

CULTURE  
*based*  
GOVERNANCE

---

FOR GOVERNMENT UNITS IN THE PHILIPPINES

VOLUME ONE  
HERITAGE & DEVELOPMENT

**CULTURE-BASED GOVERNANCE**  
**For Local Government Units of the Philippines**  
**Volume 1: Heritage and Development**

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Philippine Cultural Education Program

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The National Commission for Culture and the Arts (NCCA) is the overall coordination and policymaking government body that systematizes and streamlines national efforts in promoting culture and the arts. The NCCA promotes cultural and artistic development: conserves and promotes the nation's historical and cultural heritages; ensures the widest dissemination of artistic and cultural products among the greatest number across the country; preserves and integrates traditional culture and its various expressions as dynamic part of the national cultural mainstream; and ensures that standards of excellence are pursued in programs and activities. The NCCA administers the National Endowment Fund for Culture and the Arts (NEFCA).

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## ABOUT THE PUBLICATION



This publication is a collection of presentations done during the series of Culture-based Governance Training for Local Government Units conducted by National Commission for Culture and the Arts - Philippine Cultural Education Program (NCCA-PCEP) in partnership with the University of Santo Tomas Graduate School - Center for Conservation of Cultural Property and Environment in the Tropics (USTGS-CCCPET). These trainings were conducted on the following dates and venues:

Vigan City, Ilocos Sur  
8 - 10 March 2013

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Balanga City, Bataan  
7 - 9 June 2018

Ormoc City, Leyte  
27-29 August 2019

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## HERITAGE AND DEVELOPMENT

### Introduction

Heritage and development have been perceived as two opposing, irreconcilable concepts. Mainstream professionals, particularly policy makers, have difficulty reconciling the concepts equating heritage to street dancing festivals and beauty contests and development to commerce and infrastructure. The thesis of reinforcing development through culture and heritage is theoretically and practically discussed in this volume. This compendium of annotated power point presentation evolved out of the Culture-based Governance Seminar Workshop Series of the NCCA-PCEP conducted in 2013-2019.

The National Commission for Culture and the Arts (NCCA) through its Philippine Cultural Education Program (PCEP) advocates the critical role of culture and heritage in the development equation of the nation. Guided by the tenets of the 1987 Philippine Constitution, this advocacy is translated to the community through the initiatives of the national cultural agencies and educational institutions. Yet, a fundamental gap in the education system, affecting generations of Filipinos, exacerbates the heritage and development dichotomy. The presentation of Dr. Ferdinand M. Lopez on 'Introduction to Culture-based Education' illustrates the impact of derivative framework to contemporary education that leads to many societal crises and contestations. The indifference to and marginalization of cultural heritage condition the mindset policy makers to ask "heritage? makakain ba yan?". The presentation of Dr. Eric B. Zerrudo on 'Heritage? Makakain ba yan?' redefines heritage and development concepts, underscores the need for cultural heritage mapping, and demands the active participation of education and local government sectors, as springboard to catapult to various development trajectories. The paradigm of a heritage-driven development begs for a well-formulated inquiry. The presentation of Dr. Aldrin A. Darilag on 'Culture: A Driver and Enabler for Sustainable Development' emphasizes action research as imperative to solidly ground the strategies of the local government into a transformative community program. Action research, characterized as multidisciplinary, value-based, people-centered and environment-sensitive in approach has engendered successful cases of heritage-driven development. This volume resonates and substantiates the Philippine Development Plan's Chapter 7 on Promoting Philippine Culture and Values.







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## National Commission for Culture and the Arts Philippine Cultural Education Program

Dr. Joseph Cristobal  
Director  
Philippine Cultural Education Program  
National Commission for Culture and the Arts

The NCCA logo is the ***Alab ng Haraya (The Flame of Imagination)*** which symbolizes the wellspring of Filipino art and culture.

It is composed of two basic elements – the *fire* and the *censer*.



The *fire* is a stylized letter K of Philippine indigenous script that stands for *kadakilaan* or greatness. The fire represents the highest level of imagination and emanates from a *three-tiered censer*.

The *three tiers* stand for *organization, economic support*, and an orientation rooted on a thorough grasp of *tradition and history*, which the NCCA provides.

Done in *gold* to symbolize the immense wealth of Philippine culture, it was designed by the late Romeo “Boy” Togonon.



In 1987, then President Corazon C. Aquino penned Executive Order No. 118 creating the Presidential Commission on Culture and Arts. Five years later, in 1992, this presidential directive was enacted into law— **Republic Act 7356**, creating the National Commission for Culture and the Arts (NCCA). The original bill was jointly authored by Senators Edgardo Angara, Heherson Alvarez, Leticia Ramos Shahani, and Congressman Carlos Padilla.

The ***National Commission for Culture and the Arts (NCCA), Philippines*** is the overall policy making body, coordinating, and grants giving agency for the preservation, development and promotion of Philippine arts and culture; an executing agency for the policies it formulates; and task to administering the *National Endowment Fund for Culture and the Arts (NEFCA)* — fund exclusively for the implementation of culture and arts programs and projects.

The government's support for cultural development is particularly highlighted by the passage of R.A. 7356 that created the ***NCCA***. The coordination among the cultural agencies was strengthened by the virtue of *Executive Order No. 80*, which placed the **Cultural Center of the Philippines**, the National Historical Institute (**now, the National Historical Commission of the Philippines**), the **National Museum of the Philippines**, The National Library (now, **The National Library of the Philippines**), and the Records, Management, and Archives Office (now, the **National Archives of the Philippines**) under the NCCA umbrella. Further, through *Republic Act No. 9155*, administratively attached the earlier aforementioned five cultural agencies to the NCCA, including now the **Komisyon sa Wikang Filipino (Commission on the Filipino Language)**. Thus, the NCCA is responsible for *culture and the arts* in the Philippines — and, if not in the name, the de facto **Ministry of Culture**.

The Commission together with the six cultural agencies works with the principle of partnership, collaboration and shared responsibility in achieving effectively and efficiently the implementation of cultural programs as well as maximizing of resources. The NCCA was created to serve as the presidential inter-agency commission to coordinate cultural policies and programs.

### ***Related legal basis:***

- **Proclamation No. 683 (January 28, 1991)**, designating NCCA as the lead agency for the annual celebration of National Arts Month every February;
- **Proclamation No. 798 (September 12, 1991)**, designating NCCA as the lead agency for the annual celebration of Museums and Galleries Month every October;
- **Proclamation No. 837 (November 19, 1991)**, designating NCCA as the lead agency for the annual celebration of Libraries and Information Services Month every November;
- **Republic Act No. 7355 (April 3, 1992)**, designating NCCA as the implementing agency of the Gawad Manlilikha ng Bayan;
- **Proclamation No. 154 (March 19, 1993)**, designating NCCA as the implementing agency of the annual celebration of National Dance Week every Fourth Week of April;
- **Executive Order No. 131 (October 26, 1993)**, designating the NCCA to conduct the necrological and interment services for deceased National Artists;
- **Executive No. 80 (March 5, 1999)**, Transferring the CCP, KWF, NM, NHI, TNL, and RMAO to the NCCA for Policy Coordination

- **Proclamation No. 439 (August 11, 2003)**, designating NCCA as the lead agency in the annual celebration of National Heritage Month every May;
- **Proclamation No. 1262 (March 21, 2007)**, designating NCCA as the lead agency for the annual celebration of UNESCO-ITI World Theatre Week every March 21-27;
- **Republic Act No. 10066 (March 26, 2010)**, [*National Cultural Heritage Act of 2009*], An Act Providing for the Protection and Conservation of the National Cultural Heritage, Strengthening the National Commission for Culture and the Arts (NCCA) and its Affiliated Cultural Agencies, and for other Purposes
- **Proclamation No. 1906 (October 5, 2009)**, designating NCCA as the lead agency for the annual celebration of Indigenous Peoples Month every October;
- **Proclamation No. 933 (December 19, 2014)**, designating NCCA as the lead agency for the annual celebration of Linggo ng Musikang Pilipino every last week of July;
- **Proclamation No. 968 (February 10, 2015)**, designating NCCA as the lead agency for the annual celebration of National Literature Month every April
- **Proclamation No. 469 (April 13, 2019)**, designating the NCCA and the Department of Agriculture as the lead agencies for the annual celebration of Filipino Food Month
- **Republic Act No. 11333 (April 26, 2019)**, transferring the regulatory functions of the National Museum to the NCCA



## **Vision**

A Filipino people with a strong sense of nationhood and deep respect for cultural diversity.

*(Approved during the Commission meeting on 19 November 2019 Adopting the NCCA Strategic Plan 2020-2022 per Board Resolution No. 2019-360.)*

## **Mission**

NCCA is the prime government agency that safeguards, develops, and promotes Filipino culture through the formulation and implementation of enabling policies and programs as well as the administration of endowment funds for culture and arts.

According to Sections 8 and 12 of RA No. 7356, the NCCA is created and mandated to formulate and implement policies and plans in accordance with the principles stated in Title I of RA No. 7356.

- To formulate policies for development of culture and the arts;
- To implement these policies in coordination with affiliated cultural agencies;
- To coordinate implementation of programs of these affiliated agencies;
- To administer the National Endowment Fund for Culture and the Arts (NEFCA);
- To encourage artistic creation within a climate of artistic freedom;
- To develop and promote the Filipino national culture and arts; and,
- To preserve Filipino cultural heritage.

## Mandate

- To encourage the continuing and balanced development of a pluralistic culture by the people themselves;
- To conserve, promote and protect the nation's historical and cultural heritage;
- To ensure the widest dissemination of artistic and cultural products among the greatest number of people across the country and overseas for their appreciation and enjoyment;
- To preserve and integrate traditional culture and its various creative expressions as a dynamic part of the national cultural mainstream; and,
- To ensure that standards of excellence are pursued in programs and activities implementing policies herein stated, it shall encourage and support continuing discussion and debate through symposia, workshops, publications, etc., on the highest norms available in the matrix of Philippine culture.

## Powers and Functions

In general, the Commission shall undertake the functions of policy formulation, coordination, and grants assistance. It shall also be an executing agency for the policies formulated. Further, it shall exercise the following powers and functions pursuant to RA 7355, RA 7356, and RA 10066:

- Encourage and facilitate the organization of a network of regional and local councils for culture and the arts, hereunder described, to ensure a broad nationwide, people-based participation in the formulation of plans, the enforcement of culture-related laws and regulations, the implementation of programs/ projects and the review of funding requirements
- Establish a Secretariat under an Executive Director for the administrative and day-to-day operations of the Commission;
- Set up a system of networking and coordination with and among all existing government cultural agencies for the effective implementation of plans, strategies, programs, and activities, and to avoid unnecessary duplication of functions therein;
- Create committees and other mechanisms to help expedite the implementation of plans and strategies;



- Call upon and coordinate with other government and non-government and cultural institutions and agencies for assistance in any form;
- Generate resources both from the Government and private sectors, local, national and international, for its operations as well as for the National Endowment Fund for Culture and the Arts (NEFCA);
- Receive and accept donations and other conveyances including funds, materials, and other services, by gratuitous title;
- Administer the National Endowment Fund for Culture and the Arts (NEFCA) and the National Endowment for Culture and Arts (NECA) and give grants for the development, protection, preservation, and dissemination of Philippine culture and the arts, and designate a comptroller;
- Prepare an annual budget of the Commission and submit the same to the President for inclusion in the annual General Appropriations Act (GAA);
- Advise the President on matters pertaining to culture and the arts, including the creation of a special decoration or award, for persons who have significantly contributed to the development and promotion of Philippine culture and arts;

- Administer the Order of National Artists as provided by Proclamation 1001, s. 1972 and the Gawad sa Manlilikha ng Bayan pursuant to Republic Act 7355 and as amended by Executive Orders No. 236, s. 2003 and 435, s. 2005;
- Facilitate the conduct of necrological and interment services of deceased National Artists and Manlilikha ng Bayan as provided by Proclamation No. 131, s.1993;
- Act as the lead implementing agency for the annual celebration of National Arts Month (February), UNESCO-ITI World Theatre Week (March 21-27), National Heritage Month (May), National Dance Week (Fourth Week of April), National Literature Month (April), Linggo ng Musikang Pilipino (Last Week of July), Indigenous Peoples Month (October), Museums and Galleries Month (October), and Library and Information Services Month (November);
- Regulate activities inimical to the preservation/conservation of national cultural heritage/ properties, which shall be contained in a separate document;
- Declare as Important Cultural Property and remove the presumption of Important Cultural Property on works by a Manlilikha ng Bayan and by a National Artist;

