investing

Right now, it's more foreign funds and the conversations are largely happening abroad. We see here as well all these social impact networks and hubs in the Philippines. A few of them are chaired by Filipinos that have started all-purposeful impact funds. Those institutions start to talk, and how some of them operate is that they have a pool of investors and what they do is they provide opportunities to channel these funds to the appropriate causes.

Supporting impact hubs

One such network is the Asia Venture Philanthropic Network. I've spoken several times before the lockdown about arts and culture, and social impact investing. There are a lot of members in that network

that are based in the Philippines so that conversation will happen here. It has already [happened] for all these young impact hubs. British Council sponsors some of them. The conversation is very dynamic. It will excite you and make you think that there is so much hope. This is a younger generation of people talking about creating affect, so yes, British Council has that. The Design Centre under the Department of Trade and Industry also has those talks.





—
Vicente Manansala
Paintings at the Philam
Life Gallery at the
National Museum

Strategic philanthropy

Max G. Ventura is currently the President and CEO of Philam Foundation, the corporate social responsibility arm of the Philam Group of Companies.

He has been an advocate for corporate social responsibility since he joined Philamlife in 2000. He is also the Chairman of the Philippine Coalition on Volunteerism or PhilCV and The Center for Art, New Ventures & Sustainable Development (CANVAS).



For many years now, Ventura has been part of many philanthropic initiatives now working across arts and culture while advocating on corporate social responsibility. He sees alignment between personal and organisational values as crucial to realise purpose. Through Philamlife, he's had a commitment with the National Museum since 2013 having their art on loan to ensure its proper management. Ventura shares his supply-demand take on arts and culture philanthropy moving forward. There should be more support for artists, increased availability on research grants, and enough apprenticeship and residency programmes for arts and culture practitioners. Additionally, philanthropists could work on more programmes, increased awareness, and maximisation of digital technology, among many others.

Defining philanthropy

Philanthropy is about sharing and giving. In the case of our practice for Corporate Social Responsibility (CSR), it is a dole out. It's something that you give because of financial surplus or because you want to share. It's given to an advocacy that is close to your heart which you would like to support. It's a function of having something you value, whether you are an individual or part of an organisation. If it's something that's close to my heart, I would like to support that, I would give it my time, my talent or my treasure. And if it's something related to my passion or aligned with my organisation's vision and mission; if it's something that I can easily align to as well, it's likely I will be able to support that and give more.



Ceremonial Turnover of donation from Philam Group for the conservation, restoration and maintenance for the art collection for Year 2019.

L-R: Philam Foundation President, Max G. Ventura; Former Philam



The start of everything is finding that alignment with your personal or organisational values. Next is determining what the results are that can be generated by supporting such an advocacy or project with philanthropy. In that sense, I'm not sure if you've encountered the word strategic philanthropy. It's very purposive. There is really a clear rationale for your giving the money and there are clear results that you're expecting.

donate an artwork to our collection and that was part of the reason why we had a lot of paintings. Of course, they were not as grand as the paintings by Vicente Manansala, but nonetheless it was a way for us to support the arts and culture and the artists in the country. That was why I was very much involved with the League of Corporate Foundations Arts and Culture committee.

But then when we moved out of UN Avenue, we lost the theatre. Then the management had taken a different tact in terms of our priorities for our Corporate Social Responsibility, so it was more on education, financial literacy, and health. Whatever little we were able to do for arts and culture was essentially the transfer of our Manansala collection to the National Museum, as well as the Jose Alcantara wood carvings that lined the theatre.

Now they're beautifully displayed at the National Museum. Then we arranged that we would give one million a year for it to the National Museum. Well of course it included having the naming rights for the gallery that would house our collection. It was really a way to support, and we really wanted to be able to ensure the safekeeping and condition of our collection. Part of the one million was so that they could do the research, the upkeep of the collection, and it was a win-win kind of arrangement. That's why it worked for us. And I'm very proud of it. You can confirm with the National Museum Deputy Executive Director, Dr. Ana Labrador about this, but when we did the turnover of our Manansala collection that sort of started the ball rolling for other collectors and corporations to engage with the National Museum. In the case of our collection, they are on loan to the National Museum. We give one million a year and it's already been running for eight or nine years if I'm not mistaken.

We have a 5-year renewable commitment, which started in 2013. I had to sell the idea internally to our principals and explained that if we kept the collection, it would be more costly to maintain. There is a climate-controlled storage system. There are also a fire-suppression system, insurance, and other collection management needs to pay for. When I visited the National Museum, I saw that they use special glass in the gallery that protects the artwork from the UV light to lessen the effect of the stress on the paintings.

In a sense you're trying to get the bigger bang for your buck. You're looking for value for your money or for your donations in that sense. I think if you find that alignment, that easily propels the donor to be generous or at least to continue to sustain and support whatever it is that they find that alignment in.

