



REPUBLIC OF THE PHILIPPINES  
**PHILIPPINE STATISTICS AUTHORITY BOARD**

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**PSA Board Resolution No. 02  
Series of 2016**

**APPROVING AND ADOPTING  
THE PHILIPPINE CULTURAL STATISTICS FRAMEWORK**

**WHEREAS**, culture has long been regarded as an important factor of social and economic development, generating revenues and contributing to the sustainable development of a country;

**WHEREAS**, the collection of data on cultural industries can be useful in tracking the economic and social contribution of culture to development, as well as the relevance of cultural policies and programs;

**WHEREAS**, one of the concerns identified in the Medium Term Philippine Development Plan (MTPDP) 2004-2010 is the need to formulate a widely acceptable set of cultural indicators that will systematize cultural development planning within the framework of national development planning and resource allocation;

**WHEREAS**, to ensure implementation of the MTPDP, the generation of cultural statistics was incorporated in the Philippine Statistical Development Plan (PSDP) 2011-2017 (Chapter 5, Cluster 16 on Education and Cultural Statistics);

**WHEREAS**, the United Nations Educational, Scientific and Cultural Organization (UNESCO) continues to encourage Member States, international agencies and non-governmental organizations to formulate an international framework to better measure the impact and relevance of cultural policies and programs;

**WHEREAS**, the Interagency Committee on Education Statistics (IACES), which handles education and cultural-related concerns, created a Technical Working Group (TWG) on Cultural Statistics whose primary function is the formulation of the Philippine Cultural Statistics Framework (PCSF) patterned after the 2009 UNESCO Framework for Cultural Statistics;

**WHEREAS**, the National Commission for Culture and the Arts (NCCA), which is mandated by RA No. 7356, An Act Creating the National Commission for Culture and the Arts, Establishing National Endowment Fund for Culture and the Arts, and for Other Purposes, to undertake a systematic collection of statistics and other data, which reflects the state of cultural conditions in the country to serve as essential quantitative and qualitative basis for formulating cultural policies, was identified as lead agency of the TWG;

**WHEREAS**, recognizing the expertise of the Philippine artists, cultural workers, cultural agencies, and other related agencies, the formulation of the PCSF underwent a series of focus group discussions, consultation and validation workshops and TWG meetings, in order for the framework to be locally sensitive and reflective of the country's state of culture and the arts of the country;

JSB

**WHEREAS**, the purpose of the PCSF is to provide standard concepts, definitions and categories to facilitate the generation of comprehensive, systematic and comparable statistics on culture for use in the development of policies, in decision-making processes and for planning purposes for the culture and arts sector;


**WHEREAS**, the NCCA Board, through Resolution No. 2015-472 dated November 16, 2015, endorsed the PCSF to IACES for its consideration;

**WHEREAS**, the IACES, after thorough discussion, agreed to endorse the PCSF to the PSA Board for adoption on January 26, 2016;

**NOW, THEREFORE, BE IT RESOLVED**, that the Board approves the Philippine Cultural Statistics Framework shown on Annex BR 02-20160316-01 for adoption by the Philippine Statistical System;

**FURTHER, BE IT RESOLVED** that the NCCA, in cooperation with the concerned government agencies and private associations, continue to work on the improvement, consolidation, and dissemination of data on culture and arts statistics in line with the requirements of the PCSF and in collaboration with the IACES to address the data gap on culture and the arts statistics.

Approved this 16<sup>th</sup> day of March 2016, in Pasig City

  
**EMMANUEL F. ESGUERRA**  
PSA Board Chairperson, and  
Socioeconomic Planning Secretary  
and Director General, NEDA

Attested by:



**LISA GRACE S. BERSALES**

National Statistician and Civil Registrar General  
Chairperson, PSA Board Secretariat

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## PHILIPPINE CULTURAL STATISTICS FRAMEWORK

### Legal basis:

The NCCA has a mandate to undertake a systematic collection of statistical and other data, which reflects the state of cultural conditions in the country. This will serve as essential quantitative and qualitative basis for formulating cultural policies [as stated in Section 12 (c) (7) of Republic Act No. 7356 dated April 3, 1992].