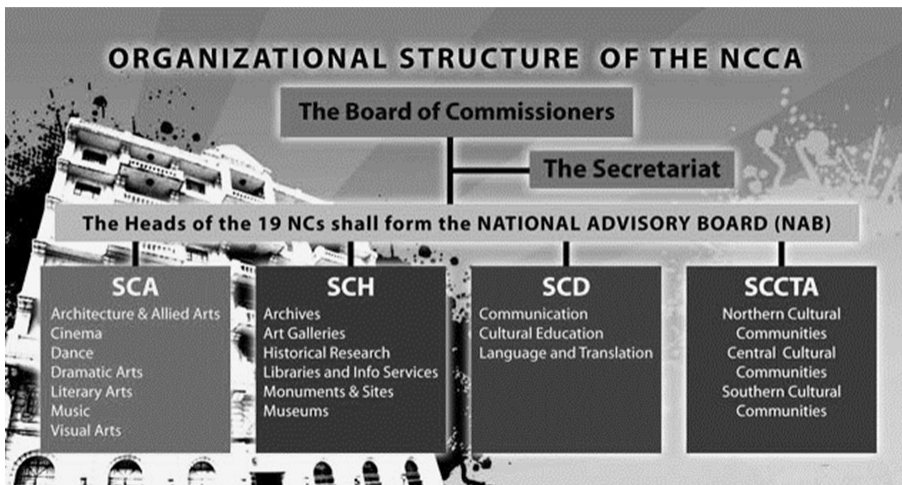


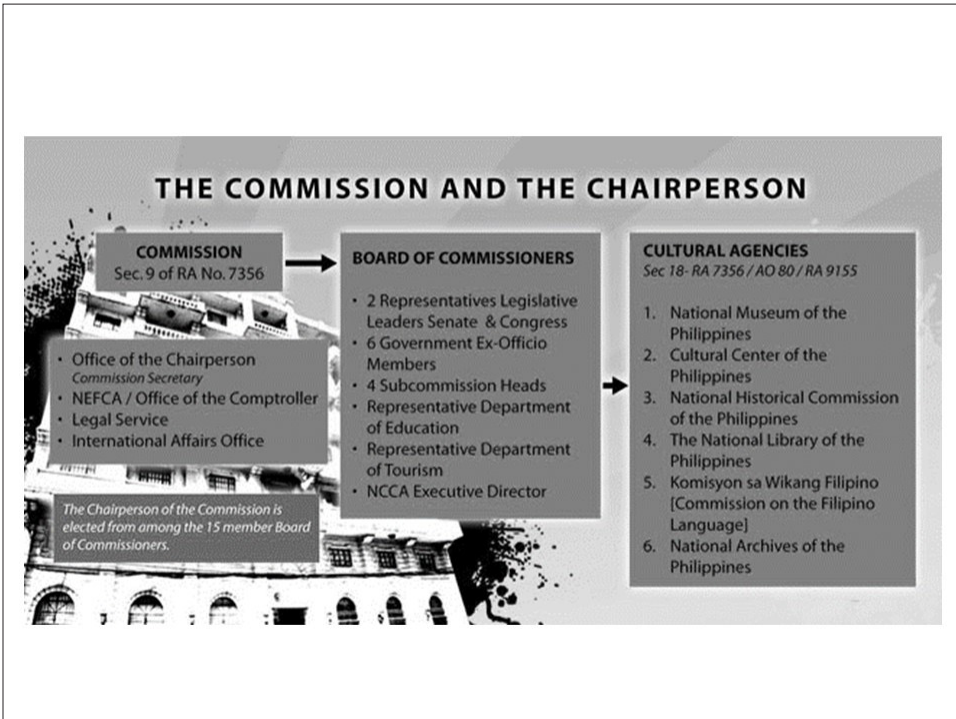
- Collaborate with the United Nations Educational Scientific and Cultural Organization (UNESCO) National Commission of the Philippines in ensuring the conservation and management of world heritage sites, of cultural and mixed sites category, in the Philippines;
- Establish and maintain the Philippine Registry of Cultural Property;
- Enter into agreements with private owners of cultural properties, upon the advice of the concerned cultural agency, with regard to the preservation of cultural properties;
- Issue Cease and Desist Order when the physical integrity of important cultural properties under its jurisdiction is found to be in danger of destruction or significant alteration from its original state;
- Deputize the Philippine National Police, the National Bureau of Investigation, the Armed Forces of the Philippines, the Philippine Coast Guard, and other local or national law enforcement agencies, including the Bureau of Fisheries' agents, the Department of Environment and Natural Resources' rangers, the Bureau of Customs and the Bureau of Immigration agents, members of the Office of the Special Envoy on Transnational Crimes and other such agencies and their successors-in-interest, to enforce the provisions of RA 10066 and its implementing rules and regulations;

- Recover or retrieve cultural properties which are under the custody of foreign nationals or entities and to bring these properties back to Philippine custody;
- Provide general training programs on conservation, in coordination with the appropriate cultural agencies, to the local government units which have established cultural heritage programs and projects in their localities;
- May provide financial assistance in the form of a grant to historic, archaeological, architectural, artistic organizations for conservation or research on cultural property.
- Establish an annual conservation recognition program under which monetary prizes, awards, and citations will be given by the President of the Philippines, upon the recommendation of the Commission, for special achievements and important contributions and services in the area of heritage preservation and conservation efforts;



- Establish Sentro Rizal and branches or offices in countries where there are children of overseas Filipino workers who need to be educated about their roots, as well as developed countries where there are large Filipino communities;
- Provide incentives, upon the recommendation of the appropriate cultural agency, for persons who discover and report heretofore unknown archaeological sites, in accordance with its rules and regulations implementing the provisions of RA 10066;
- Investigate inimical activities in conjunction with the proper government agencies, such as the Department of Interior and Local Government, the National Historical Institute, the National Museum and other such agencies, with the aim of prosecuting such activities and recommending other actions such as legislation, executive issuances, and other appropriate actions;
- May delegate decision making on specific cases to the Chairperson, the Executive Director, and the Secretariat as it sees fit. Matters for decision that are not explicitly delegated by resolution shall require Commission action; and,
- Promulgate other rules and regulations and undertake any and all measures as may be necessary to implement R.A. No. 7356.





## Core Values

- Nationalistic
- Committed to Service
- Competent
- *Nationalistic.* We strive to uphold the interest of the peoples of the Philippines and the country, which shall have priority over all other considerations.
- *Committed to Service.* We commit to serve all people and institutions in conformity with the highest standards of excellence.
- *Competent.* We believe in the continuous enhancement of the skills, competence, and expertise of our personnel as a basic right of every member of the organization to self-development and well-being.
- *Artistic and Culture Sensitive.* We discharge our mandate with respect for the peoples' cultural wisdom which defines their identity.



# PCEP

PHILIPPINE CULTURAL EDUCATION PROGRAM

The Philippine Cultural Education Program (PCEP) is the Institutional Education Program of the National Commission on Culture and the Arts (NCCA), mandated to oversee the Philippine Cultural Education Plan implementation. The plan is the overall design of cultural education in the country for a designated period. A number of Philippine laws govern cultural education. The National Cultural Heritage Act is the most recent of such laws. We provide comprehensive and continuing education programs on culture for trainors, teachers, artists, cultural workers, civic leaders, and government officials and workers.

**Cultural Education** is defined as “a broad transdisciplinary teaching process and learning system where culture is the object of inquiry, framework, methodology, impetus for discussion, tool for assessment, and evaluation where skills, abilities, and knowledge regarding the self, community, nation, and the world-at-large are constituted, mediated, and disseminated.”

PCEP characterized cultural education as **“the curation, dissemination and application of cultural knowledge, creativity and intercultural understanding through education to enhance cultural literacy, promote innovation and achieve sustainable growth and development”**.

Because PCEP envisioned **“A nation of critically informed, culturally literate and empowered Filipinos”**

### **HISTORY AND BACKGROUND**

With the promulgation on 11 August 2001 of Republic Act 9155, also known as “An Act Instituting a Framework of Governance for Basic Education, Establishing Authority and Accountability, Renaming the Department of Education, Culture and Sports (DECS) as a Department of Education (DepEd) and for other Purposes,” cultural education was effectively reaffirmed as an integral part of basic education but administrative supervision of cultural agencies formerly attached to DECS was transferred to the NCCA.

Cognizant of the need to accelerate the process of integrating culture in the basic education curriculum and mainstreaming it in national development plans, the NCCA Board of Commissioners, in its September 2001 meeting, resolved that a Philippine Cultural Education Plan (PCEP) be formulated and operationalized. In 2002, after a series of year-long consultative meetings, PCEP was launched as a comprehensive Commission flagship program that outlined goals, policies, programs, and projects on cultural education through the formal, non-formal, and informal systems.



**Philippine Cultural Education Program (PCEP)** envisions *A NATION OF CULTURALLY LITERATE AND EMPOWERED FILIPINOS* by ensuring that culture is the core and foundation of education, governance, and sustainable development. It seeks to develop among Filipinos greater awareness, understanding, and appreciation of their culture and arts, towards the evolution of a consciousness that will improve the quality of their lives. It was designed to make cultural education accessible to all sectors of Philippine society, particularly the youth, teachers, artists and cultural workers, officials and employees of the government, members of the media, and civil society.

A comprehensive Five-Year Plan of Action (2003-2007), containing various proposed programs, projects, and policies, was launched to flesh out the necessary steps toward the attainment of PCEP goals. The NCCA Board constituted a Task Force in October 2002. From 2003 – 2007 PCEP was put into operation with the Sub-Commission on Cultural Dissemination as oversight and implementing body. It carried out several projects including national consultative meetings, conferences, workshops, training-writeshops, arts camps and festivals on culture-based teaching and good governance. Among the projects initiated was the Kaguruang Makabayan National Consultative Workshop Series on Culture-Based Teaching of the MAKABAYAN Curriculum. To ensure that the Plan is properly reviewed, updated, consolidated, and extended, the NCCA Board of Commissioners created the Philippine Cultural Education Program (PCEP) Task Force in March 2007.

- ❖ With the enactment of the National Cultural Heritage Act of 2009 on March 26, 2010, PCEP established a major gain by its designation as the body, together with the Department of Education, tasked to “*formulate the cultural heritage education programs both for local and overseas Filipinos to be incorporated into the formal, alternative and informal education, with emphasis on the protection, conservation and preservation of cultural heritage property.*” (Article X, RA 10066).
- ❖ December 7, 2016, NCCA Board of Commissioners meeting mandated the preparation of the successor plan of the PCEP. In 2018, the successor plan was presented to the TWG composed of the four Sub-Commission Heads and to the Chairman of NCCA.
- ❖ The 2018-2023 Philippine Cultural Education Program is the overall plan-design of cultural education in the country under the flagship program of the NCCA.
- ❖ Objective of plan is to provide direction, purpose and strategies to systematically carry out the objectives and task of Philippine cultural education that is national in scope and in participation.
- ❖ The plan provides a framework for conceptualizing cultural education in the Philippines

## **Philippine Cultural Education Plan 2018-2022**



### **GOAL**

- ❖ Uphold and promote cultural education as the core of teaching and learning, and governance towards inclusive growth and sustainable development



## **PHILIPPINE CULTURAL EDUCATION PLAN 2018-2022**

# **OBJECTIVES**

- 1) To retrieve, consolidate, enrich, preserve, and provide access to existing bodies of knowledge on Philippine culture
- 2) To utilize bodies of knowledge in Philippine culture in creating, developing and disseminating contextualized instructional materials, modules, and other learning resources for the cultural education of Filipinos here and abroad
- 3) To define and integrate the minimum learning outcomes and cultural competencies in Philippine culture in the formal, non-formal and informal education
- 4) To provide comprehensive and continuing education programs on culture for trainors, teachers, artists, cultural workers, civic leaders, and government officials and workers



- 5) To underscore the significance and ensure the implementation of the cultural heritage education provisions of the Heritage Law (RA 10066)
- 6) To advocate and facilitate the enactment of national and local policies or executive actions for cultural education
- 7) To establish coordinative and oversight mechanisms, and continue supporting an NCCA-based office for planning, organizing, implementing, coordinating, integrating and monitoring of PCEP initiatives at the local, national and international levels



**PHILIPPINE CULTURAL EDUCATION PROGRAM**

# **OUTPUTS & ACTIVITIES**



# 001: Balanced & Pluralistic Culture Developed

## INFORMAL EDUCATION

### **Pagsasanay sa Edukasyong Pangkultura (PEP)**

PEP is a venue for teachers, school administrators, community leaders, artists and cultural workers to understand the Culture Based Education to develop greater awareness, understanding, and appreciation of our culture and arts, towards the evolution of a consciousness that will improve the quality of our lives. The 3-day conference designed to introduce culture-based module to define and integrate the minimum learning outcomes and cultural competencies in the Philippine culture in the formal, non-formal and informal education in Luzon, Visayas, and Mindanao talk about the significance, conceptual framework and application of culture-based education. The session provides lesson planning, showcase of culture-based teaching demonstrations, workshops on different art forms to use as methodologies or approaches in teaching across curriculum and management. This project is in partnership with DepED, Regional Offices, Local Schools and LGU.