On the National Museum

There was a time where we were still at PhilAm Life UN [United Nations] Avenue [Manila], where we clearly had a programme on arts and culture. The way we tried to differentiate our CSR in arts and culture back then was we had a particular focus on the performing arts, primarily because we had the PhilAm Life Theater. Sadly, it's no longer there, but back then we had that facility, it had the best acoustics for a theatre in town. That was what we had sort of championed because in that sense we were trying to control the assets that we had. We really had an affinity to the performing arts. We would have choirs such as the Madrigal Singers. We would give the venue for free or at least at a very subsidised rate. PhilAm Life Theatre had a very nice lobby. The lobby served as a gallery of sorts where we would provide venues for up-and-coming artists or established artists to have an exhibit. What we did then was they would exhibit for free, but they would

There are also humidifiers. I felt very comfortable transferring our collection to the National Museum. An agenda was for more and more Filipinos to see it. At our office in the UN, only a few were able to see it. What we have is a good arrangement. I don't see it changing any time soon.

Supporting other philanthropists

Gigo Alampay of CANVAS and I met a decade ago at a fundraising conference hosted by Venture for Fundraising. Since then, he's been trying to get me to his Board. I challenged him to get it more organised and address governance questions. He has been able to achieve this. The ultimate dream is to build a children's museum in Batangas. That is what I've been trying to help him with now.

I was also recently invited to be on the Board of the Museum Foundation of the Philippines, a museum friends' organisation that supports the National Museum and its network. I see myself addressing administrative problems such as helping hire an Executive Director, finding to be more involved in the arts and culture scene by way of grants, and increasing the membership base.

Strategic philanthropy

How we can best support arts and culture with philanthropy? My take on that is we really need to work on the two ends, the supply and demand side. For the supply side, do things such as support more artists, get more research grants for arts and culture practitioners, have apprenticeship and residency programmes. On the demand side, we could work to offer more art appreciation programmes, advocate for more public art, take advantage of the shift to digital, and improve art-going experiences museum visits. I believe a lot can be done. If we could work together, we could really move things and make it a more caring environment for artists, a place where they can thrive.

At PhilAm Foundation, what has proven effective is the matching grant because effectively we double our respective funds. For example, it takes about a million pesos to build a classroom and normally we build two in the sites that were hit by calamities. That's how we differentiate our classroom construction. We build in calamity hit areas to bring back normalcy. With my 100 million, I would have been able to build only 50 at two million each. What I did was we approached those who also have programmes for classroom building. I told

them, if you put in two million, we'll match your two million with our two million so that we can build more.

That was proven effective because in the eyes of my Board, I had doubled our money. To the eyes of my counterpart's Board, it also effectively doubled their money. That's one effective way of trying to do it. The leveraging of your resource and offering a matching grant. The other in terms of sustainability was really defining what the story is. I say it in our vernacular, *kailangan, maganda ang kwento, tapos 'pag maganda na yung kwento, dapat may kwenta din.* (a story needs to be good, and a good story must have value.) What are the numbers behind the story? If the story is good, hopefully the numbers will follow, so again it's really a question of defining the programme and creating relevance. Does it resonate to the different stakeholders? It's also a function of stakeholder engagement and management. If it resonates, the funds will follow, or you make it such that it's enough for you to kick it off. Then you have that proof of concept and things will just sort of follow. That's how I think it'll be and then it sort of sustains itself. The other way also is to really expand your donor base and in that sense your membership if you're a membership-run organisation.

Unfortunately, here in the Philippines, the online donation or credit card donation thing is not as strong as in the US. It's all online there but the conversion rate is low. {When} we tried doing it before, it was less than 1 per cent. You need to have a strong base of donors even if little by little. Ideally, the donation or the membership fees would be enough to cover your overhead for your secretariat. They can then generate the funds for projects with grants, but then they don't have to worry about their overhead. That would be the ideal set-up.

Advocating for art education

I think we need to be able to ensure that there will be a next generation of arts and culture champions. I think we should try to strengthen the senior high school track for arts and humanities. I know that DepEd [revisits] the curriculum every 5 years or so. Maybe that's one area we can lobby and try to see how it can be improved. To me, that would provide a venue for the stakeholders in the arts and culture community to be employed and teach. Be active in helping our school children become more appreciative of the arts. Together, what would go well with that is to equip the faculty and develop course materials and courseware, give more tools by which