### What is Philippine Cultural Statistics Framework?

- It establishes a conceptual model for defining culture for statistical purposes
- It is a tool for organizing cultural statistics nationally and internationally
- It supports the development of data collection instruments
- It supports the development of indicators
- It represents a methodology to support the production of harmonized data and indicators
- It is a classification instrument that includes taxonomies of industries, goods and services and occupations from recognized international standard classifications for use in cultural statistics

### Defining Culture

UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only the arts and letters, but ways of life, value systems, traditions and beliefs (UNESCO, 2001). Whereas it is not always possible to measure such beliefs and values directly, it is possible to measure associated behaviors, knowledge, skills and practices.

As such, the *UNESCO Framework for Cultural Statistics* defines culture through the identification and measurement of the behaviors, knowledge, skills and practices resulting from the beliefs and values of a society or a social group (UNESCO-Institute for Statistics, 2009). These activities, goods and services as defined by the domains and constituents.

Cultural statistics is the measurement through systematic gathering, processing and communicating of quantitative and qualitative aspects of culture that contributes to development.

### Why do we need cultural statistics? (Economic dimension)

- Measure and monitor the effectiveness of cultural policy
- Determine the contribution of culture in the economy
  - % of GDP; Cultural employment
  - Cultural jobs/employment
  - Contribution to local economy

### Why do we need cultural statistics? (Social dimension)

- Evaluate the social contribution of culture
  - Well-being
  - Participation in cultural activities
  - Preservation/valuation of Cultural Heritage

- **Reflect changes in consumption and cultural practices**

- 31% decline in the value of the global recorded music industry from 2004 to 2010
- Global digital trade music revenues increased by 6% in 2010
- New access to cultural products via TV streaming using Smartphone, Ipad, reading electronic devices
- Increasing role of piracy [IFPI, 2010]

- **Measure Cultural Diversity**

## KEY COMPONENTS OF THE PHILIPPINE CULTURAL STATISTICS FRAMEWORK

- I. Culture Cycle
- II. Domains and constituents
- III. Classifications

### I. CULTURE CYCLE

- Describes the process by which cultural goods, services and activities are created, produced or performed, distributed and preserved.
- Culture cycle involves dynamic cultural processes, beginning or ending anywhere in the cycle, which may or may not necessarily involve buying or selling.”
- It helps us to understand the relationship between different cultural activities
- It captures all of the different phases of the creation/discovery, production/conservation, and distribution, exhibition/reception and transmission, and engagement/consumption of culture.

