



INTRODUCTION TO PHILIPPINE POPULAR CULTURE



Overview

This lesson helps to understand the basic concepts of popular culture. It answers questions as to what or who defines the popular, why is there a need to study it, and how does popular culture differs from other types of culture like folk, mass, and commercial culture. It readies a student to the possible extent of learning the course can offer.



Learning Objectives

At the end of this lesson, the students are expected to:

- Define the term culture and popular culture;
- Understand the concepts of popular culture in the context of socio-cultural perspective; and
- Differentiate popular culture with the existing traditional/folk culture.



Contents

- ✓ Introduction to Popular Culture
- ✓ Concepts of Popular Culture
- ✓ Ideology
- ✓ Popular Culture versus Traditional Folk Culture



Discussion

Before we delve in the discussion of what popular culture really is, let us define the basic concepts of this course first. **Popular** is defined as suitable to the means, taste or favour of the majority; commonly liked or approved; and/or frequently encountered or widely accepted. **Culture** is the constant process of producing meanings out of and from our social experience. It is also defined as shared meaning which produces a social identity. It is the general process of intellectual, spiritual, and aesthetic development. It is a particular way of life, whether of people, a period, or a group.

Therefore, **popular culture** is the culture widely favoured or liked by others. Yet, that is only one of the many definitions given by Reynold Williams, a theorist and critic on topics relevant to culture. Another definition is that popular culture is a 'work deliberately setting out to win the favour with the people' which professes the idea that it has a quantitative dimension. Which book or CD has the highest sales or which concert has the most number of sold tickets determine whether a certain form of culture is approved by many.

In this modern times, another determinant would be the number of likes, shares, reacts, views, downloads, or tweets leads an individual to believe that a particular form of culture is popular. It is quite noticeable how when watching soap operas, a hashtag is seen posted in the corner of the television. Hashtags are labels that allow an individual to easily track, find or filter a specific content they are searching for or a theme they find interesting. Viewers of a specific show are encouraged to use the hashtag as they share their views online, thus, these allow advertisers to identify their target audience and scout for a particular program to promote the products and services which in turn, finance the television shows. Aside from television, the internet also becomes another dimension where popular culture is being cultivated. A lot of known personalities from different profession such as religious people, medical specialists, politicians, economists, and of course, celebrities have started to shift and build their name and career online using platforms like Youtube, Instagram, and Facebook. Other definitions of popular culture are 'inferior kinds of work' and 'a culture actually made by the people from themselves.'

Furthermore, popular culture is also defined as a culture that is left over after people of a specific group have decided what is accounted as high culture. Therefore, popular culture is a residual category as it fails to meet the standards to qualify as high culture. To put into context, operas for examples are seen as

high culture because of three factors: one is that it was separated from the everyday world of popular entertainment; second is that 'it worked to sharpen and objectify a code of behaviour, including a dress code, deemed proper when attending the opera,' and lastly, upper class demanded that operas be meeting the standards of excellence (Storey, 2003). Therefore, those performances that are within reach of the masses can be accounted as popular culture like gigs or concert tours among local and foreign artists as they are accepting a wide demographic of audience.



An opera is a staged drama set to music in its entirety, made up of vocal pieces with instrumental accompaniment and usually with orchestral overtures and interludes.



Gig is slang for a live musical performance, recording session, or other (usually paid) engagement of a musician or ensemble.

Characteristics of Popular Culture

1. **Popular culture is political as there is the involvement of distribution of social power.** It is made by various social categories who are subordinated or disempowered in the social system. These are people who lack the privileges the social power provides. There is a term called "*politics of significanization.*" Different social categories aim to win the favour of the majority and that could be known as the middle class. TRICK is the heart of popular culture as its different forms demand to be consumed by people through manipulation. The social system is stratified. It is dominated by certain groups who have relatively more power, whites, males, wealthy, and capitalists.

An individual can also be classified as individualistic or collectivistic. *Individualists* value the sense of self or possibly his immediate family while *collectivists* took pride in providing service for others, aiming for belonging. Filipinos are known collectivists with our culture of kinship loyalty, social obligation, 'bayanihan. 'sangguni,' Another concept of culture is *power distance* which refers to "the way a culture deals with status differences and social hierarchies." When there is large power-distance, people accept or

tolerate inequalities and see them as natural while when there is small power-distance, people give importance to equality and they find differences particularly in status as unjust.

2. **Popular culture is inclusive.** An example is the expansion of ukay-ukay or ukayan business. They sell second-hand items. A term coined as SM isasyon has been used to associate ukay ukay to SM malls as they copy aspects or ideas from these shopping centers in order to win the favour of the mass or those in the middle class who cannot afford to buy products from SM.
3. **Popular culture is intrusive.** It is seen as a threat against folk culture. FOLK CULTURE represents the traditional way of doing things. It is more static than popular culture. It is generally conservative, largely self sufficient, rural life and simpler lifestyle. It promises stability. Popular culture challenges the beliefs, norms, and values that had long been established by and in a group of those practicing folk culture.
4. **Popular culture is empowering.** It is resisting as if saying, “we don’t play by your rules.” It provides power to those in the lower social stratum to craft and utilize products or services to fit their abilities and needs as they find the high culture not inclusive. In our mass society, there is a constant interplay of power and resistance to power. HIGH CULTURE is not mass produced nor meant for mass consumption. This is not to say that a member of a dominant group cannot participate in popular culture. They can and do, same goes with the middle class – they can and do participate in high culture yet the differences are visible and sometimes may impede the dynamics of the members of the original culture.
5. **Popular culture is contradictory** because it uses the resources provided by the dominant social system but it uses them in ways that are not intended by the dominant social system. MASS CULTURE is the mainstream (normal or conventional) way of life which involves a cookie cutter lifestyle. Popular culture is when the dominant culture is reconstructed and made popular by various non-elites. Popular culture is made by people who lack some of the societal resources. It is made by those within the stratification system who do feel somewhat disempowered. Those in the middle class reject this cookie cutter lifestyle therefore, creating their own culture. The dominant culture meaning of the Mall is that it is a cathedral of consumption. One is expected to be a proper consumer. However, in our stratified society, poor people cannot easily achieve this pleasure. Indeed, poor people are not welcome in shopping malls. Yet despite the security guards there are poor

people at the mall. Marginal people may use the mall for alternative purposes than shopping. They may be there to merely window shop, or to meet friends, or just to use the space. These users are not consumers. They may simply be using the mall to duck out from school and/or to reject its preferred meaning in favor of an alternative meaning, thus engaging in resistant popular culture. Fiske (author of *Understanding Popular Culture*) argues that there is nothing inherently wrong with finding pleasure out of the same system that colonizes us.