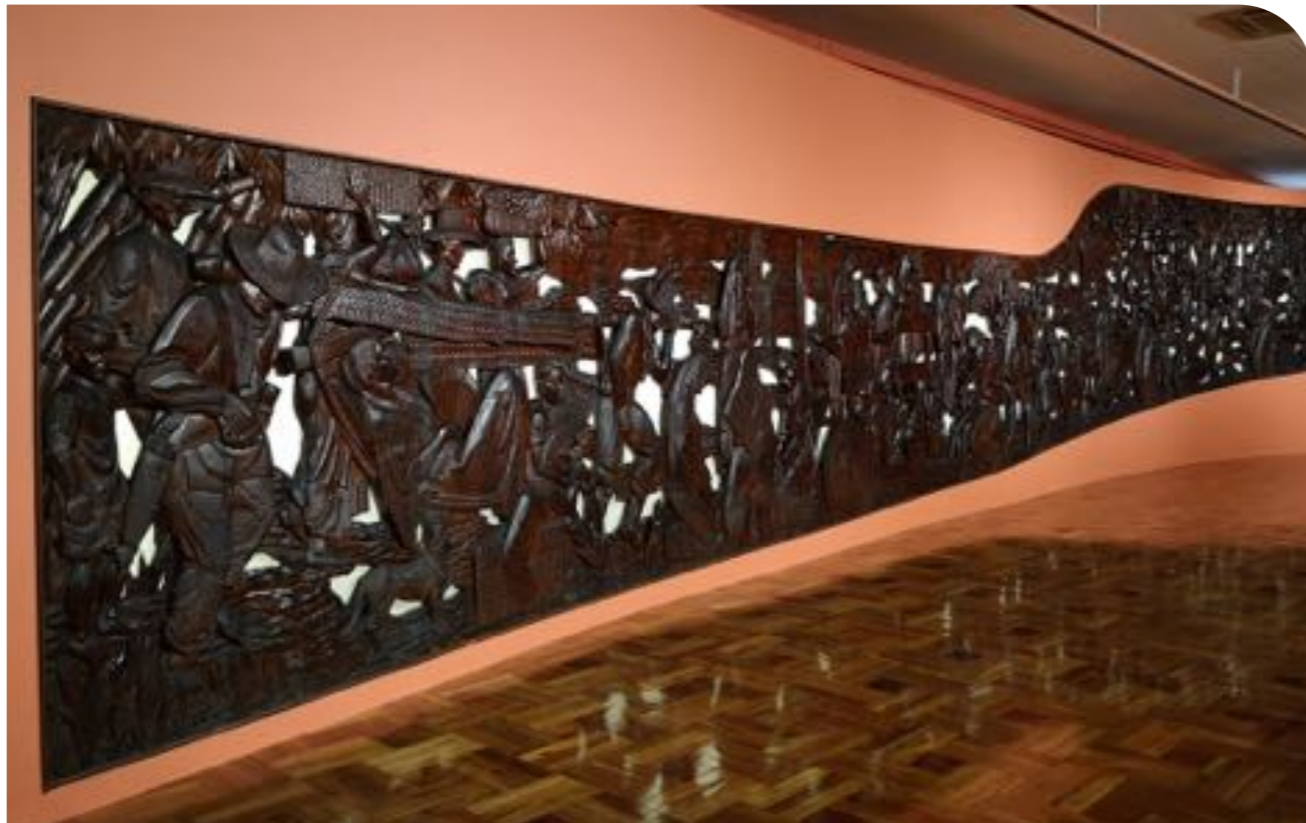
they can teach. Hopefully we can develop the next generation of champions for the arts. From there, develop the talents. Then again having that like sports programmes, you have grassroots sports development programme for the arts. It complements. You are working on the whole value chain so to speak.

We could start as early as elementary. I remember when I was in grade school in De La Salle Taft, we had so many arts related activities like playing the *angklung* [musical instrument] or making wood carvings. I think that helps in terms of your total human development. Sadly, today there is more importance and value given to math, science, digitalisation, and analytics.

I think the challenge really is to be able to find and do a systems approach. That's why if there's going to be a review scheduled anytime soon on the senior high school curriculum and I guess for the elementary for that matter, that might be a good time to see how we could put in more elements of arts culture, history, and the humanities.