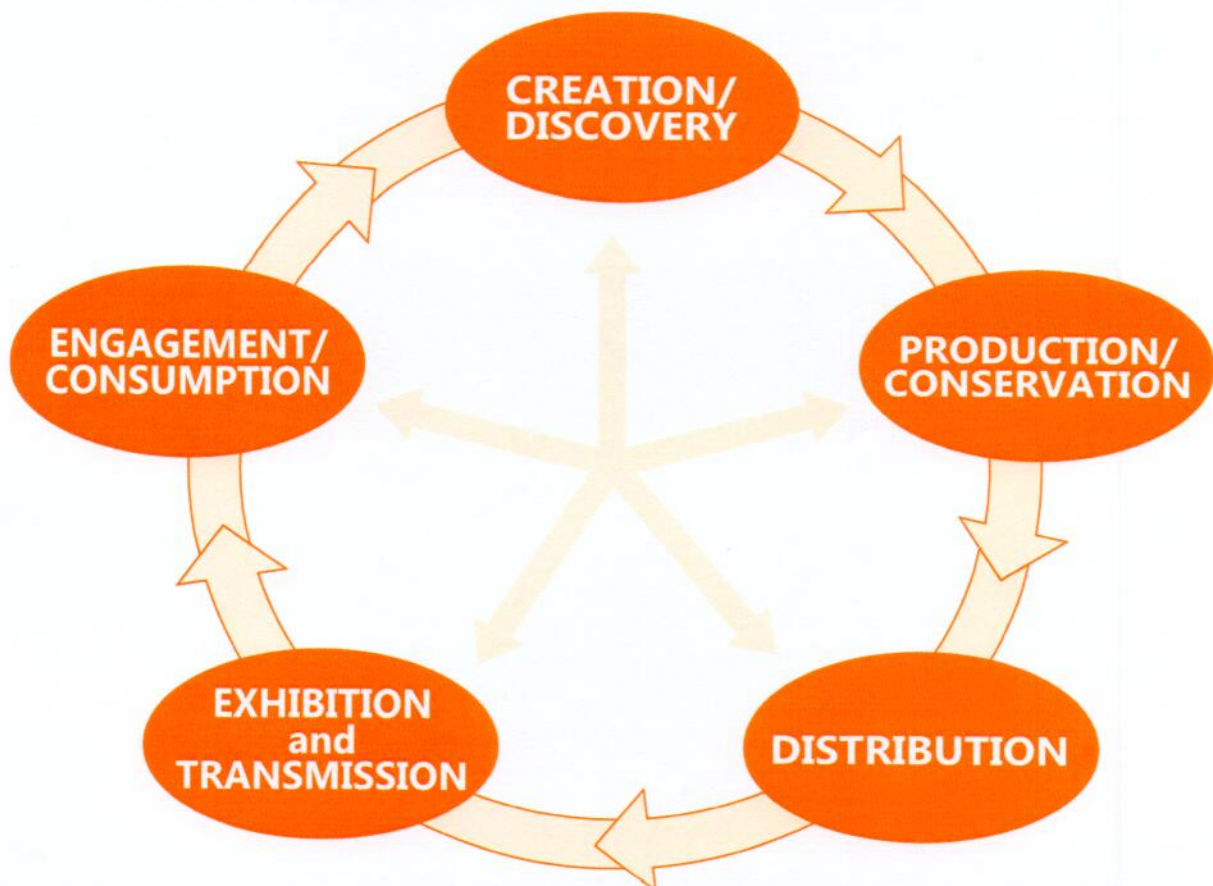


Figure I. Cultural Cycle



## Phases of the Culture Cycle

**Creation (\*Discovery):** The originating, authoring, interpreting and conceptualizing of ideas and content; the making of one-off productions; and discovering of natural and cultural heritage. \*For the stage of creation, the concept of "discovery" is included for it holds similar weight as creation when it comes to natural and cultural heritage.

**Production (\*Conservation):** The replication of reproducible cultural forms, as well as the specialist tools, technological, infrastructure and processes used in their realization, which is subject to preservation and to protection (e.g. RA 8293 IPO code and other forms of protection). \*For natural and cultural heritage discovered, the culture cycle stage is Conservation.

**Distribution:** The promotion and delivery of generally mass-produced and one-off cultural products to the public. With digital and optical media distribution, some goods and services go directly from the creator to the consumer.

## Exhibition and Transmission:

**Exhibition** refers to the provision of access by the creator or producer for unmediated cultural experiences to the public.

**Transmission** relates to the transfer of knowledge and skills that may or may not involve any commercial transaction and which often occurs in informal settings. It includes the transmitting of intangible cultural heritage from generation to generation (e.g. indigenous traditional knowledge).

**Engagement/Consumption:** The participation of the public to patronize cultural products or engage in cultural activities and experiences. It includes appreciation, patronage, involvement and sustainability.

## Two types of domains

### • CULTURAL DOMAINS:

A: **Cultural and Natural Heritage** - sites/places that have historic, aesthetic, and scientific, environment and social significance.

B: **Performing Arts and Celebrations** - all kinds/expression of live cultural events

C: **Visual Arts and Crafts** - all kinds and forms of visual arts and artisan's products (e.g. fine arts, sculpture, crafts, photographs, etc.) including commercial places where the objects are being exhibited such as art galleries.

D: **Books and Press** - publications in various format, books/e-book, newspaper, and periodical. This also includes the virtual and physical libraries.

E: **Audiovisual and Interactive Media** - all types/forms of audio-visual broadcasting and interactive media. This also covers video games and new/emerging forms of cultural expression that occur through the mobile, web or computer.

F: **Creative Services** - includes Fashion, Graphic and Interior Design, Landscape Design, Architectural and Advertising Services.



## • RELATED DOMAINS:

G: **Tourism** - customized excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents their values and historical context including the experiencing of the difference (Steinberg C, 2001). It can also take the form of Spiritual tourism or Ecological tourism.

H: **Sports and Recreation** - includes organized and/or competitive sports as well as Physical fitness and well-being and physical recreation activities, professional and amateur sports. This domain also includes Recreation, which is defined as an activity undertaken for pleasure or relaxation that diverts, amuses or stimulates.