## National Retooling of University Professors



Retooling project is a capacity building course for university Filipino professors to strengthening the skills, instincts, abilities, processes and resources to teach culture-based General Education subjects like Understanding the Self / Pag-unawa sa Sarili; Purposive Communication / Malayuning Komunikasyon, Contemporary World / Ang Kasalukuyang Daigdig, Art Appreciation / Pagpapahalaga sa Sining, 4-subjects under the new GE Curriculum mandated by CHED MEMO#20 series of 20013. The training conducted for 5 days. in 54-hours with equivalent 3-unit academic credits under PRC-CPD program. This project is in partnership with CHED, KWF and some Universities in Luzon, Visayas and Mindanao. The project also covered the Training on Culture-based Mathematic Investigations in partnership with DepEd-TEC.

## Kongreso ng Gurong Mag-aaral (KGuMa) para sa Edukasyong Kultural



The Regional Students' Congress is convening for the graduating student teachers from different institutions for their preparation to become a culture based teachers of the 21st century. The project is in partnership with Teachers Education Council (TEC), Philippines Association for Teachers and Educators (PAFTE) and some Center of Excellence in Education Universities. The Congress discusses the Heritage Law (RA 10066), concepts of Culture-based Education and understand the philosophy and theory of Sikolohiyang Pilipino, Kultura at Wika, Action Researches, and Pedagogy in Cultural Education. These topics are key elements to understand and have access to existing bodies of knowledge on Philippine culture. Participants may utilize these in creating, developing and disseminating contextualized instructional materials, modules, and other learning resources for cultural education.



## Dunong Katutubo



The project is in partnership with IPEd of DepEd and in cooperation with the Sub-Commission on Traditional Arts of the NCCA. Dunong Katutubo project for this year has 2 components: 1<sup>st</sup>) Region III Validation of 'Facilitator Guide' (crafted by DepEd-IPEd and PCEP with IP Masters in 2016) specifically in Zambales and Pampanga; and 2<sup>nd</sup>) Summit of selected IPEd teachers & GDCE teacher-scholars, cultural workers, artists, community leaders on contextualizing the basic education curriculum in the schools or in the community. The summit aims to properly contextualize the Indigenous knowledge, practices, and beliefs of every indigenous community in arts creation, lessons planning, and governance.

## Bantula: International Conference on Culture-Based Research



Bantula is a bamboo instrument that is use by the Matigsalug community. The bantula is pounded by a solid timber to produce loud sound. The rhythm of the pounding depends on the intention of the caller such as calling the community to gather for a meeting, a warning that strangers are coming in the community, a warning for intruders, an emergency warning during floods or simply as a musical instrument. The BANTULA: National and International Conference on Culture-Based Research is a three-day conference that provide venue for ventilating issues regarding ASEAN Cooperation through Culture-Based Education. Through scholarly discourse, dialogue, and dissemination, culture-based education could be the pivotal role of culture-based education as a driver of sustainable development and inclusive growth in the ASEAN knowledge economy region. This project is in partnership with DepEd. CHED, host University, PCEP Fellows (Faculty).

## **002: Phil Historical & Cultural Heritage Conserved**

### **FORMAL EDUCATION**

### **RESEARCH PRODUCTIVITY**

#### **NCCA-PCEP 10-GRADUATE ATTRIBUTES**

1. Manifest critical and creative thinking skills
2. Design culture-based instructional materials
3. Employ innovative culture-based pedagogy
4. Inculcate a sense of nationalism and patriotism
5. Demonstrate expertise in Philippine history, heritage, culture, and the arts
6. Exercise leadership skills in respective communities
7. Conduct culturally-relevant research
8. Initiate national, regional, and global connectedness
9. Conduct oneself in accordance with highest professional and ethical standard
10. Commit oneself to lifelong learning



## **Master of Arts in Education major in Cultural Education**



Two-summars, with 24-unit credit (8 Subjects). This post-baccalaureate program is divided into Level I and Level II which offer foundation courses and major offerings to enhance the students' understanding of the basic theories, processes, knowledge, skills, and application of arts, culture, and heritage in the culture-based teaching of the basic education curriculum. Curriculum & Syllabi for this course was developed and designed by NCCA-PCEP faculties, HEI's partner, & academic scholars from 2009-2016.

## **Master of Arts in Education Major in Teaching of the Arts**



Two-summars, with 24-unit credit (8 Subjects). This post-baccalaureate program is divided into Level I and Level II. GDTA applies classroom concepts and practices in professional settings through internships and independent studies in numerous art organizations in their own region. This arts education program is designed for networking with different art institutions, artists, art educators and critics by maintaining proper academic collaboration, tie-ups, and professional relationships with different arts and culture sectors in national and regional levels. Curriculum & Syllabi for this course was developed and designed by NCCA-PCEP faculties, HEI's partner, & academic scholars from 2014-2018.

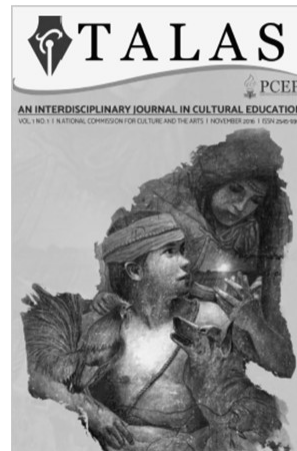
## MA & PhD on Arts Management



Scholarship is given to certified cultural workers under the partnership of Bulacan Arts Culture and History Institute with the La Consolacion University Philippine in Malolos City, Bulacan. The program aims to develop knowledge structures, framework and information systems that integrate arts management curriculum to their agency mandates and programs; and build capability to contribute/create a deeper understanding in Arts Management, Arts in Society, Arts Entrepreneurship, Human Resources Management in the Public Sector, Performance Measurement, Grant Writing in the Art and Arts Policy, and produce knowledge base in Philippine history, culture, heritage and the arts. Curriculum & Syllabi of courses was developed and designed by NCCA-PCEP faculties, La Consolacion University, & academic scholars (MAAM from 2013-2017 & PhD 2017-2019).

## Talas: An Interdisciplinary Journal in Cultural Education

A source book and refereed research journal on cultural education. TALAS is a transdisciplinary academic journal of the National Commission for Culture and the Arts (NCCA) - Philippine Cultural Education Program (PCEP). This refereed journal on Culture-based Education envisions to provide a space for critical discussion and creative dialoguing among scholars, practitioners, and culture bearers in the fields of Philippine Arts, Heritage, History, Culture, and Education. The editors welcome scholarly articles, literary works, visual arts and performance documentation, and book reviews which may be written in Filipino or English. Literary works in other Philippine Languages should be accompanied by an abstract in English or Filipino. As a refereed journal, the accuracy of facts and all opinions are the responsibility of the authors, and do not necessarily reflect the opinions of the editors and the NCCA-PCEP.





## PCEP Online Library: Digitization of Cultural Education Resources and Materials

An online platform featuring the culture-based teaching materials developed and created by PCEP, partner agencies and scholars such as Sagisag Kultura (Cultural Icons), Culture-Based Video Documentations, Culture Based Lesson Exemplars, Researches, Journals, Kuwentong Supling, Quizzes, and other Culture-Based Teaching Materials. This is free, accessible, user friendly website for media practitioners, students, teachers, cultural-workers, parents, and many others.



**003: Creation Promoted  
NON-FORMAL EDUCATION**



## DIWANG: Sagisag Kultura ng Filipinas Competition

The institutional flagship project of DepEd and NCCA-PCEP in collaboration with the Sub-Commission on Cultural Dissemination – which include the National Committee on Communication, National Committee on Cultural Education, and National Committee on Language and Translation. The project aims to introduce, promote, disseminate and inculcate the importance of Filipino cultural icons to our students, educators and to all Filipinos. Since 2013 this nation project is in partnership with DepEd, all participants are exclusively from Public School students and teachers.

This year's contest components are:

- KOMIKS MAKING
- CULTURE-BASED MODULE MAKING COMPETITION FOR PRINTED AND ONLINE DESIGN
- ANIMATED BAHAY KUBO MUSIC VIDEO
- SAGISAG KULTURA WRITING CONTEST
- KAMPONG ALAGAD NG SINING ng mga Pambansang Alagad ng Sining (not a contest)



## AGORA: Crossroads of Creativity, Culture and Ideas (CuEd Market @ the Malls)

AGORA: Agora, in ancient Greek cities, an open space that served as a meeting ground for various activities of the citizens. The PCEP's Agora is the Cultural Education central public space / venue for our partner Higher Education Institutions, DepEd local schools, LGUs, National Association of Cultural Educators and Scholars (NACES) to showcase their talents, researches, products, local cultural icons, and their people in one creative market place. General public shall be invited in the market to shop, have access, and be connected to PCEP's education institutions. This project is in partnership with DepEd Regional Offices, Malls, and National Association of Cultural Educators and Students (NACES). This projects aims to have an inventory of performing artists in the regions for creative industry reference, evaluation of SPA local programs, and to educate the general public.





# INFACE

## **CULTURE-BASED GOVERNANCE TRAINING: Community Based Informal and Formal Cultural Education**

### **Program Description**

A strategic way of developing more culturally relevant development projects and reaching out to more local communities is to roll out a training program for decision makers and leaders from LGUs. The Community Based Informal and Non-Formal Cultural Education will strengthen the capacity of many LGU executives across the Philippines by providing relevant information, training, and mentoring to facilitate the creation of policies, programs, and similar initiatives with the focus of building a Filipino sense of identity and respect for cultures across the Philippines.

**Target Learners:**

- LGU Executives (Governors, Vice-governors, Mayors and Vice-Mayors)
- Provincial/Municipal/City Council Members
- Tourism Officers
- Planning Officers
- Cultural Officers

**Its objectives are the following:**

1. To provide a venue for a review of LGU practices on governance that is culture-based within their respective localities;
1. To provide opportunities for young leaders to develop a culture based leadership and skills;
1. To coordinate efforts and mechanisms for resource and expertise sharing on cultural education programming;
1. To share experiences and approaches in managing heritage sites, cultural events, artist development and cultural education; and
1. To engage participants in developing and formulating modules on LGUs' cultural education plan and crafting of local ordinance (as uphold by the Republic Act No. 10066 National Cultural Heritage Act of 2009 and Republic Act No. 7160 – Local Government Code) to institutionalize culture and arts programs by creating culture and arts office with annual budget allocations.



## Building capacity for Culture-based Governance and Local Development

*"All models of development are essentially cultural. They reflect a culture's perception of the problems faced by society, and they incorporate solutions to those problems based on that perception, and developed from the cultural resources of the society itself, in order to address the specific situation in the particular society."*

Prof. Felipe M. De Leon, Jr.  
Culture in Development Planning  
July 29, 2011

The UNESCO recognizes that culture, in all of its dimensions, is a fundamental component of sustainable development. Still, culture is often ignored in governance exercises and development planning initiatives of many government units.