Ideology

Ideology is a crucial concept in the study of popular culture. Like culture, ideology has many competing meanings. An understanding of this concept is often complicated by the fact that in much cultural analysis the concept is used interchangeably with culture itself, and especially popular culture. The fact that ideology has been used to refer to the same conceptual terrain as culture and popular culture makes it an important term in any understanding of the nature of popular culture.

First, ideology can refer to a systematic body of ideas articulated by a particular group of people. For example, we could speak of 'professional ideology' to refer to the ideas which inform the practices of particular professional groups. We could also speak of the 'ideology of the Labour Party'. Here we would be referring to the collection of political, economic and social ideas that inform the aspirations and activities of the Party.

A second definition suggests a certain masking, distortion, or concealment. Ideology is used here to indicate how some texts and practices present distorted images of reality. They produce what is sometimes called 'false consciousness'. Such distortions, it is argued, work in the interests of the powerful against the interests of the powerless. Using this definition, we might speak of capitalist ideology. What would be intimated by this usage would be the way in which ideology conceals the reality of domination from those in power: the dominant class do not see themselves as exploiters or oppressors. And, perhaps more importantly, the way in which ideology conceals the reality of subordination from those who are powerless: the subordinate classes do not see themselves as oppressed or exploited. This definition derives from certain assumptions about the circumstances of the production of texts and practices. It is argued that they are the superstructural 'reflections' or 'expressions' of the power relations of the economic base of society.

Popular Culture characterized as follows:

- Popular culture comprises the means via which large, heterogeneous masses of people identify themselves, for example by conformity to certain types of dress, ways of speaking, modes of behavior, music preferences, etc.;
- The norms of popular culture are highly individualistic and constantly changing — they allow adherents to continually update or redefine themselves by the culture aspects they adopt, maintain, modify, or reject;
- There are strong commercial interests in popular culture. Folk-culture objects give way to their popularized "equivalents" which are more quickly or cheaply produced and more profitable;
- Consuming these "popular culture products" often enhances prestige as well as identity — whether via certain types of music, dress, hairstyle, dialect or jargon, etc.
- Popular culture is often transmitted by mass media such as books, films, television, large public gatherings (rock concerts, mass sports events, etc.) and is usually not location-specific.
- One's "identity" within popular, mass culture is usually flexible and even vague, with a wide range of possible social roles which one may define individually within the broad cultural norm. Popular culture identity is seldom restricted to any particular environment (including national environments).

In turn, folk culture might be characterized as follows:

- Folk culture comprises people (and objects, etc.) who represent or maintain a "traditional" mode of life — who live in an old-fashioned way or with a simpler life-style which is not (or no longer) "popular" (at least in the modern, "mass" sense prevailing in a particular society);
- Folk culture is usually rural, cohesive, conservative, and largely self sufficient. There is often a strong family or clan structure and highly developed family, religious, or general community rituals;
- Tradition is paramount — change comes infrequently and slowly • Individualism is subordinate to traditional community standards and values; • Commercialization is not characteristic of folk culture, although aspects of folk culture may be co-opted or copied and popularized (and thus commercialized) by mass culture.
- Folk culture may combine folk and nonfolk elements. Such may be either (or both) material and nonmaterial:
 - o Material culture includes all objects or "things" made and used by members of a particular cultural group — material elements are concrete, and visible
 - o Nonmaterial culture, including folklore, is largely comprised of "oral tradition," including folktales, folksongs, folkdance, folklore, folk beliefs, superstitions, and customs.

particular "worldviews."

- Folk culture is usually transmitted interpersonally within the relatively small, cohesive, homogeneous society in question; and is often confined to that particular environment;
- The "identity" of members of a folk society is usually fixed and inflexible, with clearly-defined role expectations



Summary

As we continue studying popular culture, we get to be more familiarized with the current events and this gives us more opportunity to decide what we want to consume among various popular culture forms. While many people are passive who conform or blend with the urge of industrial capitalism and its dominant ideologies, many people are not. They are active choosers of which products to buy, which TV shows to watch, and which information to believe in.



The Process of Westernization in the Philippines



Overview

The Philippines has a very unique culture though some are due to the influences of colonization. Western Thoughts has been a persistent and constant influence across the world in the last few centuries. Some great thinkers and philosophers assume that Westernization is the equivalent of modernization, a way of thought that not everyone agrees on. There are some cultures that despite the great influence of the west, they still managed to preserve their own and not persuaded. Although if this topic will only be focused on the Filipino Culture, there is no doubt in saying that we are indeed one of those who are following the footsteps of the west. There has been an ongoing debate on the make-up of Philippine culture. Obviously, Filipinos culture has been greatly influenced by the west: our education, music, show business, lifestyle, fashion and even on infrastructures.



Learning Objectives

At the end of this lesson, the students are expected to: Explain the effects of Westernization in the Philippines Understand the birth of Christianity in the Philippines Discuss the Government cultural policies and diplomacy



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Discussion

Geographical Discoveries and Explorations

FERDINAND MAGELLAN

The greatest achievement during the age of geographical discoveries and navigation was accomplished by a quiet and valiant mariner soldier, whom history now immortalizes – Ferdinand Magellan. Born in 1480 in the town

of Ponte de Barca, Province of Minho, Portugal, he was the youngest of the three children of Ruy Magellan and Alda de Mosquita. His family belonged to the



Portuguese nobility. As a son of noble parents, he was educated at the king's court in Lisbon, where he also served as page to Queen Leonora.

Rediscovery of the Philippines

At dawn of Saturday, March 16, 1521, he saw above the horizon the towering heights of Samar. This was the rediscovery of the Philippines.