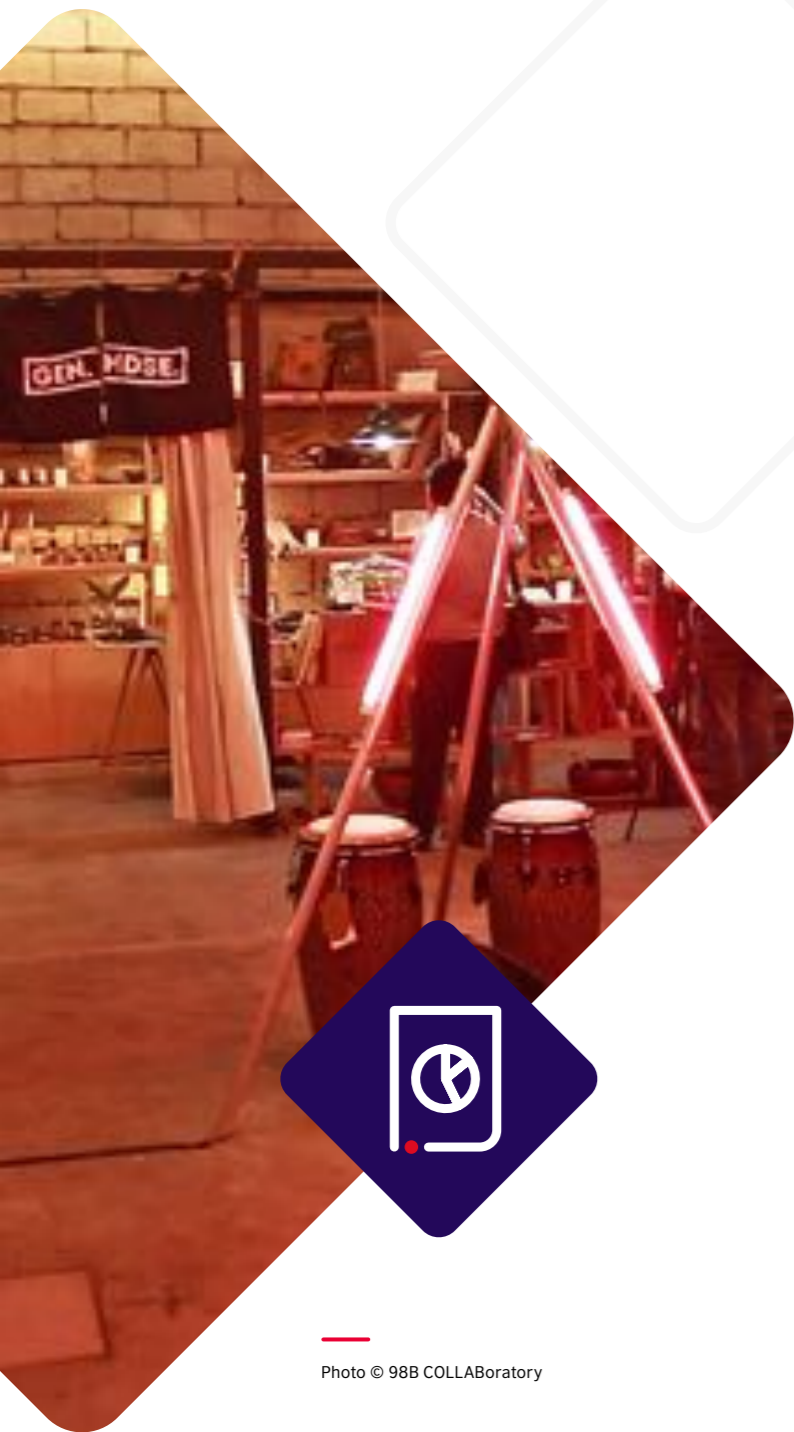


I think we need to be able to ensure that there will be a next generation of arts and culture champions. I think we should try to strengthen the senior high school track for arts and humanities.



Jose P. Alcantara Wood carving at the National Museum

7 Analysis



In 2014, Singapore's Lien Centre for Social Innovation conducted a study on Philippine philanthropy and defined four categories of the private funding landscape in the country: major funders, corporate giving, family philanthropy and high net individuals. It stated there are supporters for arts and culture, but a study to be made on private giving.¹⁹

As this report is the first of its kind, describing the arts and culture landscape in the Philippines may be challenging. It is prudent to mention that the total support with the years, be it monetary or not, remains unknown and disorganised. This is primarily due to the absence of a structure or any equivalent that could help standardise giving in the country. Another potent reason is limited access to information related to documentation and sustainability of programmes and related institutions. As support and giving remains mostly informal, undocumented, and unstructured, the report acknowledges that the concept or definition of philanthropy for this part of the study may be bleak. The term itself is somehow controversial, but it has replaced the word 'charity.'²⁰

Photo © 98B COLLABoratory

Demographic findings

These are some findings taken from the 75 respondents which provide comment into the Philippine landscape for arts and culture philanthropy.

The survey results showed that most of the individuals involved are women, representing 61 per cent of the 75 respondents and they range in age from 25 to 75 years old. In terms of demographics of philanthropists involved in this report, 61 per cent from the respondents are female, 36 per cent are male, and 3 per cent ticked off 'Other'. More than half of the total respondents (59 per cent) are married, followed by single individuals (24 Per cent). Conceivably, their ability to extend support is greater having a partner. **An article by Forbes (2018) mentions that there are empirical studies that elucidate that 'women are more likely to engage in pro-social behaviour, defined as voluntary behaviour intended to benefit others'**²¹.