Mindful of the need to accelerate the process of integrating culture in basic education and mainstreaming it in national development plans, the Board of the National Commission for Culture and the Arts (NCCA) created the Philippine Cultural Education Program (PCEP) in 2001. The PCEP envisions a nation of culturally literate and empowered Filipinos by ensuring that culture is the core and foundation of education, governance, and sustainable development.

Among a number of projects, the PCEP rolled out two (2) boot camp training sessions on governance for Local Government Unit (LGU) executives during the first half of 2015. Dubbed as LGU National Training on Cultural Awareness and Culture-based Governance, PCEP gathered LGU executives and other local sectors for two-day collaborative sessions that underscore the various exchanges of cultural works and practices in the local government sector. Various topics were introduced to participants that are intended to raise the awareness on the need for local ordinances and initiatives on cultural education, arts and cultural programs, culture-based public management, cultural tourism, heritage conservation, creation of arts and culture offices and councils, among others.

# INFACE

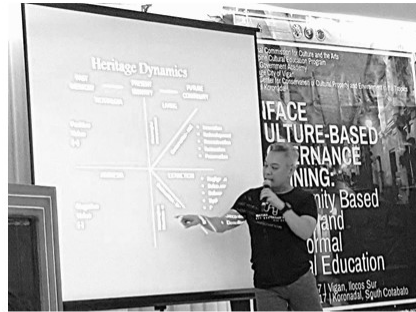
## **CULTURE-BASED GOVERNANCE TRAINING: Community Based Informal and Formal Cultural Education**

Vigan – March 8-10, 2017 Vigan Convention Center, Vigan City

Bataan – June 7 -9, 2018 The Plaza Hotel Balanga, Bataan

Koronadal – March 15 – 17, 2017 Villa Amor Hotel Koronadal City

Ormoc - August 27 – 29, 2019 Origami Convention Center, Ormoc City







## Presentation Notes

The NCCA logo = Alab ng Haraya (The Flame of Imagination)

- Two basic elements:  
Fire- stylized letter K of the Philippine baybayin for *kadakilaan*. It represents the highest level of imagination that emanates from three tiered censer
- Three tiered censer stand for organization, economic support and tradition and history. It is in gold for the wealth of Philippine culture.
- Initially, 1987, President Corazon Aquino signed EO 118- President Commission for Culture and the Arts
- RA 7356 created the National Commission for Culture and the Arts
- The National Commission for Culture and the Arts (NCCA) is the overall policy making body, coordinating and grants giving agency, for the preservation, development and promotion of Philippines arts and culture, an executing agency for the policies it formulates and task to administering the National Endowment Fund for Culture and the Arts (NEFCA)- fund exclusively for the implementation of culture and arts program and projects.
- EO 80 placed the Cultural Center of the Philippines, National Historical Commission of the Philippines, the National Museum of Philippines, the National Library of the Philippines, National Archives of the Philippines.
- 
- RA 9155, Commission on the Filipino Language.
- Related Legislations:

Proclamation 683 – National Arts Month (February)

Proclamation 798 – Museums and galleries Month (October)

Proclamation 837 – Libraries and Information Services Month (November)

Proclamation 7355 – Gawad Manlilikha ng Bayan

Proclamation 154 – National dance Week (Fourth week April)

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Executive order 131 – Necrological services for National Artists  
Proclamation 439 – National heritage Month (May)  
Proclamation 1262 – UNESCO ITI World Theater Week  
(Fourth Week of March)  
RA 10066- National Cultural heritage Act of 2009)  
Proclamation 1906 – Indigenous People Month (October)  
Proclamation 933 – Linggo ng Musikang Pilipino (Last week of July)  
Proclamation 968 – National Literature Month (April)  
Proclamation 469 – NCCA and DA for Filipino Food Month  
Republic Act 11333- transfer of regulatory functions of NM to NCCA

- Vision:
- Mission
- Mandate:
- Functions- policy formulation, coordination and grants assistance
- Organizational Structure  
The board of commissioners  
Secretariat
- Sub-commission for the Arts  
Architecture and Allied Arts  
Cinema  
Dance  
Dramatic arts  
Literary arts  
Music  
Visual Arts
- Sub-commission for Cultural heritage  
Archives  
Art galleries  
Historical research  
Libraries and Information Services  
Monuments and Sites  
Museums



- Sub-commission for Cultural dissemination  
Communication  
Cultural Education  
Language and translation
  - Sub-commission for Cultural Communities and Traditional Arts  
Northern Cultural Communities  
Central Cultural Communities  
Southern Cultural Communities
  - Core Values  
Nationalistic  
Committed to Service  
Competent  
Artistic and Culture Sensitive
  - PCEP (Philippine Cultural Education Program)
  - RA 9155 An Act Instituting a Framework of Governance for Basic Education, Establishing Authority and Accountability renaming the Department of Education, Culture and Sports as the Department of Education and for other purposes.”
  - With the divest of culture from the Education Department, , NCCA recognized the need to accelerate the process of integrating culture into basic education. In 2002, PCEP was formed to address the mainstreaming of culture n education.
  - PCEP is the cultural education arm of the NCCA.
  - It envisions A national of critically informed culturally literate and empowered Filipinos by upholding and promoting cultural education as the core of teaching and learning and governance towards inclusive growth and sustainable development.
  - It was designed to make cultural education accessible to all sectors of the Philippine society, particularly the youth, teachers, artists and cultural workers, official and employees of the government, member of the media, and civil society.
-

- It seeks to develop among Filipinos greater awareness understanding and appreciation of our culture and the rest, towards the evolution of a consciousness that will improve the quality of our lives.
- Vision “ A nation of critically informed, culturally literate and empowered Filipinos”
- Philippine Cultural Education Plan 2018-2022

Goal - Uphold and promote cultural education as the core of teaching and learning, and governance towards inclusive growth and sustainable development

- PCEP Objectives

- OUTPUTS & ACTIVITIES

001: Balanced & Pluralistic Culture Developed

- Informal Education

1. Pagsasanay sa Edukasyong Pangkultura (PEP)
2. National Retooling of University Professors
3. Kongreso ng Gurong Mag-aaral (KGuMa) para sa Edukasyong Kultural
4. Dunong Katutubo
5. Bantula: International Conference on Culture-based Research

002: Philippine Historical and Cultural Heritage Conserved

- Formal Education

- Research Productivity

- NCCA-PCEP 10-Graduate Attributes

1. Master of Arts in Education major in Cultural Education
2. Master of Arts in Education Major in Teaching of the Arts
3. MA & PHD on Arts Management
4. Talas: An Interdisciplinary Journal in Cultural Education
5. PCEP Online Library: Digitization of Cultural Education Resources and Materials



### 003: Creation Promoted

#### - Non-Formal Education

1. Diwang: Sagisag Kultura ng Filipinas Competition
2. Agora: Crossroads of Creativity, Culture and Ideas (CulEd Market@ the Malls)

#### Inface - Culture-based Governance Training

- strengthen the capacity of LGU executives across the Philippines by providing relevant information, training, and mentoring to facilitate the creation of policies, programs, and similar initiatives with the focus of building a Filipino sense of identity and respect

- Target Learners

- Governors, Vice-governors, Mayors & Vice-Mayors
- Provincial/Municipal/City Council Members
- Tourism Officers
- Planning Officers
- Cultural Officers

- Objectives

- to provide venues for LGU to learn culture-based governance
- to develop a culture-based leadership and skills
- to coordinate efforts and mechanisms for resource and expertise sharing on cultural education programming
- To share experiences and approaches in managing heritage resources and cultural education
- To develop and formulate modules on LGUs' cultural education plan and ordinance as upheld by RA 10066 - Heritage Act and RA 7160 - Local Government Code

Prof. Felipe M. De Leon, Jr. - All models of development are essentially cultural. They reflect a culture's perception of the problems faced by society, and they incorporate solutions to those problems based on the perception, and developed from the cultural resources of the society itself, in order to address the specific situation in the particular society."

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“The molding of men’s minds is the best means of conquest. Education, therefore, serves as a weapon in wars of colonial conquest.”

- Renato Constantino

## Introduction to Philippine Culture- based Education

FERDINAND M. LOPEZ



“Successive crises in the Filipino nation’s life have led many thoughtful analysts to suspect that the country’s main problem could be the dysfunctionality of the entire educational system. This system, largely borrowed and imposed from without, has failed to spring roots in the soul of the people. Instead of drawing strength from local milieu, it arrogantly asserts its [colonial] superiority...In the name of nationhood, it has suppressed native sensibility. It continues to denigrate traditional folkways and wisdom in the name of global cosmopolitanism.”

Randy David





## Findings of the 2017 NCCA-PCEP Survey among 300 Stakeholders

- Among Filipinos in general, there is a lack of understanding and appreciation of Philippine history, heritage and culture and their importance to their individual lives and to the nation.
- Cultural Education has not been given priority in our country's formal, non-formal, and informal educational system.
- Basic education does not clearly identify and define the basic cultural learning outcomes and cultural competencies that must be taught to the students; neither are these cultural knowhows defined in textbooks or instructional materials for students and teachers.
- Many arts and culture organizations, both government and non-governmental institutions have cultural education programs, but these programs are not designed and implemented in a coordinated manner for greater impact.



## Findings of the 2017 NCCA-PCEP Survey among 300 Stakeholders

- There are not enough qualified teachers of culture and the arts in the elementary and secondary levels.
- Textbooks, learning resources and instructional materials on Philippine culture, heritage, and the arts are scant, insufficient, and inaccessible.
- The use of media as potent tool in cultural education has not been fully explored and maximized.



## CULTURE

- Total complex of values, beliefs, practices, behavior patterns shared, in common, and transmitted by a group of people from one generation to the next. (UP Cultural Dictionary for Filipinos)
- Shared ways of being, knowing, and doing (Shawn Kana'iaupuni)
- Way of life



## EDUCATION

- Is the acquisition of knowledge, skills, and attitudes that make people do better in their life-choices.
- Organized system of instructions designed to create meaning-making sense of individual or communal life-ways, in the hope that awareness, understanding and appreciation of life will make life it more liveable.





## Culture-based Education

Is a broad transdisciplinary teaching process and learning system where culture is the object of inquiry, framework, methodology, impetus for discussion, tool for assessment, and evaluation where skills, abilities, and knowledge regarding the self, community, nation, and the world-at-large are constituted, mediated, and disseminated.

Is both a philosophy of education and a teaching strategy where instructions and student learnings are grounded in the unique cultural beliefs, values, norms, knowledge, heritage, practices, language, experiences, and cultural expressions of the community.



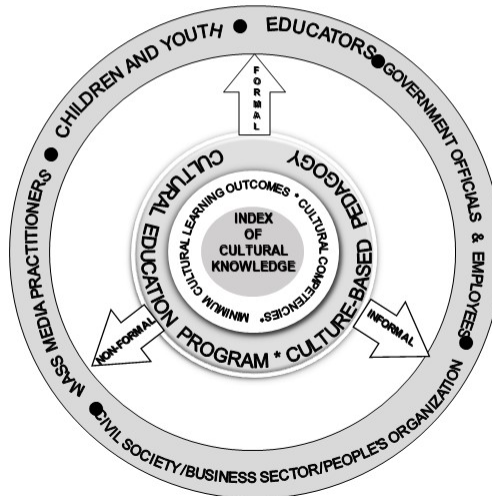
## Philosophy of Philippine Culture - based Education

In culture-based education, culture is the *core* and the *foundation* of education, governance, and sustainable development. It seeks to develop among Filipinos a greater awareness, understanding, and appreciation of our arts, history, geography, and heritage towards the evolution of a consciousness that will improve the quality of our life. A CBE in the Philippines envisions to develop A NATION OF CULTURALLY LITERATE AND EMPOWERED FILIPINOS who are not only patriotic and ardent nationalists but at the same time, responsible and committed global denizens as well.





## FRAMEWORK FOR CULTURE-based EDUCATION



## CULTURE-BASED PEDAGOGY

Is an organized set of instructions designed to create an awareness, understanding, and appreciation of the life ways – beliefs, values, arts and technology – of a given community.