## II. CULTURAL DOMAINS AND CONSTITUENTS

- Purpose: to categorize cultural activities, goods and services that are generated by industrial and non-industrial processes
- Common set of economic and social activities
- Hierarchy of domains
- Cultural domains: associated with artistic domains
- Related Domains: other economic and social activities that may be considered “partially cultural” and regarded as “recreational or leisure” rather than “purely cultural”.
- Rule of exclusivity: each activity or product is included in a single domain regardless of its format

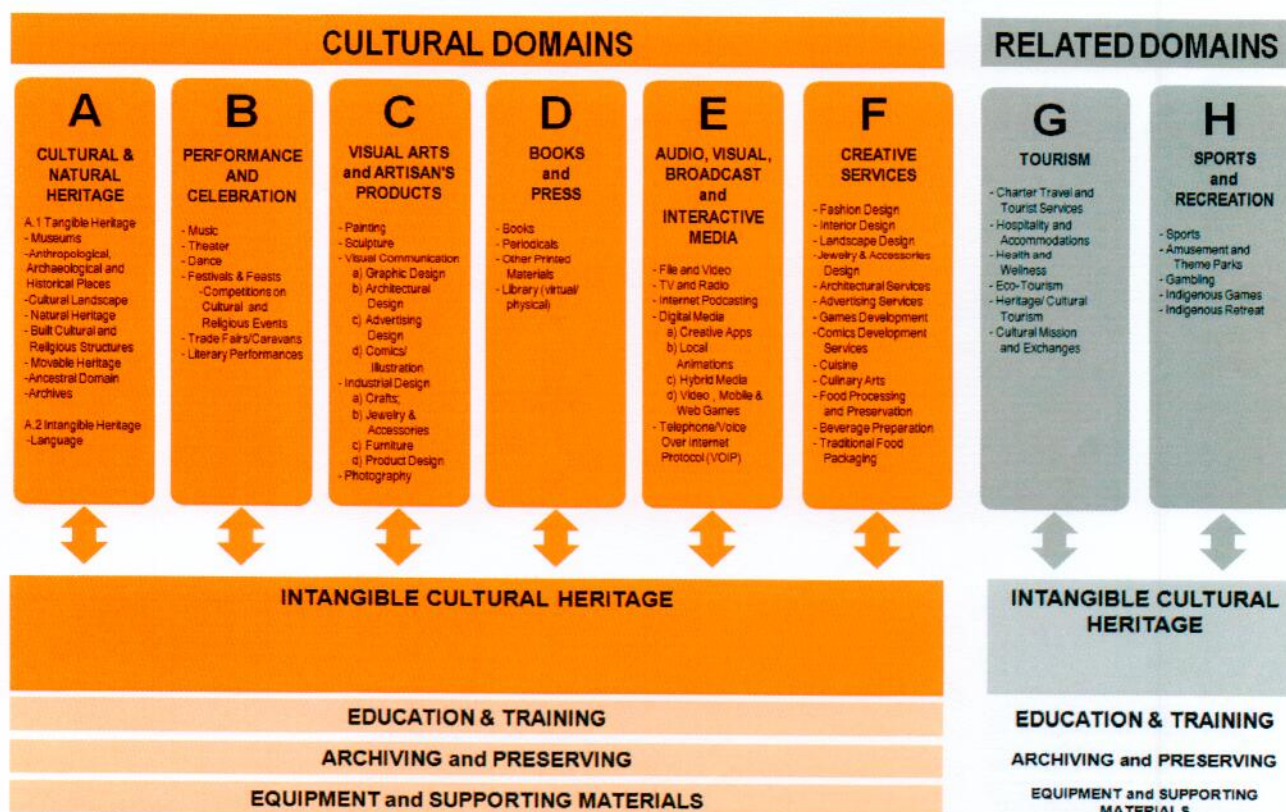


Figure II. Cultural Domains and Constituents



## TRANSVERSAL DOMAINS

- are those which can be applied to all of the cultural and related domains and play a key role in the culture cycle for the production and transmission of culture.
- The transversal dimension serves to emphasise key functions which countries should identify within each sector/domain of activity.
- **Intangible Cultural Heritage:** practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefact and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage (UNESCO, 2003).
- **Education and Training** in culture helps an individual to acquire skills to create and make cultural goods. It teaches people to appreciate the outcome of the consumption of cultural goods and services or the social benefit of a participation in a cultural activity. Education serves also for the transmission of intangible culture in a formal or informal system that forms the identity of a community.
- **Archiving** represents the collection and repository of cultural forms for the purposes of preserving for posterity, exhibition and re-use.
- **Preserving** relates to the conservation or preservation and management of particular cultural and natural properties.
- **Equipment and Supporting Materials** covers the “tools of cultural products and activities”. This also includes the elements that are not essentially cultural but that can be used for the production or execution of a cultural good or activity and that are necessary for the existence of cultural products.