The following day Magellan landed on the small uninhabited islet of Homonhon at the mouth of Leyte Gulf. On March 19, nine friendly Filipinos from the neighboring island of Saluan arrived in a boat and hospitality gave their cargo of bananas, fish, coconuts and palm wine to Magellan. They were the first Filipinos seen by the Spaniards.

First mass in the Philippines

Due to a storm, he was forced to sail south along the northeast tip of Mindanao towards Butuan Bay, which provided a shelter from the typhoon. On Holy Thursday, March 28, the fleet landed in Masao, Butuan, Agusan del Norte, a fertile, heavily-forested, and mountainous kingdom ruled by a rich king named Raha Kolambu. Kolambu welcomed Magellan. They made a blood compact on Good Friday, March 29, 1521 to seal their new friendship and brotherhood. This was the first recorded blood compact in the annals of the country.

On Easter Sunday, March 31, 1521, a Mass was held on Masao's shore. It was the first Catholic Mass held in the Philippines. It was officiated by Rev. Pedro de Valderrama, fleet chaplain, and was attended by Magellan, Kings Kolambu and Saigu, Spanish voyagers and Filipinos.

First Christian Filipinos

Great importance has been placed in the chronicles of Magellan's voyage of the "conversion" of the Filipino kings and queens and their retinues present at the time of the first mass held in the Philippines. It was claimed that because 800 Filipinos participated in the mass and underwent ritual baptism, these were the first native converts to Christianity.

Thus, Magellan planted a wooden cross in the area and gave a gift of the image of the Santo Nino to Quezon Juana, wife of Raha Humabon, his expedition claimed to have made converts of the Filipinos in the area.

However, the first Filipino converts to Catholicism did not appear to last. When Legaspi arrived in Cebu in 1565, he did not find such faith among the natives. The image of the Sto. Nino was accidentally found in the house of one of the native leaders in Cebu, and Legaspi noted that "these lost people" were "ignorant" of its meaning. Evidently, they had kept the statue among the native idols, as some goodluck charm, a custom that many Filipinos still follow today.

MIGUEL LOPEZ DE LEGAZPI

Miguel Lopez de Legazpi, a Spanish-born soldier and lawyer and former secretary of the government of Mexico City. With a fleet of four ships and 380 men (mostly Mexicans), he left Natividad, Mexico, on November 21, 1564.

Sailing westward across the Pacific, he anchored near the island of Cebu on February 13, 1565.

Unable

to land at this island due to Cebuano hostility, he sailed to the neighboring islands. At Samar he was welcomed by a friendly chief, Urrao, with whom he made blood compact at the present site of Barrio Bokol, Baclagon.



First Triumphs of the Cross

As Legazpi was laying down the foundations of Spanish rule in Cebu, the Augustinian missionaries were busy sowing the seeds of Christianity. The first Cebuano convert was the widowed niece of Tupas named Jandulaman. Father Diego de Herrera baptized her under the name Isabel in honor of Isabel Garces, Legazpi's deceased wife. In the same year, after her baptism, she was married to Master Andres, a Greek member of Legazpi's expeditions. The wedding ceremony was officiated by Father Hererra. This was the first Christian marriage on the Philippine soil. Following the example of their king and prince, the Cebuanos accepted Christianity.

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The Effects of Westernization in the Philippines

Ideologically, the Philippines is largely situated in the Western episteme: Westernized lifestyles and pro-Western socio-political outlooks dominate the Filipino public sphere. The Philippines is a culture in which East meets West. The Filipino people have a distinct Asian background, with a strong Western tradition. The modern Filipino culture developed through influence from Chinese traders, Spanish conquistadors, and American rulers.

Spanish Colonization

The following are the Spanish influence in the Philippines:

1. *Government*. Establishment of a highly centralized government and bureaucratic set-up. The union of the church and the state is the result of the high influence of the church in the state. The role of Spanish priest in colonial administration was given a de facto recognition.
2. *Religion*. Introduction of Roman Catholicism, patronal fiesta and religious holidays, and Christmas celebration. Construction of churches, convents and

- cemeteries. Advent of religious literature and art.
3. *Education*. Influence of the Spanish Language and Latin Alphabet. Adaptation of Gregorian calendar and the western method of keeping and counting time.
 4. *Food*. Dishes like arroz caldo, valenciana, menudo, afritada, estofado, puchero and so on.
 5. *Social Structure*. Emergence of the Peninsulares, Ilustrados, Spanish Mestizo and Indio class.
 6. *Arts, culture and tradition*. Elegant and luxurious clothing worn by the upper and the middle classes reflect the prosperity. Adapting both features of both European and indigenous clothing, elite fashion evolve into a metropolitan style intended to convey the education and civility of Philippine elites. Products of garments made of pina, that most transparent of fabrics – decorated with exquisite open-cut embroidery woven from the leaves of the pineapple plant.

American Colonization

the effect of American imperialism on the philippines are numerous. The following are the American influence in the Philippines:

1. *Government*. The partisan politics was one of the influences of the American in the Philippine government. Partisan politics means a politics that is devoted to or based in support of a certain party, group or cause. Another effect is the implementation of municipal elections. After the creation of bicameral legislature, the election in the Philippines turned to be like the election of the American, composed of three branches: Executive, Legislative, and Judiciary

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2. *Religion*. After the Spanish colonization, Americans came and changed the religion into Protestantism, which was the religious beliefs of the American. But later on, the American adopted the Roman Catholic Christianity after its invasion in the Philippines on July 4, 1946. Another is the establishment of the Inglesia ni Cristo Church by Felix Manalo. And Jehovah's Witnesses started to preach from one house to another. Since the the freedom of religion was practiced. Separation of the church and the state.
3. *Arts, culture, and tradition*. Filipino people began to adopt the American fashion statement using hats, suits, ties, polo shirt and jeans for men; and dresses, high-heeled shoes and handbags for women. Another is the art of Oil Paintings which is the process of painting with pigments that are bound with a medium of drying oil. Red Blood Paint was also introduced also known as alizarin crimson chool.
4. *Food*. Like ice cream, hotdog, cakes, beef steaks, hamburgers, sandwiches, cookies and donuts were introduced.
5. *Entertainment*. Hollywood movies became popular. New kind of music and dance were introduced like rock n' roll, boogie, jazz, tango, chacha, polka and rhumba. Filipinos learned to watch and play games like basketball, table tennis, volleyball, boxing and football.

