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# Arts and culture philanthropy in the Philippines

Trends, perspectives  
and opportunities

Executive summary

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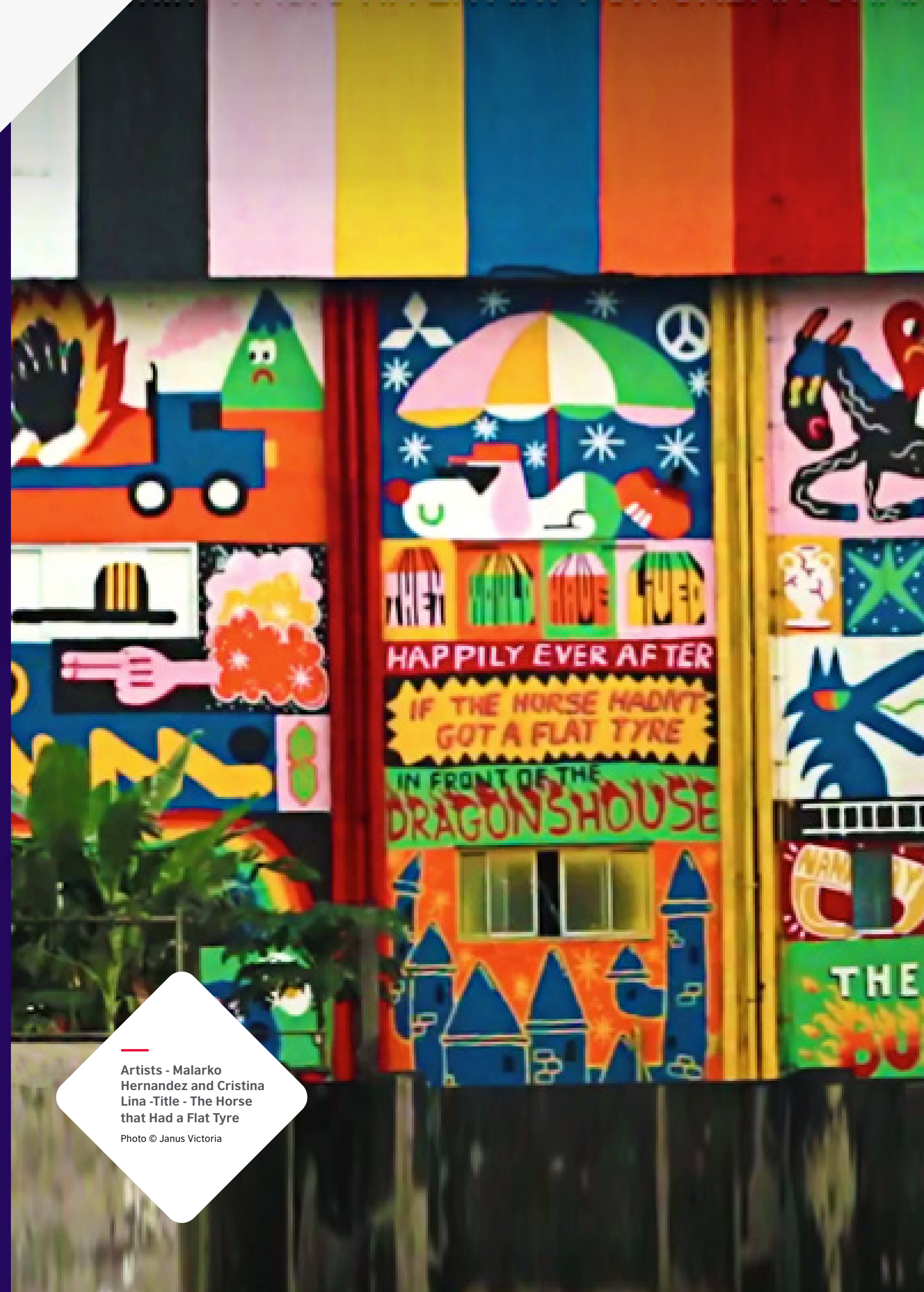
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Artists - Malarko Hernandez and Cristina Lina  
Title - The Horse that Had a Flat Tyre

Photo © Janus Victoria

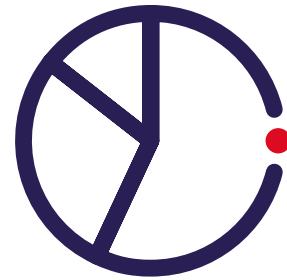
# Executive summary

## 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)<sup>1</sup> 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,<sup>2</sup> 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.