The underlying principle of a culture-based pedagogy is that all types of teaching are essentially cultural – which means that all knowledge system, ideas, and activities in any learning environment proceed from a Filipino perspective, consciousness, and context.





## Culture in Education

- Cultural Icons (Persons, places, events, objects, flora and fauna)
- Cultural Heritage (Natural, Man-made, Tangible, Intangible, Engineering and architectural structures)
- Cultural Expressions (Beliefs, values, arts, rituals, knowledge, skills, language)
- Cultural Resources (community cultural organizations, festivals, events, space, facilities, landmarks, creative occupations, cultural industries)



## CULTURAL COMPETENCIES

- Develop a heightened awareness regarding the uniqueness of one's culture through vicarious experiences, and actual exposures to local, regional and indigenous communities.
- Demonstrate sensitivity, understanding and respect for one's own culture and the cultures of others by recognizing the varieties of world-view, knowledge systems, beliefs, values and practices in a multi-cultural set-up.
- Transmit and disseminate cultural heritage and tradition by embracing the whole range of culture as part of the social fabric.



- Provide equal access to cultural opportunities in a multi-ethnic and poly-cultural environment.
- Recuperate cultural memory as the archive of people’s values, beliefs, behavior and practices by strengthening the ties between local communities and indigenous groups.
- Utilize appropriate method for building better understanding among peoples and cultures by interacting sensitively with people from diverse cultural locations – ethnic, class, gender, sexuality, linguistic, academic, and religious background, lifestyle preference, and age group.
- Value and appreciate cultural integrity, memory, and identity by including IKS (indigenous knowledge system), ICK (index of cultural knowledge), EKS (essential cultural knowledge) in the national curriculum



PCEP 2018-2023 Objectives

1. To retrieve, consolidate, enrich, preserve, and provide access to existing bodies of knowledge on Philippine culture

2. To utilize bodies of knowledge in Philippine culture in creating, developing and disseminating contextualized instructional materials, modules, and other learning resources for the cultural education of Filipinos here and abroad

3. To define and integrate the minimum learning outcomes and cultural competencies in Philippine culture in the formal, non-formal and informal education

6. To advocate and facilitate the enactment of national and local policies or executive actions for cultural education

Cultural Learning Outcomes

Promote a heightened awareness and sensitivity regarding the uniqueness of one’s culture through vicarious, and actual experience and exposure in the local, regional and national communities

Transmit, and disseminate the history and heritage of a community by highlighting its significance in the Philippine classrooms and beyond

Indicators of Cultural Education Vision

Contextualized knowledge based on meaningful encounter and interaction with the community

CRITICALLY INFORMED CULTURALLY LITERATE AND EMPOWERED FILIPINOS

Critical consciousness of Philippine History, Heritage and Geography

Culturally informed choices and action for inclusive growth and sustainable development

Develop respect and appreciation for the cultural diversities and practices of other groups/communities embedded in the formal, informal, and non-formal learning systems

Value cultural integrity, memory and identity by including IKS (Indigenous Knowledge System), ICK (Index of Cultural Knowledge), and Essential Cultural Knowledge (ECK) in the national curriculum (basic and higher education)

4. To provide comprehensive and continuing education programs on culture for trainers, teachers, artists, cultural workers, civic leaders, and government officials and workers

5. To underscore the significance and ensure the implementation of the cultural heritage education provisions of the Heritage Law (RA 10066)

7. To establish coordinative and oversight mechanisms, and continue supporting an NCCA-based office for planning, organizing, implementing, coordinating, integrating and monitoring of PCEP initiatives at the local, national and international levels



## WHY CULTURE-BASED EDUCATION?

- Is culturally- rooted and contextualized
- Is responsive to collective aspirations
- Upholds the primary role of the community's culture-bearers in the teaching-learning process
- Nurtures a sense of identity and strengthens community participation and sense of belonging



- It promotes an understanding and appreciation of cultural heritage and history
- It inculcates a sense of responsibility in developing, valuing, and protecting the environment
- It prepares the learners in actively taking on the role of community, local, or national leadership
- It develops cultural skills and competencies needed in interacting with other people and culture

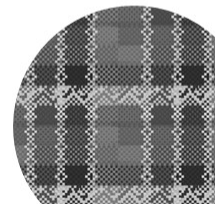
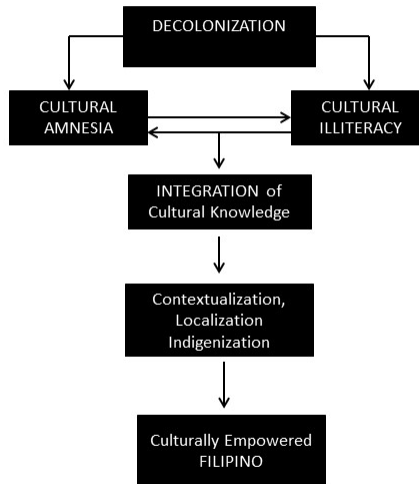


## Characteristics of Cultural Education

- Responsive
- Relevant
- Emancipatory
- Integrative
- Integral
- Substantive
- Transformative



### GOAL OF CULTURE-BASED EDUCATION





## Attributes of a CBE Graduate

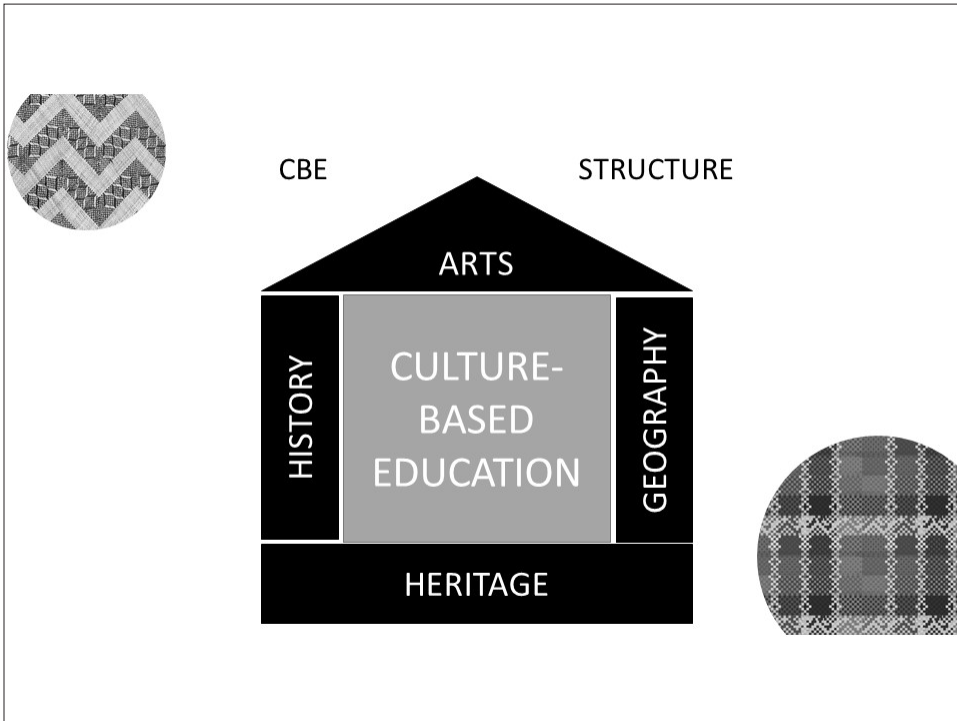
- Manifest critical and creative thinking skills
- Design culture-based instructional materials
- Employ innovative culture-based pedagogy
- Inculcate a sense of nationalism and patriotism
- Demonstrate expertise in Philippine history, heritage, culture, and the arts
- Exercise leadership skills in respective communities
- Conduct culturally-relevant research
- Initiate national, regional, and global connectedness
- Conduct oneself in accordance with highest professional and ethical standard
- Commit oneself to lifelong learning



## Legal Bases of Culture-based Education

- 1987 Philippine Constitution : Article XIV( Sec 3:2) Study of values like patriotism, nationalism, appreciation for the role of national heroes in the historical development of the country, etc.
- Enhanced Basic Education of 2013: RA 10533 (10:2) Education shall be gender and culture sensitive
- National Cultural Heritage Law of 2009, Sec. 3(k) "Cultural education shall refer to the teaching and learning of cultural concepts and processes."





### FACTORS AFFECTING Culture-Based EDUCATION

#### ⦿ Issues and challenges

1. The colonial state of Philippine Education is inimical to the growth, development, and institutionalization of culture-based education in the Philippines

#### ⦿ Interventions

1. Various modes of decolonization must be done in order to recuperate local and indigenous knowledge which have been effaced and displaced by colonial education

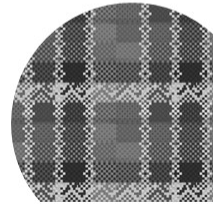


### Issues and challenges

2. Most teachers and administrators do not know and understand the value of culture-based education as the foundational requirement for a revitalized and calibrated Philippine Education

### Interventions

2. Bridge the Information gap through orientation fora, conferences, write-shops, and retooling seminars in order to familiarize the faculty and administration regarding the importance of CBE.

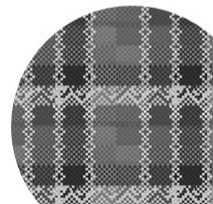


### Issues and challenges

3. Lack of national educational policy that will spell out the nature, purview, framework, method, and approach to culture-based education. The need to enact law which mandates that all formal, non-formal and informal education be CB is needed.

### Interventions

3. The national government must enact laws or executive orders that will institutionalize CB instruction in K-12, the tertiary level and beyond in order to produce citizens who are not only nationalistic and patriotic, but also responsible global denizens as well.





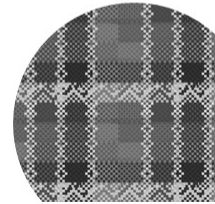


### Issues and challenges

4. There is a scarcity of learning resources and instructional materials available to our teachers in all academic levels which are culturally-sensitive, culturally-informed, and culturally-relevant.

### Interventions

4. Educational agencies and institutions must encourage the development and production of instructional materials, teaching aids, and learning resources which will strengthen culture-based instruction

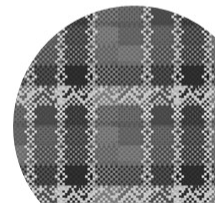


### Issues and challenges

5. There is a cleft or divide between the Community and the Academe, the Academe and the Market which accounts for educational missed-matched and disparity of skills and knowhow with the demands of both industry and community.

### Interventions

5. A CBE is rooted from the community and informed significantly by heritage and history of a given locality. The Academe must use CBE as a bridge that will connect the interests, and priorities of various stakeholders



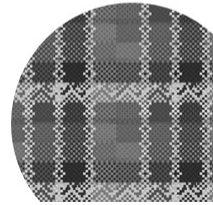


⦿ Issues and challenges

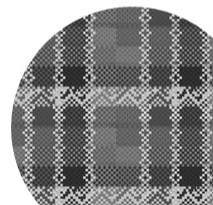
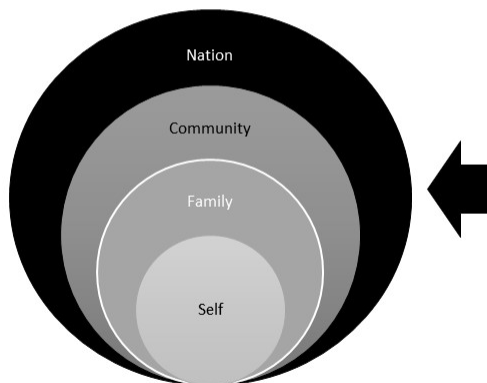
6. There is little or no research conducted in schools, districts, provinces regarding the impact of CBE in their locality, or community

⦿ Interventions

6. Policy-makers must engage themselves in scientific (evidence-based) researches, tracer studies, and action plans which can promote and develop CBE in the country.