6. *Transportation.* American built roads, streets, railways, and bridges. The use of transportation vehicles like submarine, carretelas, ancient bull carts, cars, etc. were introduced
7. *Social Structure.* Americans introduced the three class models which includes the rich (wide array of elite groups), middle class (ambiguously defined social classes), and the poor (group that suffers from poverty).
8. *System of Education.* Schools were built for the Filipino citizens that teaches about the good formation including rights and responsibilities of each person using the English language as the medium of instructions. The first teachers were called Thomasites.

Folklore

Most Filipinos aside from being a religious people believe in the mythical creatures of the local folklore which includes the aswang, manananggal, kapre, dwende, sirena, syokoy, engkanto, sigbin, tikbalang, tianak and many others. According to local folklores such creatures inhabit dark forest and unexplored regions of barrios in the provinces. Each region have their own mythical creature which usually comes out in the night looking for food in the form: fresh blood, pregnant mothers (they target the fetus), and human organs like the liver or for victims to take with them into the other world.

Establishing a Democratic Culture

In the past, Philippines has been ruled by elite families and capitalist in terms of economics and politics. True democracy cannot be achieved without a balance in economic and social structure. The voice of the Philippine democracy lies within the middle class who had been primed by education to value freedom of thought and expression. They have the desire but also the means - through education and entrepreneurship - to change the future.

Though many Filipinos go abroad, this exposure to global culture and its elevation of local aspirations will be a major force in reshaping the Filipino future. This is where culture comes in, as an instrument of social and political reform and modernization. There is much room for the promotion of true democracy through cultural expression.

Cultural expression does not only mean the writing of stories, poems, plays, and essays. Rather, it is the use of all media such as the arts, the press, the internet, whatever can influence the Filipino mind in order to forge and sustain a set of core values, of national interest that cut across family, class, and region. This has always been the social value and the political mission of art – not just as a means of self expression, but of establishing, affirming, and promoting certain commonalities of thought and feeling.

There is a need for a new cultural revolution that will assert the ordinary citizen's rights over power and privilege to better understand and accept what it means to be a Filipino in this globalized world. Democracy is a process rather than a product, the campaign will initially exist in the mind addressing social and economic equalities. This assertion of seeking for democracy will eventually lead to shape the national identity.

Values, Traits, Community and Institutional Factors The following characteristics endear Filipinos to one another and make studying the Filipino culture more interesting:

1. *Pakikipagkapwa-tao*. The shared sense of identity and consciousness of the 'other'. It is treating others with respect and dignity as an equal not someone that is beneath the individual.
2. *Family oriented*. Regarded as important among Filipino families. When Filipino parents are old and cannot take care of themselves, they are very rarely brought by their children to institutions like "Homes for the Aged." They are expected to care for their old family members. When Filipinos turned 18 years old, they are not expected to move out of their parents' home unlike in Western countries.
3. *Pagiging masayahin*. Filipinos are also known for the trait of having the ability to find joy and humour in everything. In spite of experienced adversities and struggles in calamities, flood and in whatever situation,

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Filipinos are optimistic and always positive. Laughter and humour could be a coping technique just like a child trips and laugh at himself to hide his embarrassment.

4. *Madiskarte*. Studies have shown that Filipinos are known for flexibility, adaptability and creativity. Sometimes, this is referred to as '*diskarte*'. They are averse to standard rules or procedures because they follow a natural clock or organic sense of time by doing things in the time they feel is right. They are present oriented which means that they only attend to a task requirement at the time it is needed and does not worry much about future engagements.
5. *Resilient*. Having had a lot of experience with different life challenges, Filipinos seemingly have learned to become resilient and acquired a good ability to survive. Being hardworking, industrious and resourceful, Filipinos are very determined and persevering in accomplishing whatever they set their minds to.
6. *Bayanihan (Damayan)*. The kinship or camaraderie values can be observed by extending a helping hand without expecting remuneration or something in return.
7. *Use of po and opo at pagmamano*. This unique Filipino culture represents a sign of respect.

The Government and Cultural Policy

The 1987 Constitution provides for the preservation and development of Filipino culture as a means of reinforcing national identity. The State shall "conserve, promote and popularize the nation's historical and cultural heritage and resources, as well as artistic creations...

NATIONAL CULTURAL HERITAGE ACT OF 2009 (R.A 10066) Heritage conservation is a part of a sustainable development plan and advocates placing culture at the heart of public policy.

The relevant provision affirms "the potential of culture as a driver for sustainable development, through the specific contributions that it can make - as knowledge capital and a sector of activity - to inclusive social, cultural and economic development, harmony, environmental sustainability, peace and security.

In the pursuit of cultural preservation as a strategy for maintaining Filipino identity, this Act shall pursue the following objectives:

- (a) Protect, preserve, conserve and promote the nation's cultural heritage, its property and histories, and the ethnicity of local communities;
- (b) Establish and strengthen cultural institutions; and
- (c) Protect cultural workers and ensure their professional development and well-being

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TWO TYPES OF COMMITTED FILIPINO ARTISTS:

1. Those who labour quietly to attain perfection that even the untrained and uninitiated can appreciate which adds dimension to their experience.
2. Those who use their talents in propaganda for particular ideologies.

Contemporary artists will have a more difficult role because the magnitude and repercussions of recent events are not readily comprehensible to the average Filipino. Citizens are entitled to intellectual and aesthetic pleasure. It reminds people for the need to nurture and develop their own cultural values.

Edifice complex is a syndrome which "plagues a nation with an obsession and compulsion to build edifices as a hallmark of greatness or as a signifier of national prosperity." The edifice complex in Imelda started to manifest in June 1966 when then President Ferdinand Marcos issued Executive Order No. 30 creating the CCP. He then appointed the seven-member board of trustees, who unanimously elected his wife as its chair. This gave Imelda the mandate to negotiate cultural affairs and act as an art patroness on behalf of the state. According to reports, this was also a way to remove Imelda's image as a mere politician's wife.