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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 work<sup>3</sup> 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.

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

<sup>2</sup> 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>

<sup>3</sup> 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.

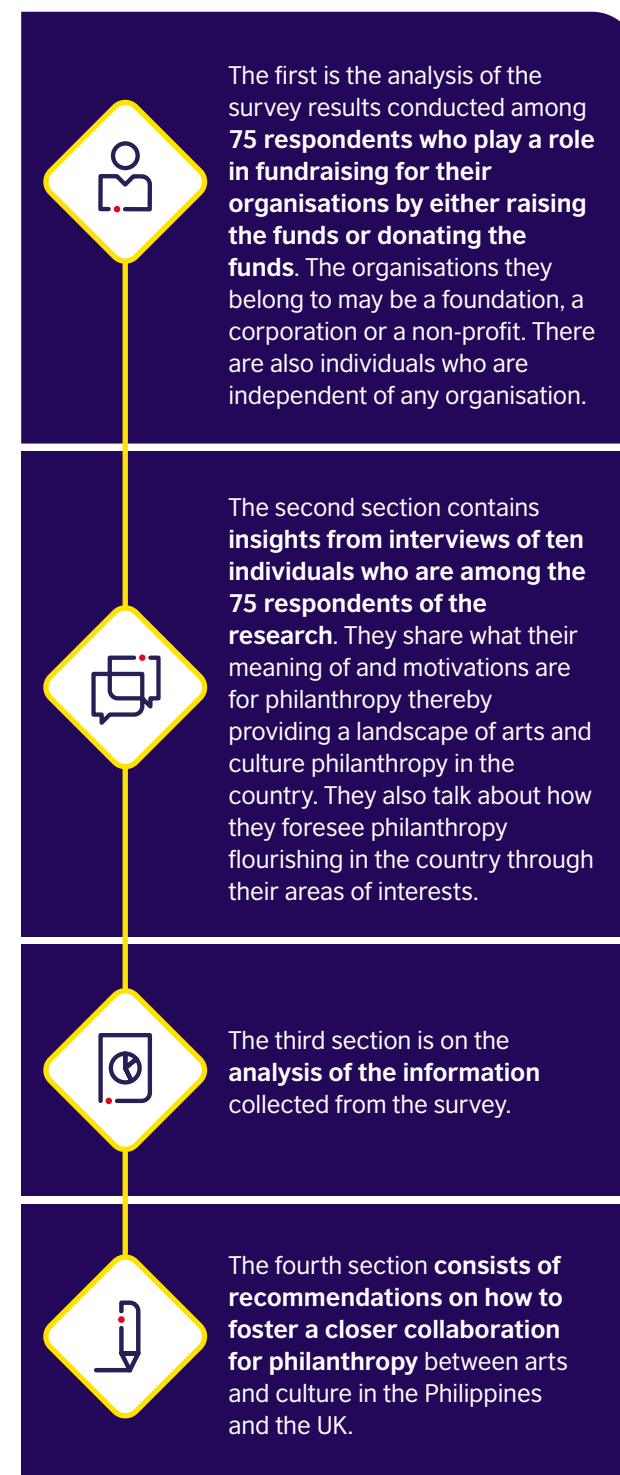


# Introduction and context

## 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)<sup>4</sup>. 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.<sup>5</sup>

As preparation for this study was undertaken, initial online research on arts and culture funding in the Philippines<sup>6</sup> 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.**

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

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

<sup>6</sup> 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>



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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 philanthropy<sup>7</sup> and a report on *The State of Philanthropy in Southeast Asia* by the Economist Intelligence Unit (EIU), both done in 2011<sup>8</sup>. **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 charity<sup>9</sup> (Anand and Hayling, 2014) and culture of giving and showing concern for others in a multitude of forms<sup>10</sup> (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.<sup>11</sup> 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.<sup>12</sup> (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.<sup>13</sup>

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).

<sup>7</sup> 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>

<sup>8</sup> 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

<sup>9</sup> 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](https://ink.library.smu.edu.sg/lien_reports/6)

<sup>10</sup> 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.

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

<sup>12</sup> 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

<sup>13</sup> 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 support<sup>14</sup> 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 networks<sup>15</sup> 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 Philippines<sup>16</sup> 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.<sup>17</sup> 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 UK<sup>18</sup> 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.

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Photo © Agnes Sanvito



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

<sup>14</sup> 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).

<sup>15</sup> 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).