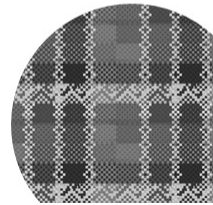


TASK OF CULTURE-BASED EDUCATION

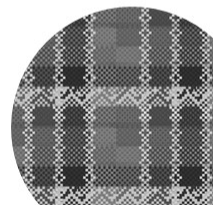


## Strands of Cultural Education

- Pilgrimage and Tourism Studies
- Heritage Conservation Studies
- Media Studies
- Literary Studies
- Gender and Sexuality Studies
- Environmental Studies
- Peace Studies
- Migration and Diaspora Studies
- Legal Management Studies



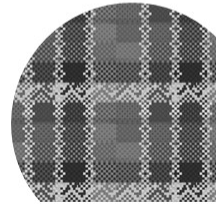
- Disaster Risk Reduction Management Studies
- Economic and Entrepreneurial Studies
- Art Studies
- International Relations and Diplomatic Affairs Studies
- Trauma Studies
- Social Movement Studies
- Urban Planning and Development Studies
- Cultural Management and Administration Studies
- Public Administration and Governance Studies



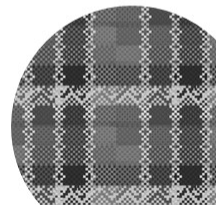


## Significance of Culture-based Education

- A culture-based instruction is the articulation of indigenous and contemporary consciousness – a celebration of who we are in the past, and an affirmation of what we have become thereafter.
- While there are universal laws and paradigms governing teaching and learning, a culture-based education is always specific and particular, evolving to and from a people's heritage and communal life ways.



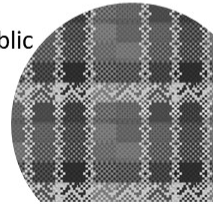
- The end goal of a culture-based education is the formation of a holistic individual – who are ardent nationalist but at the same time responsible global denizens, well-rounded and ready to meet the challenges of an ever-changing world





## Why the Local Government Units?

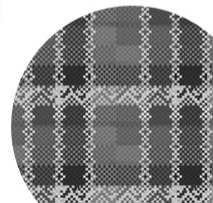
1. They preserve and conserve both natural, human, and man-made Resources of the community;
2. They are the custodian of both tangible and intangible heritage and culture;
3. They support the development of creative industries, crafts and arts of the community
4. They oversee and maintain heritage sites, structures and infrastructures
5. They document local history, and heritage
6. They encourage and manage local festivities, public celebrations and cultural events



## CULTURE AND DEVELOPMENT

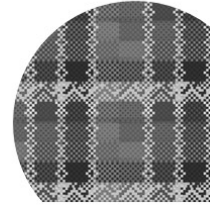
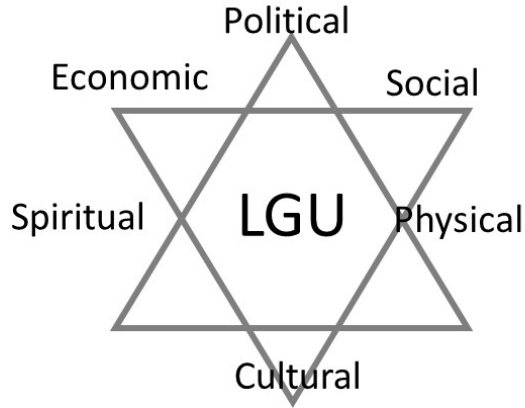
All models of development are essentially cultural. They reflect a culture's perception of the problems faced by society, and they incorporate solutions to those problems based on that perception, and developed from the cultural resources of the society itself, in order to address the specific situations in particular society.

- Felipe M. De Leon Jr.

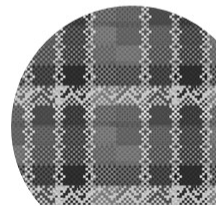
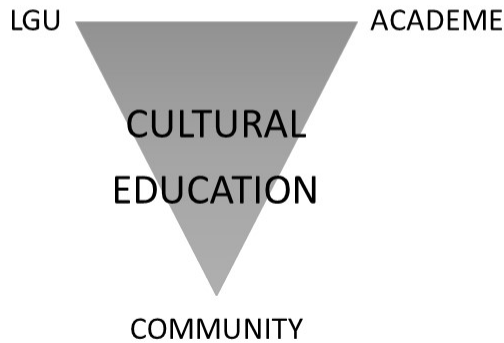




## VECTORS OF LGU INFLUENCE



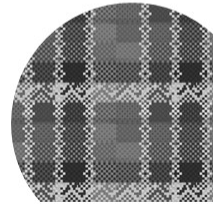
## Partnership For Cultural Development



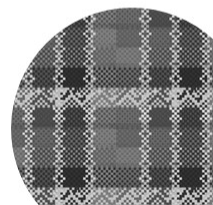


## Cultural Roles and Responsibilities of LGUs

- Encourage the young members of the community to engage in different art ventures, participate in heritage camps, and other cultural events that will develop and hone their civic skills, values, and talents;
- Increase employment prospects for the unemployed members of the community through livelihood trainings in traditional arts and crafts;
- Mount plays, exhibits, and other cultural activities to help raise the awareness of the community regarding the value of its own history, and heritage as well as develop appreciation of the local physical, cultural and aesthetic environment;
- Promote reading, writing, speaking, listening, viewing and presenting in order to provide community members better economic, social, political and cultural opportunities.

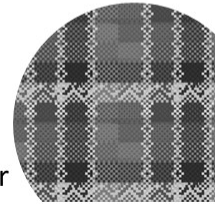


- Foster a sense of pride regarding the people, place and events that shape the community;
- Provide the direction in the development and propagation of arts and culture through the establishment of local and regional studies centers;
- Facilitate capacity building enterprise for re-orienting members and re-building lives in the community;
- Design and implement a multisectoral disaster risk-reduction management training workshop to enhance individual and communal resiliency, adaptability, and flexibility;





- Understand the value of the security and harm-reduction in the physical, social, economic, and cultural landscapes for a sustainable future;
- Establish the link between the Academe, the Industry and the Community in order to promote viable solutions regarding pressing social issues and problems;
- Promote local, regional, national, and global collaborations in order to facilitate the exchange of ideas, peoples, and cultures;
- Enact supportive policies that promote a culture of excellence through culture-based instruction in order to ensure affordable quality education in the local and the regional levels.



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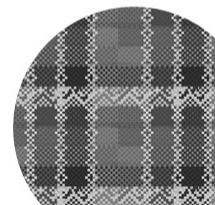
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## *Presentation Notes*

### Introduction to Philippine Culture-based Education

#### Introduction

“Successive crises in the Filipino nation’s life attributed to dysfunctional education system. It ha failed to spring roots in the soul of the people...” Randy David

#### Findings of the 2017 NCCA PCEP Survey among 300 Stakeholders

- Among Filipinos, there is lack of appreciation for history, culture and heritage
- Cultural education has not been a priority in education system
- Basic education does not clearly define the cultural competencies and outcomes
- Many arts and culture organizations have art programs that are not coordinated
- Not enough qualified teachers of culture and arts
- Textbooks and learning resources are scant
- The use of media has not been fully explored

#### Definition of terms

##### Culture

Total complex of values, beliefs, practices, behavior patterns shared, in common and transmitted by a group of people from one generation to the next (UP culturl Dictionary for Filipinos)

##### Education

Is the acquisition of knowledge, skills and attitudes that make people do better in their life-choices

##### Culture-based Education

Is a broad transdisciplinary teaching process and learning system where culture is the object of inquiry, framework, methodology, impetus for discussion, tool for assessment and evaluation where skills abilities and knowledge regarding the self, community, nation and the world-at-large are constituted, mediated and disseminated.

##### Philosophy of Philippine Culture-based Education

‘A Culture-based Education in the Philippines envisions to develop a nation of cultural lly literate and empowered Filipinos’

##### Culture-based Pedagogy

Is an organized set of instructions designed to create an awareness, understanding and appreciation of the life-ways- beliefs, values, arts and technology, of a given community

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### Culture in Education

Cultural icons, Cultural heritage, Cultural expressions, Cultural resources

### Cultural Competencies

- Develop a heightened cultural awareness
- Demonstrate cultural sensitivity
- Transmit and disseminate cultural heritage
- Provide equal access to cultural competencies
- Recuperate cultural memory
- Utilize appropriate methods of interaction
- Uphold cultural integrity

### Why culture-based education?

- Culturally rooted and contextualized
- Responsive to collective aspirations
- Upholds the primary role of culture bearers
- Nurtures a sense of identity
- Promotes appreciation of heritage
- Inculcates a sense of responsibility to environment
- Prepares learners to leadership
- Develops cultural skills and competencies

### Some Attributes of a CBE Graduate

- Manifests critical and creative thinking skills
- Design culture-based instructional materials
- Employ innovative culture based pedagogy
- Inculcate a sense of nationalism and patriotism

### Legal basis of Culture-based Education

1987 Philippine Constitution Article XIV Section 3.2

Enhanced Basic Education of 2013: RA 10533 (10:2)

National Cultural heritage Law of 2009 Section 3 (k)

Various Factors Affect Culture-based Education and Interventions have been Implemented

### Various strands of Cultural Education

(Pilgrimage and Tourism Studies, Heritage Conservation Studies, Media Studies, Literary Studies, Environment Studies and Others)

### Significance of Culture-based Education

A Culture-based instruction is the articulation of the indigenous and contemporary



consciousness—a celebration of who we are in the past, and an affirmation of what we have become thereafter.

Why the local government units?

1. They preserve both natural, human, man-made resources of the community
2. They are the custodian of heritage and culture
3. They support the development of creative industries
4. They oversee and mainstream heritage sites, structures and infrastructures
5. They document local history
6. They encourage and manage local festivities, public events and cultural celebrations

Culture and Development

“All models of development are essentially cultural. They reflect a culture’s perception of problems faced by society, and they incorporate solutions to those problems based on that perception, and developed from the cultural resources of the society itself, in order to address the specific situations in a particular society.”- Felipe De Leon Jr.



# HERITAGE, MAKAKAIN BA 'YAN? HERITAGE-DRIVEN DEVELOPMENT

ASSOC.PROF. ERIC BABAR ZERRUDO, Ph.D

UST Graduate School Center for Conservation of Cultural Property and Environment in the Tropics





PAST vs. PROGRESS  
HISTORY vs. ECONOMY  
SOUL vs. STOMACH

# TENSION

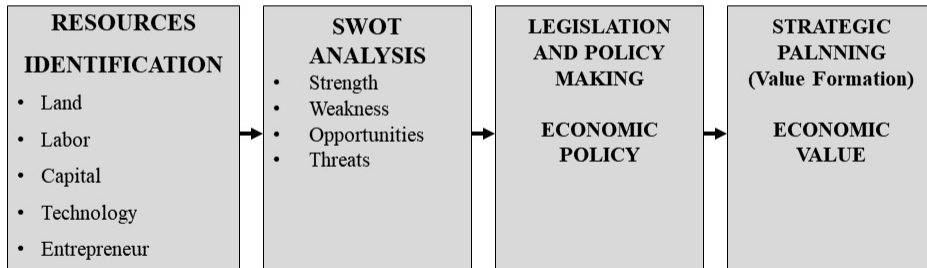
## TENSION

**HERITAGE**

### DEVELOPMENT

- Globalization
- Westernization
- Modernization

## GENERAL CONCEPT OF DEVELOPMENT



**“Development”** is a complex, comprehensive and multidimensional process which extends beyond mere economic growth, incorporate all dimensions of life and all the energies of a community, all of whose members are called upon to make a contribution and expect to share in the benefits”.

(UNESCO World Conference on Cultural Policies, Mexico, 1982)



Madaling tanggalin ang tao sa kanto,  
pero matagal tanggalin ang kanto sa tao.

- According to me -

1. Two approaches to defining and measuring poverty: income and expenditure approach / resources and capability approach.
2. The most widely used approach looking at **income and expenditure**, is favored by many economist because it yields precise calculations but is unable to measure well – being or quality of life due to its one dimensionality.
3. The **capabilities** approach tells us about resources and how effectively people are able to use these goods and services and thus extent to which people can generate capabilities from them.



UNDP 2002 definition of poverty:

**Poverty is deprivation of human capability of essential opportunities and choices needed for the well being of individual, household or community.**

**“Poverty is decay, dissociation, dispossession and decontextualization.**

Amartya Sen: His approach defined human development as the process of enlarging a person’s functioning and capabilities to function, the range of things that a person could do and be in her life.