Cultural identity must not be confused with national or ethnic self-glorification, but seen rather as the only proper basis for seeking to understand other cultural identities. Society must come to terms with science and challenge of change.

Culture must not be treated as a bookish or museum commodity, for intellectual contemplation only, but as a living entity. It must not be confined to an elite but be accessible to every Filipino.

CULTURAL DIPLOMACY

Cultural Diplomacy is the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding.

Philippines can further maximize the potential of its cultural diplomacy and raise its international profile through the following process:

1. The Philippines should widely project a distinct image of itself by building a “nation brand.”
 - A *nation brand* is defined as “the unique, multi-dimensional blend of elements that provide the nation with culturally-grounded differentiation to its target audiences.” “Philippine brand” is fun, artistic, and innovative.
2. Supporting creative industries as part of cultural diplomacy United Nations Conference on Trade and Development (UNCTAD) divides the creative industries into four segments:
 - a. *Heritage group* - composed of traditional cultural expression, arts and crafts, festivals and celebrations, and cultural sites;

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- b. *Arts group* - includes visual arts and the performing arts; c. *Media group* - encompasses publishing and printed media; d. *Functional group* - covers designs and new media such as software, video games, architecture, and advertising.
3. Advancing Philippine pop culture in cultural diplomacy

The Philippines can also benefit from featuring not only its traditional, but also its popular culture in its cultural diplomacy. The distinction between ‘high’ and ‘popular’ culture appears increasingly outmoded since the traditional sense are gradually interacting with popular culture. The promotion of cultural diplomacy should not be based on preconceptions about which art forms are worthy of global promotion and government support.

Popular culture increases the Philippines’ cultural visibility, especially in this digital age of advanced communication that transcends national borders. It can generate revenues for the economy and earn cultural and creative distinction for the country that may enhance the contemporary image of the Philippines. It can also be used as a prelude to lure foreign interests into learning more about the country’s heritage and traditional culture. The Philippines must take inspiration from the global appeal of Japan and South Korea’s pop culture that are ‘making waves’ around the world, employing it as a means to project their soft power and enhance their international images.
4. Crafting country-specific programs in cultural diplomacy The Philippines must also continue to create a variety of programs in its cultural diplomacy tailored for specific countries or regions. This requires appropriate yet innovative activities that are designed for different nations, taking into account their society’s uniqueness and cultural sensibilities. It reinforces cultural commonalities and historical connections. At the same time, the country can

highlight various cultural differences with other nations that should inspire creative activities to advance mutual understanding and stimulate bilateral ties.

5. Promoting Philippine culture among overseas Filipinos through cultural diplomacy

The Philippines can also use its cultural diplomacy as a dynamic tool, not only in relating with people from other countries, but also in developing a strong consciousness of culture and heritage among its people. Philippine cultural diplomacy must continuously accommodate the large number of overseas Filipinos and their children who feel the need to revisit their roots and rediscover their identity in order to find meaning and esteem in their existence.

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6. Engaging Filipinos as promoters of cultural diplomacy

The existence of Filipino diaspora networks spread across the globe represents a precious resource and an important asset for the Philippines in promoting its culture.

Filipinos abroad are the target audience of the government's cultural diplomacy as propagators of Philippine culture. They may seek financial support from the Filipino communities abroad to fund important cultural programs, encourage overseas based Filipino performers and artists to showcase their talents.

In effect, the promotion of Philippine culture, or cultural diplomacy, is not only the duty of the country's diplomats but also the responsibility of every Filipino.

7. Emphasizing a positive Filipino image to enhance cultural diplomacy It is important to promote a positive image of Filipinos for "a people's image of themselves tends to become a reality.

As a reflection of national identity, it is therefore important to promote a positive image of Filipinos for "a people's image of themselves tends to become a reality.

Filipinos all over the world is our highly relational, people-centered orientation. This is reflected in our warm hospitality towards guests, excellence in the services sector, compassion to people in distress, and resilience in times of crisis.

A nation's identity fails to be appreciated by external observers because of either indifference or overwhelming negative stereotypes.

8. Coordinating national efforts in crafting and implementing cultural diplomacy

With the increasing importance of culture in its foreign policy, the Philippines must all the more develop and implement a strong, holistic, and well coordinated cultural diplomacy.

Moreover, to have an effective cultural diplomacy entails commitment, passion, and pride among Filipinos as advocates of Philippine culture.



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Summa

Long before Magellan was born, the Philippines had been populated by our Filipino ancestors. The coming of Magellan to Philippines shores in 1521 was a “discovery” to Occidental peoples, but to Filipinos, it was more of a rediscovery. The fall Constantinople (1453) and the emergence of the Ottoman Turks closed the former trade routes to the East; hence the bold navigators of Europe began to blaze new routes across the seas leading to the discovery of the Philippines. Magellan’s voyage was the greatest maritime exploit of mankind. Its results affected the course of history. First, for the first time man circumnavigated the world, thereby proving the world was round. Second, Europe became aware that the greatest of all oceans lies between the New World and Asia. Third, is enhanced geographical knowledge and made Europeans eager to explore and to conquer the Pacific. Finally, it paved the way for Spanish colonization and Christianization of the Philippines.

The State’s sustained interest in the promotion of arts and letters through various forms of incentive from securing rights of authors and artists, to establish a climate in which art and literature can flourish. It further provides that "all the country's artistic and historic wealth constitutes the cultural treasure of the nation and shall be under the protection of the State which may regulate its disposition.

Diffusion of Innovation Theory and Spiral of Silence Theory



Overview

Diffusion of Innovations takes a radically different approach to most

other theories of change. Instead of focusing on persuading individuals to change, it sees change as being primarily about the evolution or “reinvention” of products and behaviours so they become better fits for the needs of individuals and groups. In Diffusion of Innovations it is not people who change, but the innovations themselves. Why do certain innovations spread more quickly than others? And why do others fail? Diffusion scholars recognise five qualities that determine the success of an innovation.