Philanthropists residing in the Philippines made up 85 per cent of the respondents. Meanwhile, 75 per cent have been involved in philanthropy for over 10 years.

Of the 73 per cent who support the visual arts, the majority thereof are art collectors. The report tallies 73 per cent of the respondents give support to the visual arts sector. Possible reasons for this include the primarily existence of corporations and institutions which support the sector through sponsorships, grants, and awards. This was also mentioned in a recent study by Alvina et al. (2020)²² where they mentioned that the visual arts sector upscales significantly. Seventy five per cent of the respondents have also been engaging in philanthropic initiatives and activities for more than 10 years.



An article by Forbes (2018) mentions that there are empirical studies that elucidate that 'women are more likely to engage in pro-social behaviour, defined as voluntary behaviour intended to benefit others'²¹.

Reasons for philanthropy

In terms of giving, 36 per cent are from foundations, 28 per cent, are from corporations, 23 per cent are from non-profit organisations; and those not applicable in the three categories are 13 per cent.

Family influence was cited as a reason by 59 per cent of respondents. They give money to make a difference and to give back. The main influencer for the support is an advocacy or cause followed by passion.

¹⁹ Ibid. See Alvina, C. et al. (2020) The Philippines: Cultural Policy Profile (Country Profile: The Philippines).

²⁰ Ibid. See Newland, K, A. Terrazas, and R. Munster. (2010). *Diaspora Philanthropy: Private Giving and Public Policy*. Washington, DC: Migration Policy Institute.

²¹ Chiu (2018) mentions that this includes acts of helping and donating. See Chui, B. (2018) The Rise of Female Philanthropists – And Three Big Bets They Make. Forbes. Retrieved from <https://www.forbes.com/sites/bonniechiu/2018/07/25/the-rise-of-female-philanthropists-and-three-big-bets-they-make/?sh=621b268c5f89>

²² Ibid. See Alvina et al. (2020) *The Philippines: Cultural Policy Profile (Country Profile: The Philippines)*



Forest conservation at Bencab Art Museum



Philanthropy is not limited to the wealthy. There are visual artists who support artists and artisans who they collaborate with in their practice.

Fifteen respondents said they give less than one percent of their total assets while 11 said they give one to ten per cent. Education, environment, and disaster relief are most supported apart from arts and culture.

Philanthropy is not limited to the wealthy. There are visual artists who support artists and artisans who they collaborate with in their practice.

Seventy seven percent of the money given is for sponsorship to the visual arts. This explains the rise in the number of privately funded museums and theatres in Metro Manila in the past decade.

This report also revealed that 85 per cent of the respondents are based in the Philippines, while fifteen per cent (15 per cent) are abroad. Most of these are involved or affiliated with foundations or

non-profit organisations. Top five involvements reveal that collectors, patrons or donors, art enthusiasts²³, educators, and fundraisers are the common occupations of philanthropists in the Philippines. Their appreciation mostly started or was propelled by their families, self-decision, friends, school, work, and arts and culture organisations. The fact that family influence was at 59 per cent proves that there exists a strong sense of family philanthropy in the country.

Apart from this, motivations of respondents stem from their willingness to make a difference (69 per cent), to give back (68 per cent), and to have a legacy (31 per cent). The common types of support given are sponsorships (77 per cent) and programme development (48 per cent).

²³ The term 'art enthusiast' is loosely defined in this report as a person who may have a profound interest in arts and culture and is keen on various explorations, expressions, and activities in the arts ecosystem.

Categorising private sector philanthropy for arts and culture

Based on the arts and culture philanthropy research undertaken, these are the categories of private giving in arts and culture in the Philippines.



to support causes or advocacies that individuals have specific interests in. They contribute money annually or volunteer actively. Giving is largely in the traditional form of contributing money or time as support from individuals is continuous and the networks and collaborations with other funders are integral to the success of the giving. Other forms of giving such as online giving, giving via text messaging, and crowdfunding are not prevalent.



largely from corporate foundations that have been established for over two decades. The support for arts and culture began as personal interest. Two or three generations later, the philanthropic ventures have been carried on by members of the family in the second or third generation. Oftentimes, professional managers are hired to help family members carry out the work of the foundation. There are also corporate foundations that are not family-run but established by corporations with a corporate social responsibility arm.



where money is raised by individuals to support causes that benefit the community or make possible donations to the community. These efforts are not usually held annually or can be short-term in nature.



which represents seventy seven per cent (77 per cent) of the total amount of philanthropic giving. It is usually from corporations and these are given to projects using money from the PR, Marketing and Communications offices of said corporations. Most of the support goes to the visual arts.