Amartya Kumar Sen  
*Professor*  
 Economic and Philosophy  
 Harvard University



UNDP Poverty Reduction Strategy Papers (PRSP):

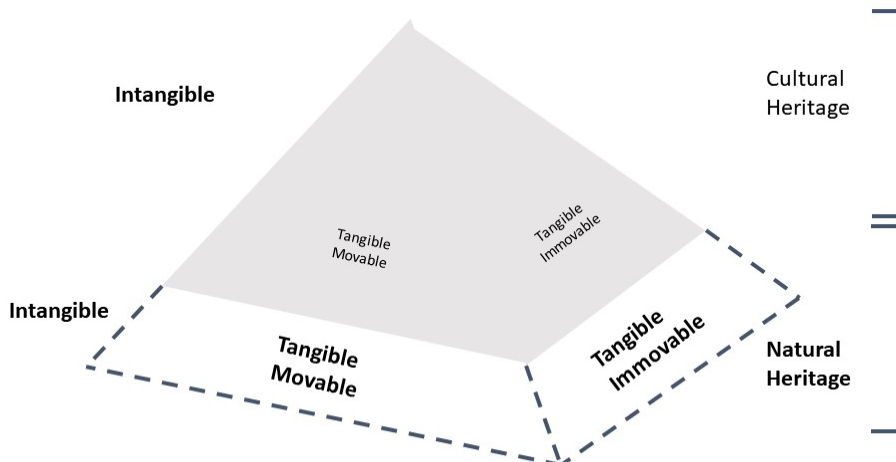
Under the New Institutional Economics (NIEs) (Institutions are set of rules structuring behavior), key is **good governance** (combination of donor harmonization and self – monitoring / self – discipline) – recognizes relational / transactional market, market imperfections (imperfect knowledge) and institutional change for capacity building. **Good governance is necessary for understanding how heritage is developed for poverty reduction** because it acts as the specific institutional strategy and focal point of discourse for mobilizing heritage in development projects.

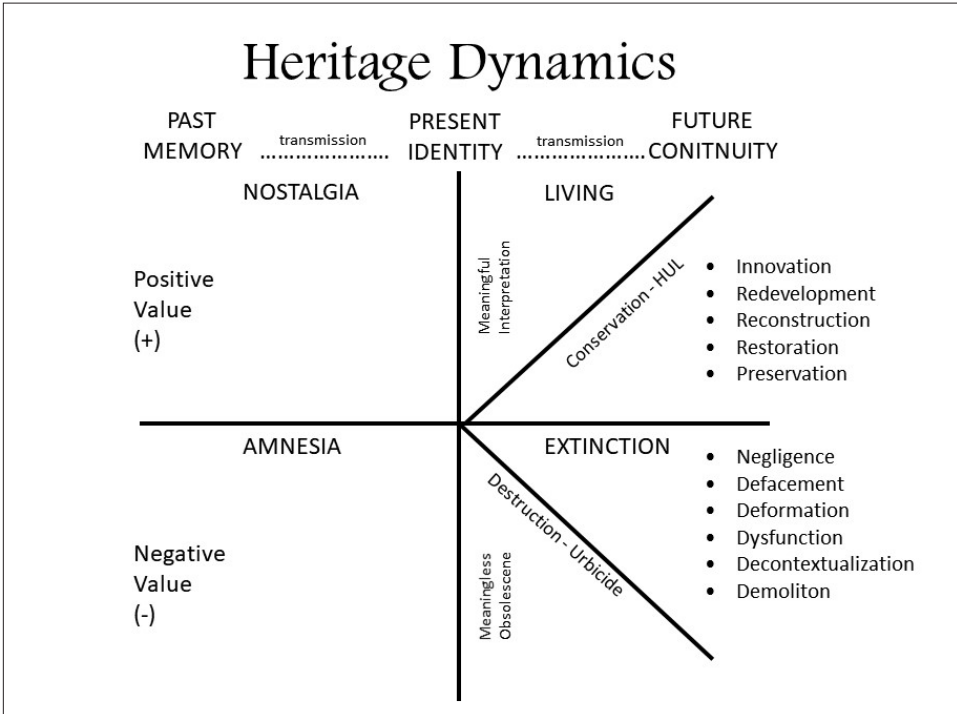


**Heritage** is anything valuable or meaningful from the past that gives identity and community to the present and that would inspire future generations.

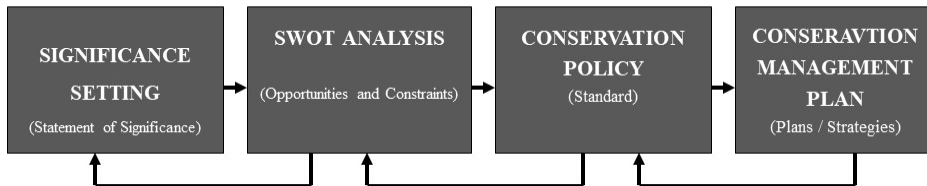
**Heritage conservation** is action taken to sustain the value, meaning and significance of cultural resources from the past for the use of present and inspiration of future generations.

## Heritage Pyramid





## CONSERVATION MANAGEMENT PLAN (CMP) FOR PLACE / OBJECT SIGNIFICANCE

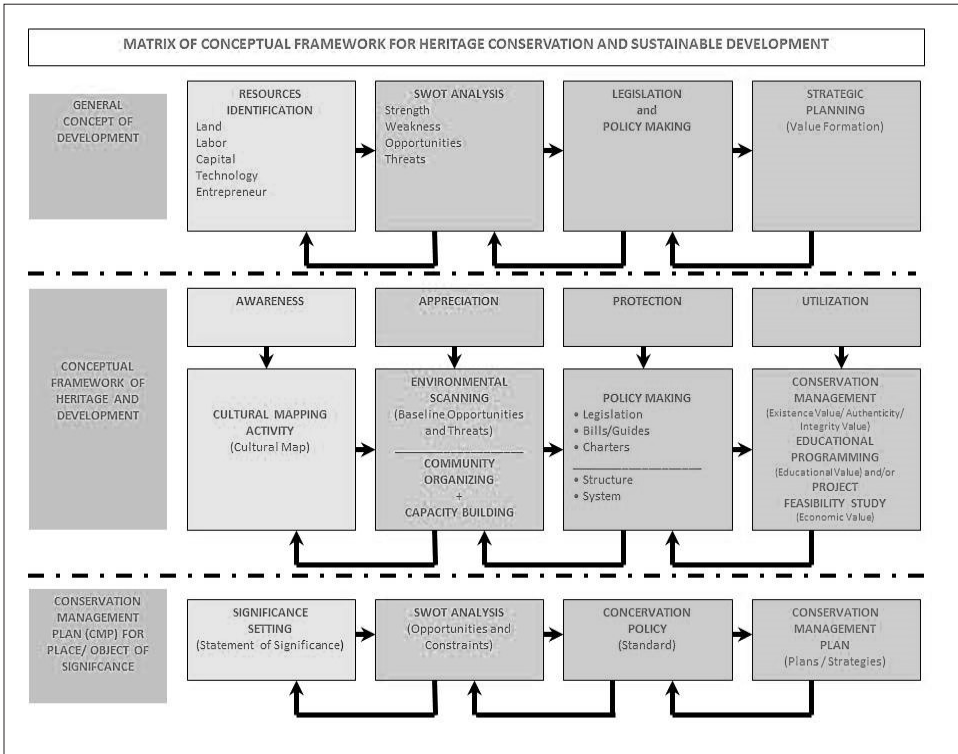


(BURRA CHARTER FLOW CHART)



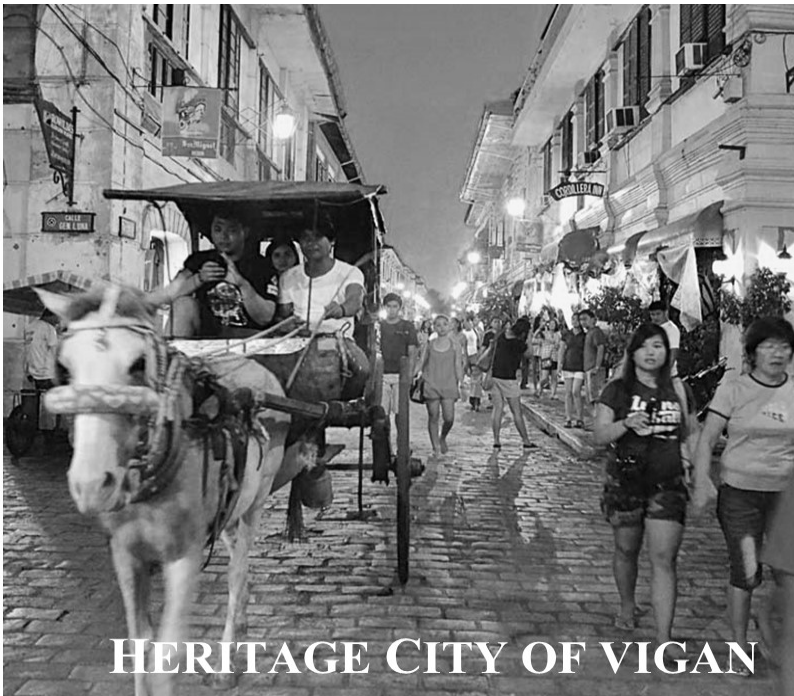
### List of Local Conservation Ordinances

- Vigan City Ordinance No. 14 (1994) and Ordinance No. 4 (2000)
- Iloilo City Cultural Heritage Council Ordinance No. 54 (2000)
- Heritage Ordinance of Tayabas No. 04-05 (1997)
- Boac Ordinance No. 2002-077
- San Fernando City (Pampanga) Ordinance No. 003 (2004)
- San Nicolas Municipal Ordinance No. 05 (2005)
- Manila Comprehensive Land Use Plan and Zoning Ordinance of 2006
  - Ordinance 8244 (Sta. Ana Histocultural Heritage Zone) of 2011
  - Ordinance 8275 (June 1 as Daniel Burnham Day) of 2012
  - Ordinance 8310 (Regulating any development that impairs vista) of 2013 VETOED
- Ilocos Norte Provincial Ordinance No. 049-2006 (2006)
- Carcar City House Bill No. 5577 (2006)
- Dapitan City Ordinance No. 178 (2006)
- Bohol Arts and Cultural Heritage Code or Provincial Ordinance No. 002 (2008)
- Taal Conservation, Preservation and Restoration Code or Municipal Ordinance No. 3 (2009)
- Silay City Heritage District or City Ordinance No. 02 (2014)
- Angeles City Heritage Zone Ordinance No. 378 (2015)





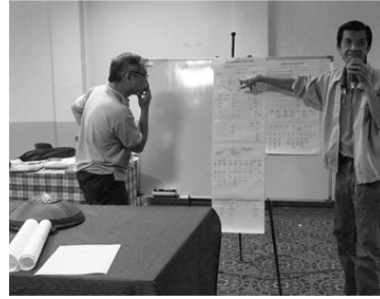
## CASE STUDIES OF HERITAGE CONSERVATION AND SUSTAINABLE DEVELOPMENT



HERITAGE CITY OF VIGAN



## CULTURAL MAPPING



## COMMUNITY ORGANIZING



## CAPACITY BUILDING



## POLICY MAKING

### Preservation and Conservation

Municipal Ordinance No. 04  
Series of 2000

#### AN ORDINANCE ENACTING THE PRESERVATION AND CONSERVATION GUIDELINES FOR VIGAN ANCESTRAL HOUSES (with annotations)

##### SECTION 1. PRINCIPLES OF CONSERVATION AND PRESERVATION

It is the policy of the local government of Vigan that before any conservation, preservation or restoration work can commence a thorough research and documentation of the building showing its original design in accordance with Ordinance No.14 series of 1997 shall have been undertaken.