Learning Objectives

At the end of this lesson, the students are expected to:

- Demonstrate an understanding on the concept of Philippine Popular Culture through Mass Communication theories
- To identify the qualities make an innovation spread successfully. To understand the importance of peer-peer conversations and peer networks.
- To grasp a deeper understanding on the Spiral of Silence a Theory on Public Opinion



Contents

- ✓ Diffusion of Innovation Theory
- ✓ Importance of Peer to peer conversations and peer networks
- ✓ Spiral of Silence

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Discussion

DIFFUSION OF INNOVATION THEORY

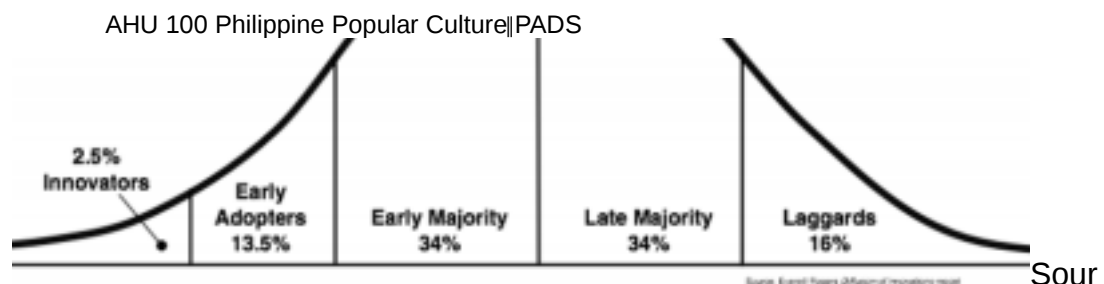
Diffusion of Innovation (DOI) Theory is developed by Everett M. Rogers in 1962. It

is one of the oldest social science theories. It originated in communication to explain how, over time, an idea or product gains momentum and diffuses/spreads through a specific population or social system. The end result of this diffusion is that people, as part of a social system, adopt a new idea, behavior, or product. *Adoption* means that a person does something differently than what they had previously. The key to adoption is that the person must perceive the idea, behavior, or product as new or innovative. It is through this that diffusion is possible.

Not all people find it easy to adopt innovations. Some do not even adopt at all. The theory explains how there are five established adopter categories. When promoting an innovation, there are different strategies used to appeal to the different adopter categories.

1. **Innovators** - These are people who want to be the first to try the innovation. They are venturesome and interested in new ideas. These people are very willing to take risks, and are often the first to develop new ideas. Very little, if anything, needs to be done to appeal to this population. They wanted recognition that is why prestige is their driving force to adopt an innovation.
2. **Early Adopters** - These are people who represent opinion leaders. They enjoy leadership roles, and embrace change opportunities. They are already aware of the need to change and so are very comfortable adopting new ideas. They do not need information to convince them to change.
3. **Early Majority** - These people are rarely leaders, but they do adopt new ideas before the average person. That said, they typically need to see evidence that the innovation works before they are willing to adopt it. They wanted assurance that the innovation actually works. Strategies to appeal to this population include success stories and evidence of the innovation's effectiveness.
4. **Late Majority** - These people are skeptical of change, and will only adopt an innovation after it has been tried by the majority. Strategies to appeal to this population include information on how many other people have tried the innovation and have adopted it successfully. Not fitting is their driving force to adopt an innovation.
5. **Laggards** - These people are bound by tradition and very conservative. They are very skeptical of change and are the hardest group to bring on board. Strategies to appeal to this population include statistics, fear appeals, and pressure from people in the other adopter groups.

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ce: <http://blog.leanmonitor.com/early-adopters-allies-launching-product/>

The **innovation-decision process** describes how individuals — or other decision making units, such as groups or communities — adopt or reject an innovation. The goal of this process is to reduce the uncertainty about an innovation. There are five stages to it.



1. **Knowledge:** The individual becomes aware of the innovation's existence and starts to understand how it works. In this step, an individual learns about the existence of innovation and seeks information about the innovation. "What?," "how?," and "why?" are the critical questions in the knowledge phase. During this phase, the individual attempts to determine "what the innovation is and how and why it works"
2. **Persuasion:** The individual develops an attitude towards an innovation. The persuasion step occurs when the individual has a negative or positive attitude toward the innovation, but "the formation of a favorable or unfavorable attitude toward an innovation does not always lead directly or indirectly to an adoption or rejection". The individual shapes his or her attitude after he or she knows about the innovation, so the persuasion stage follows the knowledge stage in the innovation-decision process.
3. **Decision:** At the decision stage in the innovation-decision process, the individual chooses to adopt or reject the innovation. An individual who is aware of an innovation and has formed an attitude towards it will at some point decide whether to adopt the innovation. This often involves a trial phase by the individual herself or by a peer.
4. **Implementation:** The individual starts using the innovation and put into practice. He or she continues learning about it and overcomes problems, further reducing the innovation's uncertainty.
5. **Confirmation:** After having implemented an innovation, an adopter will continue to collect information that reinforces her decision. If this leads to conflicting information, the adoption may be reversed.

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There are **five main factors that influence adoption of an innovation**, and each of these factors is at play to a different extent in the five adopter categories.

1. **Relative Advantage** - The degree to which an innovation is seen as better than the idea, program, or product it replaces by a particular group of users, measured in terms that matter to those users, like economic advantage, social prestige, convenience, or satisfaction. The greater the perceived relative advantage of an innovation, the more rapid its rate of adoption is likely to be. There are no absolute rules for what constitutes "relative advantage". It depends on the particular perceptions and needs of the user group.
2. **Compatibility** - This is the degree to which an innovation is perceived as being consistent with the values, past experiences, and needs of potential adopters. An idea that is incompatible with their values, norms or practices will not be adopted as rapidly as an innovation that is compatible.
3. **Simplicity and ease of use** - This is the degree to which an innovation is perceived as difficult to understand and use. New ideas that are simpler to

understand are adopted more rapidly than innovations that require the adopter to develop new skills and understandings.