## Cycle-Domain Matrix

	Data and indicators using the domains			
	Visual & fine arts, & performing arts	Natural & Cultural Tangible Heritage	Audio-visual Film, video, new media	Books & Press
<b>Supply side</b> (from creation to exhibition)	<ul style="list-style-type: none"> <li>• Employment</li> <li>• Value</li> <li>• No. of Performances</li> </ul>	<ul style="list-style-type: none"> <li>• Employment</li> <li>• Value</li> </ul>	<ul style="list-style-type: none"> <li>• Employment</li> <li>• Value</li> <li>• No of titles</li> </ul>	<ul style="list-style-type: none"> <li>• Employment</li> <li>• Value</li> <li>• No of titles</li> </ul>
<b>Demand side</b> (consumption/participation)	<ul style="list-style-type: none"> <li>• Attendance in performances</li> <li>• Household expenditure in arts</li> </ul>	<ul style="list-style-type: none"> <li>• Attendance (visitor local/foreign)</li> </ul>	<ul style="list-style-type: none"> <li>• Attendance (visitor local/foreign)</li> </ul>	<ul style="list-style-type: none"> <li>• Attendance in libraries</li> <li>• Household expenditure in books and press</li> </ul>
<b>Education</b>	<ul style="list-style-type: none"> <li>• No. of students enrolled</li> <li>• No. of Performances in/by schools</li> </ul>	<ul style="list-style-type: none"> <li>• No. of students enrolled</li> <li>• Attendance (visitor local/foreign)</li> </ul>	<ul style="list-style-type: none"> <li>• Use of media for learning</li> </ul>	<ul style="list-style-type: none"> <li>• Nbre of school textbooks</li> </ul>
<b>Archiving &amp; preserving</b>	<ul style="list-style-type: none"> <li>• Document centres</li> </ul>	<ul style="list-style-type: none"> <li>• Conservation (jobs, \$)</li> </ul>	<ul style="list-style-type: none"> <li>• Film archives (volumes)</li> </ul>	<ul style="list-style-type: none"> <li>• Libraries (volumes, transactions)</li> </ul>

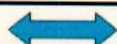


Figure III. Cycle-Domain Matrix



### III. Data Sources/ Classifications

- **Economic data**
  - Annual Economic Surveys
  - System of National Accounts
  - Annual Business Surveys
  - Earnings Surveys
- **Employment data**
  - Labor Force Surveys
  - Census surveys
- **Social data**
  - Household Surveys
  - Time Use Surveys
  - Census Surveys

### PHILIPPINE CULTURAL STATISTICS FRAMEWORK (PCSF) LOCALIZATION PROCESS

Series of activities conducted in localizing the framework involved:

- **Series of Meetings** with the Technical Working Group (TWG) on Cultural Statistics
- **Focus Group Discussion (FGD)** with Cultural Agencies
- **Consultation Workshop** involving representatives from fifteen (15) government agencies (Data Producers)
- **Consultation Workshop** with thirty two (32) artists and cultural workers from the NCCA National Committees
- **Validation Conference** on Cultural Statistics with 19 artists and cultural workers, 15 representatives from government agencies, and 15 NCCA representatives.
- **Discussion of PCSF with the Philippine Statistical Authority (PSA)** Interagency Committee on Education Statistics (IACES)

### NEXT STEPS

- Approval by Interagency Committee on Education Statistics (IACES)
- Development of indicators from the Cultural Agencies
- Compilation of Cultural Statistics from various sources
- Generation of Indicators from Culture and Arts Associations/Organizations /Groups
- Development of indicators from Local Government Units (LGUs) on culture and arts activities and programs
- Survey and Generation of Report on Cultural Statistics
- Comprehensive Philippine Cultural Statistics Report 2020