The landscape of arts and culture philanthropy in the Philippines can be described with the following points:

Despite the amount of money available, there seems to be a primacy on the visual arts sector. This can stem from the number of visual arts practitioners ranging from artists, curators, managers, and other individuals engaging in creative and cultural work²⁴ related to visual arts.

The idea, concept or definition of philanthropy is vague and fluid. Foremost, not all respondents consider themselves as philanthropists. In fact, some opt not to use the word 'philanthropy' as it is too formal. One example is Katya Guerrero, one of the 10 interviewees.

A major chunk of support is from sponsorships and programme development. However, sustainability of such is not assured and not normally laid out.

Most of the philanthropists prioritise local projects and activities as they also reside in the Philippines. Their motivations are shaped by family influence, self-decision, and networks.

While there is no specific formula or approach followed by all philanthropists, networks play an important role in philanthropic projects and activities. They help motivate, convene, and influence givers as to the nature of involvement, amount given, and rationale for contributing.

There are several ways that arts and culture philanthropists in the Philippines have been working within the sector.

- **Jam Acuzar** of Bellas Artes Projects works with donors of her generation to fund residency programmes, artists projects and international artist exchange programmes at Bellas Artes Projects.
- **Gigo Alampay** of CANVAS supports children's literacy by books designed by visual artists which are distributed around the Philippines to different communities in need.
- **Yael Buencamino Borrromeo** of the Museum Foundation of the Philippines, a volunteer friends' group that support the National Museum and it network partners with Philippine Art Events, Inc. for the Annual Art in the Park. The proceeds are donated to the National Museum and other museum projects in the country.
- Visual artist **Katya Guerrero** sets aside personal funds to support an online site called artbooks.ph to sell artbooks published in the country. She also supports a photography archive and plans to support a writer in documenting a history of Philippine photography.
- **Adelaida Lim** is a cofounder of Habi, a volunteer group of women in the arts that raises awareness for Philippine textile. They organise an annual textile fair which enables them to raise money to support publications on Philippine textile and to provide cotton to weavers.
- **Quintin Pastrana** of Library Renewal Partnership has created over 1,500 site thematic libraries in partnership with local government units and private sector.
- **Tess Rances** has worked with the Asian Cultural Council Philippines for over two decades to send Filipino artists on cultural exchanges and fellowships to the United States. They fundraise with an annual auction event or with fundraising dinners with other art patrons.
- There is Corporate Social Responsibility (CSR) thru Metrobank for Metrobank Foundation to support the Art and Design Excellence programme – art competition, art grants, art residencies.
- There is **Mercedes Vargas** of the Lopez Memorial Museum and Library, a family corporate foundation that supports the programmes of the institution.
- And lastly, **Max Ventura** of Philamlife Foundation has a corporate social responsibility to assist the National Museum's collections management programme for the corporate collection donated to the museum.

Partnerships

Exploring, fostering, and strengthening important partnerships are valuable in further supporting international arts and culture projects. It could also create opportunities in instances when there are gaps in funding. This requires collaborations and conversations on arts and culture and philanthropy among funding bodies. For example, events could be organised for philanthropists to attend in both the Philippines and the UK as a way for them to network and engage in related discourses. These events need not be fundraising activities but art events they have common interests in. Opportunities should also be created for artists across all disciplines to present their work and projects to funders to establish cultural exchanges.

Areas of support beyond the arts

This report also revealed that Education, Environment, and Disaster Relief are priorities as supported causes apart from arts and culture. Twenty seven from the survey participants consider

philanthropy networks or organisations and word of mouth as top considerations when supporting the sector. This basically implies that the idea of giving and donating are both connected to the personal as these are heavily influenced by connections and networks.

Modes of support

The different ways that arts and culture philanthropists in the Philippines have been working with the arts and culture are primarily sponsorships and programme development with various gestures of collaboration and support. Based on the insights and interviews, a close example is how Museum Foundation of the Philippines supports the National Museum by trainings, grants, restorations, renovations, and tours; Katya Guerrero's immediate assistance for artist-based initiatives; and Metrobank Foundation's Metrobank Art and Design Excellence (MADE) where support for artists is given by way of awards and grants, among others.



Photo © Sipat Lawin

²⁴ Creative and cultural work is described by Comunian and England (2020) referring to creative occupations in the creative and cultural industries as well as creative occupations in other related industries or those who work within creative and cultural industries. | See Comunian, R. & England, L. (2020) Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. Cultural Trends 1-17.



Photo © Bellas Artes Projects

Closing the gaps in funding

The opportunities for strengthening support in instances where there are gaps in funding include sustainable, important, and strategic stakeholder engagement and management. With varied gestures of support, linkages can be sustained and built. Some examples of these include Habi relationship with the Museum Foundation of the Philippines having been supported for so many years, specifically with their publications on Philippine textile and weaving; PhilAm Foundation's support for the National Museum of the Philippines which includes sponsoring them a million a year for research and upkeep of their collection; Centre for Art, New Ventures, and Sustainable Development's (CANVAS) programmes and exhibitions; and Library Renewal Partnership's community libraries by public-private partnerships.