4. **Trialability** - The extent to which the innovation can be tested or experimented with before a commitment to adopt is made. This is the degree to which an innovation can be experimented with on a limited basis. An innovation that is triable represents less uncertainty to the individual who is considering it.
5. **Observability** - The extent to which the innovation provides tangible results. The easier it is for individuals to see the results of an innovation, the more likely they are to adopt it. Visible results lower uncertainty and also stimulate peer discussion of a new idea, as friends and neighbors of an adopter often request information about it.

REINVENTION

Reinvention is a key principle in Diffusion of Innovations. The success of an innovation depends on how well it evolves to meet the needs of more and more demanding and risk-averse individuals in a population (the history of the mobile phone is a perfect example).

A good way to achieve this is to make users into partners in a continuous process of redevelopment. Computer games companies, pharmaceutical corporations and rural research institutes are examples of organizations that seek to make users active partners in improving innovations by supporting user communities or by applying participative action research techniques.

The concept of reinvention is important because it tells us that no product or process can rest on its laurels: continuous improvement is the key to spreading an innovation.

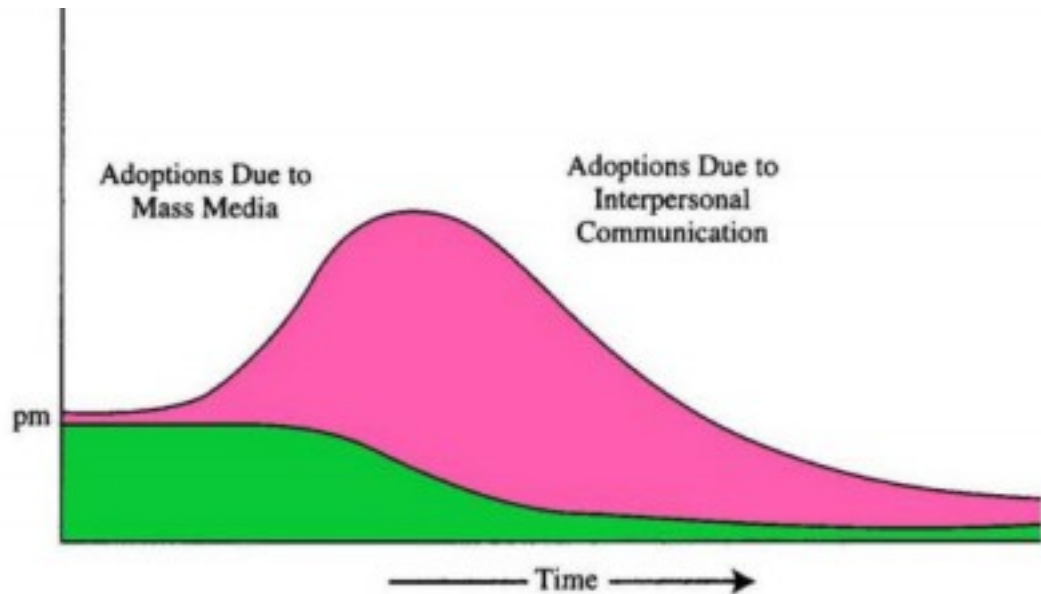
THE IMPORTANCE OF PEER-PEER CONVERSATIONS AND PEER NETWORKS

Another important insight is that impersonal marketing methods like advertising and media stories may spread information about new innovations, but it's conversations that spread adoption.

Why? Because the adoption of new products or behaviours involves the management of risk and uncertainty. It's usually only people we personally know and trust – and who we know have successfully adopted the innovation themselves – who can give us credible reassurances that our attempts to change won't result in embarrassment, humiliation, financial loss or wasted time.

Early adopters are the exception to this rule. They are on the lookout for advantages and tend to see the risks as low because they are financially more secure, more personally confident, and better informed about the particular product or behaviour. Often they will grasp at innovations on the basis of no more than a well worded news article. The rest of the population, however, see higher risks in change, and therefore require assurance from trusted peers that an innovation is do-able and provides genuine benefits.

As an innovation spreads from early adopters to majority audiences, face-to-face communication therefore becomes more essential to the decision to adopt. This principle is embodied in the Bass Forecasting Model (below), which illustrates how face-to-face communication becomes more influential over time, and mass media less influential.



Source: Mahajan, Muller and Bass (1990) as reproduced in Rogers, E.M. (2003) p210.

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The emphasis on peer-peer communication has led diffusion scholars to be interested in **peer networks**. Many diffusion-style campaigns now consciously attempt to utilize peer networks, for instance by using Popular Opinion Leader techniques or various “viral marketing” methods. These methods aim to recruit well-connected individuals to spread new ideas through their own social networks.

Public Opinion and Spiral of Silence Theory

The *Spiral of Silence Theory* was developed by Elisabeth Noelle-Neumann, German political scientist, 1974. It is the tendency of people to remain silent when they feel that their views are in opposition to the majority view. On the other hand, people will be more vocal if they believe they are part of the majority.

Public opinion is best expressed as the/dainating opinion which compels compliance of attitude and behavior in that it threatens the dissenting individual with, isolation. Public Opinion always claims to be authoritative. It demands consent or at least compels silence, or abstention from contradiction. It imposes sanctions on individuals who offend against convention—a process of “social control”.

THREE MAIN IDEAS OF SPIRAL OF SILENCE

1. A Quasi-Statistical Organ Sensing The Climate Of Opinion. A *quasi statistical*

organ refers to a sixth sense that tallies up information about what society in general is thinking and feeling. It's as if people come equipped with antennae that quiver to every shift in the social breeze. How else, she says, can we account for the fact that "when a swing in the climate occurs for or against a party, a person, or a particular idea, it seems to be sensed every where at almost exactly the same time, by everybody."

The human ability to spot momentum in public opinions is not used frivolously. Noelle-Neumann says it requires an unbelievable expenditure of energy to figure out which ideas are on the increase and which are on the decline. The tremendous concentration required to monitor social trends makes sense only when compared with a greater strain—the danger of isolating oneself with an opinion that has gone out of style. "The effort spent in observing the environment is apparently a smaller price to pay than the risk of losing the goodwill of one's fellow human beings—of becoming rejected, despised, alone."