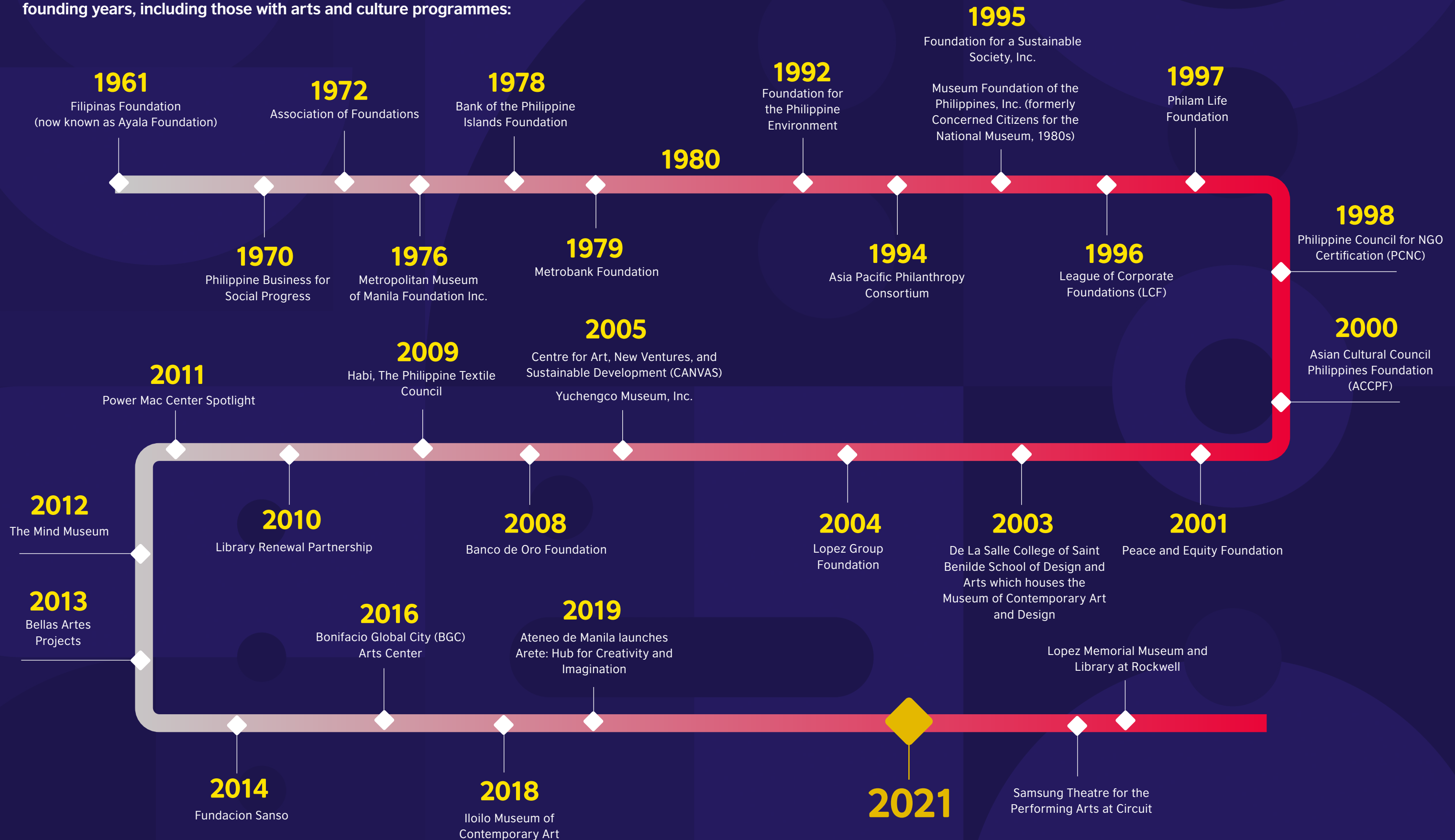
<sup>16</sup> Leandro V. Locsin waived his design fee. Copyright 2004 by Baluyut, Pearl Rose Salaveria Institutions and Icons of Patronage: Arts and Culture in the Philippines during the Marcos Years, 1965-1986. | Ibid. See Baluyut, P. R. S. (2004)