International support

Arts and culture philanthropists can further strengthen support for international projects with partnerships, network, and collaborations across regions. Some of which are Asian Cultural Council's cultural exchanges and artist fellowships between

United States and Asia and Lopez Group Foundation's initiatives like film archival and restoration. In relation to this, the support for international projects across regions are normally in a form of short-term support/partnerships, networks and collaborations. This has reference to some of the insights the research team has encountered which includes Bellas Artes Projects' collaboration with Polish artist and Harvard GSD professor Krzysztof Wodiczko, US-based organisation Panta Rhea Foundation support for CANVAS, grants and fellowships by the Asian Cultural Council, and Mercedes Lopez Vargas' strong involvement with Asia Venture Philanthropic Network, to name a few.

Connections with the UK

While desk research showed a strong interest from the UK when it comes to giving to the Philippines, there is not a lot known about how Philippine-based philanthropists are connecting with the UK, particularly when it comes to arts and culture initiatives.

On the other hand, there is a strong link between both countries in terms of the Philippine diaspora experience in the UK. There are over 200,000 Filipinos living and working in the country, many of whom have become British citizens and contributing positively to the fabric of British society. As of 2021, there are 200 registered Filipino community organisations and societies in the UK²⁵ as listed by the Embassy of the Philippines in London. These organisations established by Filipino migrants are highly interested in keeping in touch with their Philippine heritage and have been supporting arts and culture programmes with this mission. Some examples include offering Filipino language classes, organising Filipino dance festivals or producing theatrical plays.

While the survey did not yield a strong link between the Philippines and UK in terms of philanthropic initiatives in the arts, there are some interesting findings in relation to the UK. Fifty one per cent of the respondents declared that they are only giving in the Philippines, while four out of 75 respondents mentioned the UK as an area of support. The British Council was cited by several respondents as one of the organisations actively supporting arts initiatives and impact hubs. Outset UK, a charity supporting contemporary art projects, was also mentioned by a respondent as an initiative that they are proud of supporting.

²⁵ See Republic of the Philippines Embassy of the Philippines (London, United Kingdom) (2015). *Philippine-British Bilateral Relations*. Retrieved from <https://londonpe.dfa.gov.ph/bilateral-relations>



The opportunities for strengthening support in instances where there are gaps in funding include sustainable, important, and strategic stakeholder engagement and management.



Photo © Mat Wright

8 Recommendations



While how each respondent defines philanthropy differs, the reasons for philanthropic endeavours are consistent, that is, to make a difference and to give back.

How can these create a ripple effect leading to a more widespread or strategic affect?

One recommendation to achieve this is by having conversations on how collaborations can start among and between local and international organisations to create significant partnerships.

For the British Council

At the onset, the British Council can enable these discussions among the seventy five (75 respondents) of this study. The respondents can find common ground and eventually come to identify priority projects that can develop the arts and culture sector which they can eventually fund as a group. Now, 77 per cent of funding goes to sponsorship of projects in the visual arts while forty eight per cent (48 per cent) goes to general art and culture programme development. An additional 35 per cent of these funds go to capital campaign and research. Funders also give to non-arts causes such as education, environment, and disaster relief.

The British Council, as a cultural relations organisation, can also enable conversations with organisations in the UK that have a specific interest in developing philanthropy networks in the Philippines. It can start as online meetings to share best practices and eventually lead to a cultural exchange programme where Filipinos can learn more about philanthropic practices in the UK and UK nationals can learn more about the Philippines. This can pave the way for new partnerships that will support or expand the British Council's portfolio of programmes in the arts.

Photo © Mat Wright

In addition, given the over 200,000 Filipinos and 200 community organisations registered in the UK,²⁶ there is a big opportunity for the British Council to foster relationships with the Philippine migrant community. This is a good way to encourage those overseas to contribute to the further growth of the arts and culture scene in the Philippines. These ties also have the potential to lead to artistic collaborations and philanthropic partnerships between both countries.

For philanthropists

The seventy five (75) respondents can collaborate with the national government such as with the Arts, Culture and Creative Industries Bloc of the Philippine Congress that is lobbying for legislation to develop, promote and support the creative industries of the Philippines leading to the growth of the creative economy, for various projects and initiatives for the arts and culture sector. This may also lead to refreshing or updating the fundraising mandates of the individual, institution, or organisation as they can see what is new out there in terms of arts, culture, and the creative industries.