2. Public Opinion and the 'spiraling' process. Spiraling is the process which increasingly establishes an opinion as the prevailing one. Public Opinions are the attitudes or behaviors expressed in public without running the danger of isolating oneself. People live in perpetual fear of isolating themselves and carefully observe their environment to see which opinions increase and which ones decrease. If they find that their views predominate or increase,

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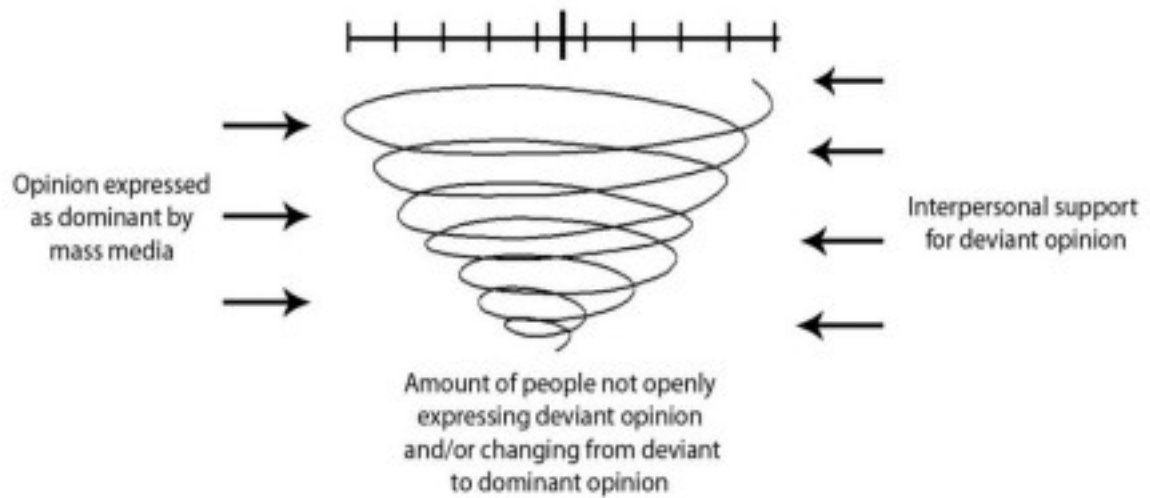
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then they express themselves freely in public; if they find that their views are losing supporters, then they become fearful, conceal their convictions in public and fall silent. Because the one group express themselves with self confidence whereas the others remain silent, the former appear to be strong in public, the latter weaker than their numbers suggest. This encourages others to express themselves or to fall silent, and a spiral process comes into play. The train/plane test reveals a series of factors that determine the likelihood that people will voice their opinions. The first factor is by far the most important.

1. Those who favor the majority position are more willing to express their views than those who belong to the minority faction. Feeling in harmony with the spirit of the age loosens the tongue.
2. If perception of the present opinion climate doesn't match a person's forecast for the future, willingness to speak out depends more on the future trend.
3. People are more willing to speak to those who share their thoughts than to those who disagree. When you fear isolation, friends are safer than foes.
4. Low self-esteem will cause a person to remain mute. Noelle Neumann's research team identifies these individuals by their agreement with a survey statement about relationships: I know very few people.
5. Males, young adults, and people of the middle and upper classes find

it easier to speak out.

- Existing law encourages people to express their opinion when they feel outnumbered. The U.S. Supreme Court's Roe v. Wade decision emboldened "closet pro-choice" women who had been fearing public reprisal.



Elisabeth Noelle-Neumann's Spiral of Silence

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- Fear Of Isolation: The Engine That Drives The Spiral Of Silence.** The fear of isolation is the centrifugal force that accelerates the spiral of silence. She draws heavily on the famous conformity research of Swarthmore psychologist Solomon Asch to support her claim. Asch demonstrated that people will ignore the plain evidence of their senses and yield to perceived group pressure. Thoughts of isolation are very real to the person who considers standing firm: *Will these folks frown, argue, or curse my stubbornness? Worse yet, will they snicker or laugh at me? If I say what I really think, will they turn away in contempt or kick me out of the group?* Asch found that most people placed in this stressful situation would conform to the group's judgment at least some, if not all, of the time.

Banishment from the group, long-term solitary confinement, and sanctioned public ridicule are regarded as cruel punishments in most parts of the world. Noelle-Neumann says that only the criminal or moral hero doesn't care what society thinks. The rest of us want the peace and contentment that come from belonging. Nobel Prize-winner Mother Teresa affirmed Noelle Neumann's analysis: "The worst sickness is not leprosy or tuberculosis, but the feeling of being respected by no one, of being unloved, deserted by everyone." That's why individuals are constantly trying to assess the climate of public opinion.

THE POWERFUL ROLE OF THE MASS MEDIA

The media accelerate the muting of the minority in the spiral of silence. Although every human being comes equipped with a quasi-statistical organ with which to analyze the climate of public opinion, that early warning system requires data to

process. Direct observation gives us only a small proportion of the information we use; the print and electronic media provide most of our knowledge about the world around us. Marshall McLuhan claimed that different media are extensions of specific physical senses. NoelleNeumann regards all types of media as agents of that hypothetical sixth sense, but she isn't convinced that they always serve us well. That's because opinions supported by the influential media are often overestimated. She suspects that anytime people have a mistaken idea of what the public's opinion really is a condition called *pluralistic ignorance*-it's probably due to the media not presenting mix of viewpoints proportionate to their strength in society. "The effects of mass media increase in proportion to the degree in which selective perception is made difficult."



Summary

Adoption of a new idea, behavior, or product does not happen simultaneously in a social system; rather it is a process whereby some people are more apt to adopt the innovation than others. Researchers have found that people who adopt an innovation early have different characteristics than people who adopt an innovation later. When promoting an innovation to a target population, it is important to understand the characteristics of the target population that will help or hinder adoption of the innovation. There are five established adopter categories namely: Innovators, Early Adopters, Early Majority, Late Majority and Laggards.

The term spiral of silence refers to the increasing pressure people feel to conceal their views when they think they are in the minority. The one view dominated the public scene and others disappeared from the public awareness as its adherents became silent. In other words, the people fear of separation or isolation those around them, they tend to keep their attitudes to themselves when they think they are in the minority. This process is called "Spiral of Silence".