<sup>17</sup> 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>

<sup>18</sup> 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>

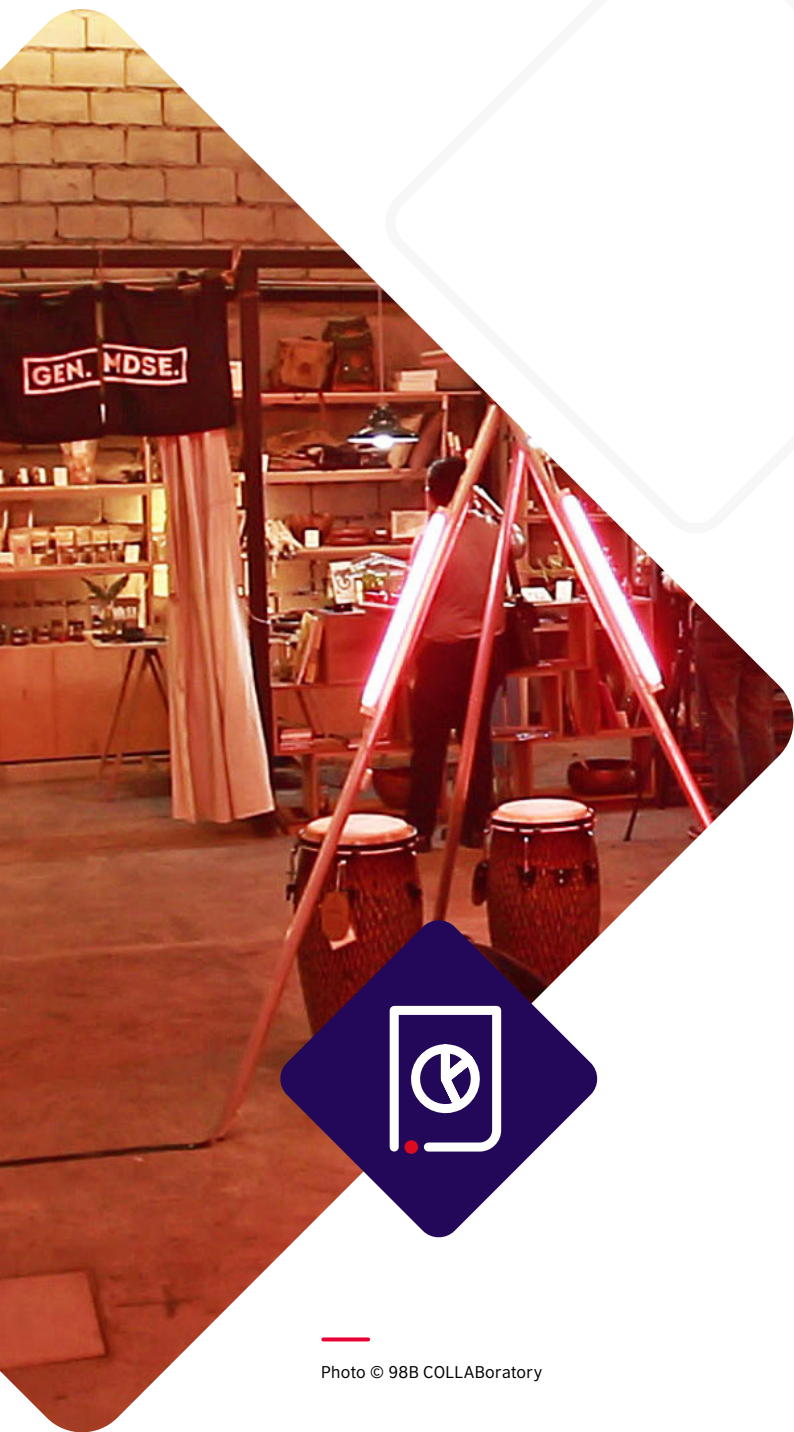


A non-exhaustive timeline of some major philanthropic organisations and their founding years, including those with arts and culture programmes:





# 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.<sup>19</sup>

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.'<sup>20</sup>

Photo © 98B COLLABoratory

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

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

## 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'<sup>21</sup>.**

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)<sup>22</sup> 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.

<sup>21</sup> 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>

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



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## 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.





Forest conservation  
at Bencab Art Museum

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 enthusiasts<sup>23</sup>, 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).



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

<sup>23</sup> 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.

### Individual giving

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.

### Institutional giving

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.

### Community-based

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.

### Corporate sponsorships

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 work<sup>24</sup> 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 Borromeo** of the Museum Foundation of the Philippines, a volunteer friends' group that support the National Museum and its 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

<sup>24</sup> 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 UK<sup>25</sup> 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.

<sup>25</sup> 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.**



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# 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,<sup>26</sup> 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 programme<sup>27</sup> 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.

<sup>26</sup> 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>

<sup>27</sup> 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>