For philanthropic networks

Another recommendation is to develop an education programme on philanthropy. A possible starting point is basic education geared towards a stronger appreciation for arts and culture, relating to what Max Ventura mentioned on starting in the elementary level. As there are a few projects which put primacy on literacy, based on the insights of this report such as Pastrana's Library Renewal Project, Bellas Artes Projects' ESKWELA, Museum Foundation of the Philippines' initiatives as well as Metrobank Foundation's MADE Programme to name a few, it can start with the very basic such as what philanthropy is all about. The education programme²⁷ can have modules on how to assess funding programmes, how to write a grant, how to create a strategy, what are the different fundraising techniques and methods, how to develop and nurture volunteers, and other introductory courses to better understand the landscape of arts and culture philanthropy.

Future research

The final recommendation is to develop a dynamic research culture on philanthropy. Findings must be accessible. It should present a picture of what the actual giving is from individuals, institutions, and organisations. From this information, long term-plans can be made, and best practices can be further developed and shared.

Further research can address funding restrictions indicated by the respondents that no grants are made for lobbying for advocacies. It can also anticipate how to resolve the question on why funding for a project is discontinued due to failure to meet expectations or a change in direction or leadership in an organisation. It can also be understood why some projects receive more funding than others. For example, out of seventy five (75) respondents, 77 per cent of the money goes to the visual arts sector through corporate sponsorships. The gaps in funding for the other sectors in arts and culture could be attributed to the reluctance of potential respondents to participate in the study. To have a full picture of the landscape of arts and culture philanthropy in the country, evidence is crucial.

²⁶ See Republic of the Philippines Embassy of the Philippines (London, United Kingdom) (2015). *Philippine-British Bilateral Relations*. Retrieved from <https://londonpe.dfa.gov.ph/bilateral-relations>

²⁷ At the moment, the Bachelor of Performing Arts in Dance Programme of the De La Salle- College of Saint Benilde offers an elective called PHILANT (Philanthropy in the Arts). Lectures and courses under its Arts Management Programme also touch on this, particularly on Financial Management of Artistic and Creative Industries (AMFINMA), Leadership and Strategic Planning for Artistic and Creative Industries (AMLEADR), and Arts Education and Community Outreach (AMEDUCO), among others. | See "Arts Management" and "Dance" in Design and Arts. Retrieved from <https://www.benilde.edu.ph/academics/sda.html>

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10 Research team

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Alain Zedrick Camiling pioneered Bank of the Philippine Islands' Arts Education Programme, through BPI Foundation in 2018, managing its art collection, supervising its museums in Cebu City and Zamboanga City, and curating a workshop series for publics. He has worked on projects with private, public, and non-profit entities such as Bangladesh Embassy in Manila, University of the Philippines, Museo Pambata, Cultural Center of the Philippines, Japan Foundation Manila, Philippine Art Events, Department of Education, Department of Social Welfare and Development, among many others, as project manager, curator, researcher, and collaborator. He is currently finishing his MA Curatorial Studies focusing on arts management knowledge circulation and practice in the Philippines at the University of the Philippines Diliman where he graduated cum laude with a degree in Secondary Education: Art Education. He has taught and developed learning modules for University of the Philippines Baguio's Fine Arts Programme in 2020. He is currently the Chairperson of the Arts Management Program at the School of Design

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Bernadette Megan M. Liberia, otherwise known as Waby Sabi, is an artist and creative catalyst. Impassioned to "embrace the beautifully broken", she has mounted, organised, and supervised independent art displays since the age of seventeen. With experience-based learning being the guiding force of her secondary education, she has travelled the breadth of the Philippine islands, which has widened her understanding of its sub-cultures. She is a budding multi-disciplinary artist with experience in producing, performing, and executing various artistic expressions, projects, and activities which are geared to maximize audience engagement, participation, and retention. Waby is motivated by the pursuit of forming introspective antidotes to cultural brokenness.

Rachel Ruthie L. Mendoza is currently a senior BA Arts Management student at De La Salle-College of St. Benilde. She served as the Public Relations Officer and Creatives Head for Benilde Arts Management (BeAM). She managed various events and led her teams to its success in events such as Momentum: A General Assembly in February of 2020 and Outset III: Dreamscape in October 2019. She was also a contributor and a collaborator for Agora: A Roundtable Discussion event in November 2019, which was attended by various young arts professionals.

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Ria de Borja has been a fashion and lifestyle journalist for 20 years. She worked as Fashion Editor for Metro magazine and *Mega Magazine* in the Philippines. She then worked in Features for the *Philippine Tatler*, and moved to Paris shortly after. In Paris, she wrote for the likes of Zoo magazine (Amsterdam) and Flaunt (L.A.). She also worked as a writer for Louis Vuitton's head office. She then moved back to Manila to become *Metro.Style's* Editor-in-Chief. She began a copywriting and content marketing firm which now occupies her time, in addition to writing coffee table books.

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