*Research and Documentation is very important in conservation. Ordinance No.14 series of 1997 can be a point of reference as to this aspect.*

*The pertinent provisions of the Fire Code and Building Code of the Philippines, Presidential Decree No. 260 as amended by Presidential Decree No. 756, and the ICOMOS Charter on Heritage Management and Tourism Guidelines shall apply in so far as this ordinance is concerned.*

**SECTION 2. SCOPE** – This ordinance shall apply to the preservation and conservation of ancestral houses located within the territorial jurisdiction of Vigan, Ilocos Sur

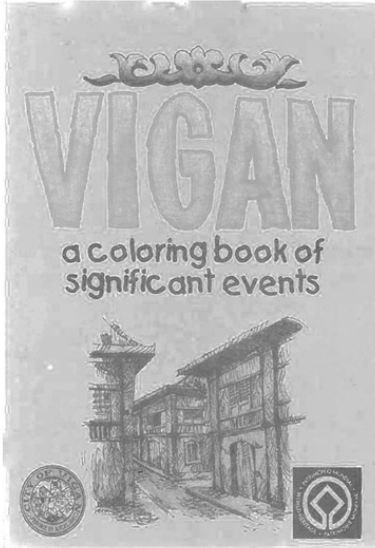
For purposes of this ordinance, the term ancestral house refers to structures, which has been in existence for not less than fifty years, the architecture of which is of Hispanic and Chinese influence

##### SECTION 3. GUIDELINES FOR THE FOUNDATION –

- a) The foundations of Vigan ancestral houses shall be protected and its stability maintained through the rehabilitation of the Old Spanish drains and catch basins. To do this, the following shall be undertaken:
  - i. a study on the topography and geology of the place to determine the impact of the monthly tide cycle upon the natural drainage and quifers;
  - ii. proper planning of different utilities such as, drainage and sewerage systems to determine the present and future capacity thereof;
- b) For repair purposes, the following shall be undertaken:
  - i. for slight cracking, repairing by temporary shoring of foundation and underpinning it with concrete; repasing of walls by brick wall with lime mortar, and if necessary, by replastering the underground wall;
  - ii. for severe cracking or complete separation of the wall and foundation, repairing by using the strap foundation technique, which is a more complicated structural repair approach.



# VALUE FORMING



Burnay making, one of the traditional industries of Vigan which continue to fuel the economy.

**CULTURAL HERITAGE IN EDUCATION**  
**LEVEL: FIRST YEAR HIGH SCHOOL**

OBJECTIVE	HERITAGE RESOURCE	ACTIVITY	OUTPUT
<b>A. Filipino I (Sining ng Pakikipagtalastasan)</b> - Nagtataglay ng sapat na kasanayan at kaulamang magagamit ng wasto ang mga angkop na istruktura sa pakikipagtalastasan	<ul style="list-style-type: none"> <li>- Lumang simbahan at mga pook na may kaugnyayan sa kasaysayan at kultura, mga bahay ng mga bayani</li> <li>- Mga bayani sa Vigan</li> </ul>	<ul style="list-style-type: none"> <li>- Pagbisita sa Heritage Village of Vigan</li> <li>- Pakikipanayam sa mga matatanda tungkol sa kasaysayan ng Vigan. (Hal. Noong ikalawang digmaang pandaigdig)</li> </ul>	<ul style="list-style-type: none"> <li>- Sanaysay na naglalarawan sa mga bagay na makikita sa Vigan</li> <li>- sanaysay tungkol sa kasaysayan at mga bayani sa Vigan</li> </ul>
<b>B. English I</b> - Able to make use of correct structures for communicative acts such as describing, defining, classifying, etc.	<ul style="list-style-type: none"> <li>- Local crafts like burnay, abel and "</li> </ul>	<ul style="list-style-type: none"> <li>- interview of craftsmen and</li> </ul>	<ul style="list-style-type: none"> <li>- essay describing a</li> </ul>
<b>C. Mathematics I (Elementary Algebra)</b> - able to demonstrate understanding of mathematical concepts and principles	<ul style="list-style-type: none"> <li>- abel</li> </ul>		

**CULTURAL HERITAGE IN EDUCATION**  
**LEVEL: THIRD YEAR HIGH SCHOOL**

OBJECTIVE	HERITAGE RESOURCE	ACTIVITY	OUTPUT
<b>A. Filipino III (Sining ng Pakikipagtalastasan)</b> 1. Pagtatamo ng mapanuring pag-iisip sa pamamagitan ng kritikal na pagbabasa at pag-unawa sa iba't-ibang genre ng panitikang makaanali sa Filipino. 2. Nagtataglay ng kahusayan, kaalaman at angkop na kamalayan sa pagsasagawa ng kritikal sa pagpapasya upang mabigyang-halaga ang nining pambansang panitikan batay sa mag umiiral at tiyak na pamantayan, istandard at teoryang pampantikan.	<ul style="list-style-type: none"> <li>• Mga tula ni Leona Florentino</li> <li>• Mga akda ni Isabelo de los Reyes</li> </ul>	<ul style="list-style-type: none"> <li>• Pagbasa at pagsuuri sa mga akda nina Florentino at De los Reyes.</li> <li>• Pagbisita sa Leona Florentino House</li> <li>• Pagsasaliksik sa talambuhay ninan Florentino at De los Reyes</li> <li>• Paglalakay sa biang pandamdamin at pangkaisipan ng mga may-akda.</li> </ul>	<ul style="list-style-type: none"> <li>• Sanaysay na may kaugnyay sa mag akdang natalakay.</li> <li>• Naisasaulo at nabibilgas ang mga tula sa klase.</li> </ul>
<b>B. English III</b> 1. To be able to develop and use proficiently the four macro skills: listening, speaking, reading, writing and thinking skills in meaningful communication. 2. To be able to develop grammatical and discourse competence.	<ul style="list-style-type: none"> <li>• Proverbs/Pagsasao</li> <li>• Ancestral Houses along Crisologo Street</li> </ul>	<ul style="list-style-type: none"> <li>• Interpret Ilocano proverbs</li> <li>• Memorize proverbs</li> <li>• Tour around the Heritage Village</li> <li>• Telling stories in poetry</li> </ul>	<ul style="list-style-type: none"> <li>• Personal essay about Vigan</li> <li>• Poems about Vigan</li> </ul>





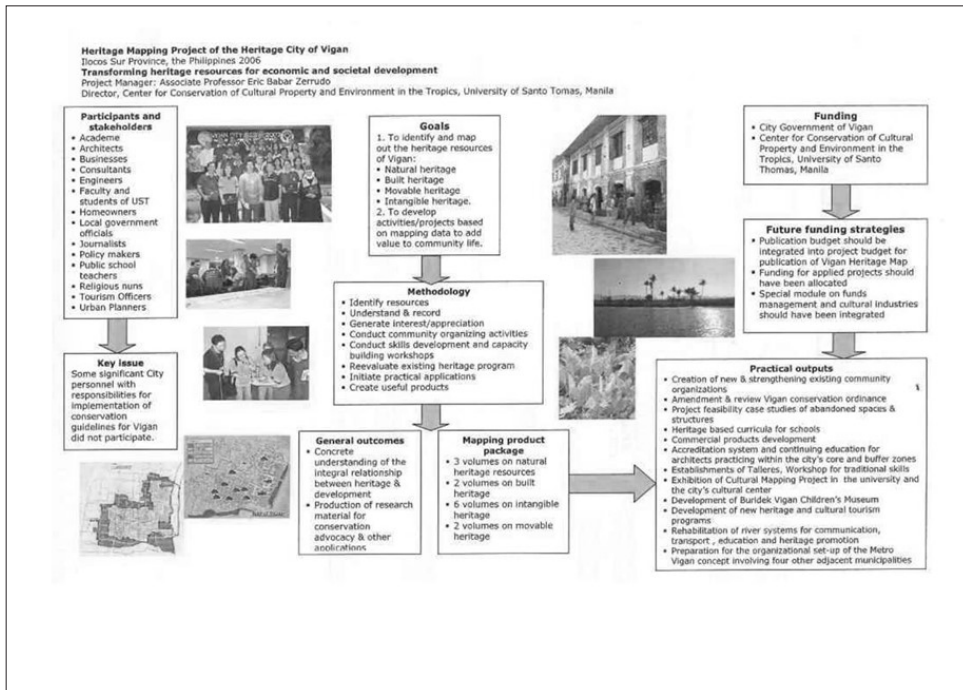


## VIGAN RIVER CRUISE

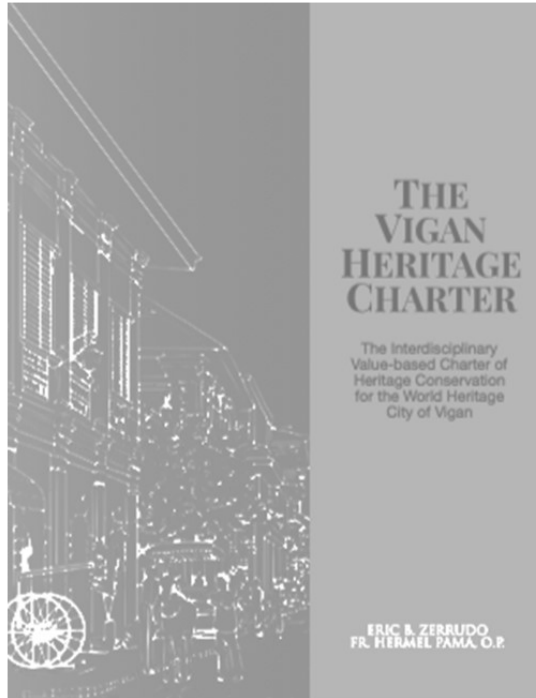




## HERITAGE HOMEOWNERS PRESERVATION MANUAL



# The Vigan Heritage Charter



## TAAL, BATANGAS





## TUGAYA, LANAOS DEL SUR



## POSAKA AWARDS

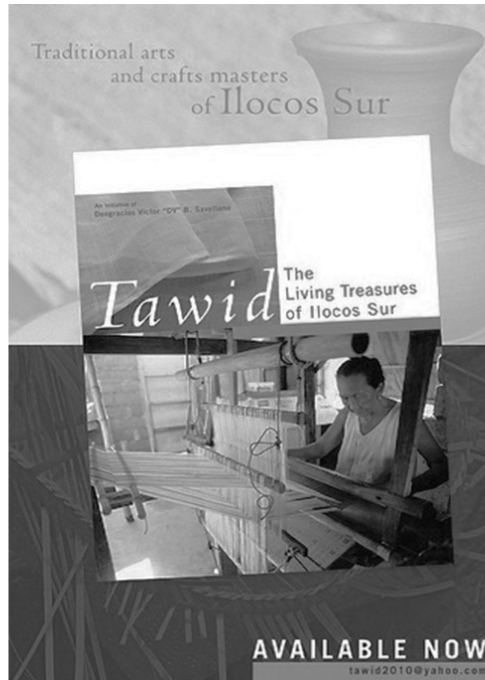


# PROVINCE OF ILOCOS SUR

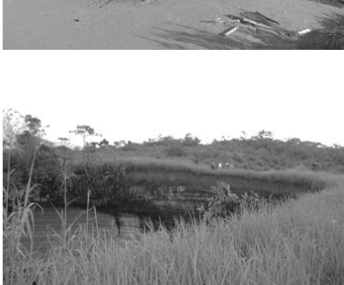




## PUBLICATIONS



## CALBIGA, SAMAR





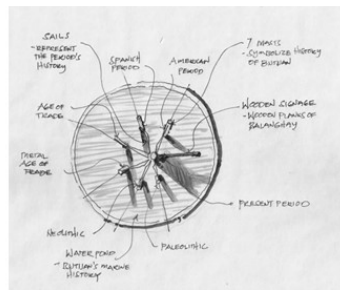
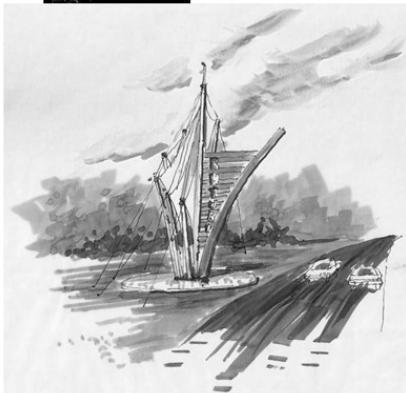


## BUTUAN, AGUSAN DEL NORTE





# INFRASTRUCTURE



## TEASER ADS



## QUEZON CITY

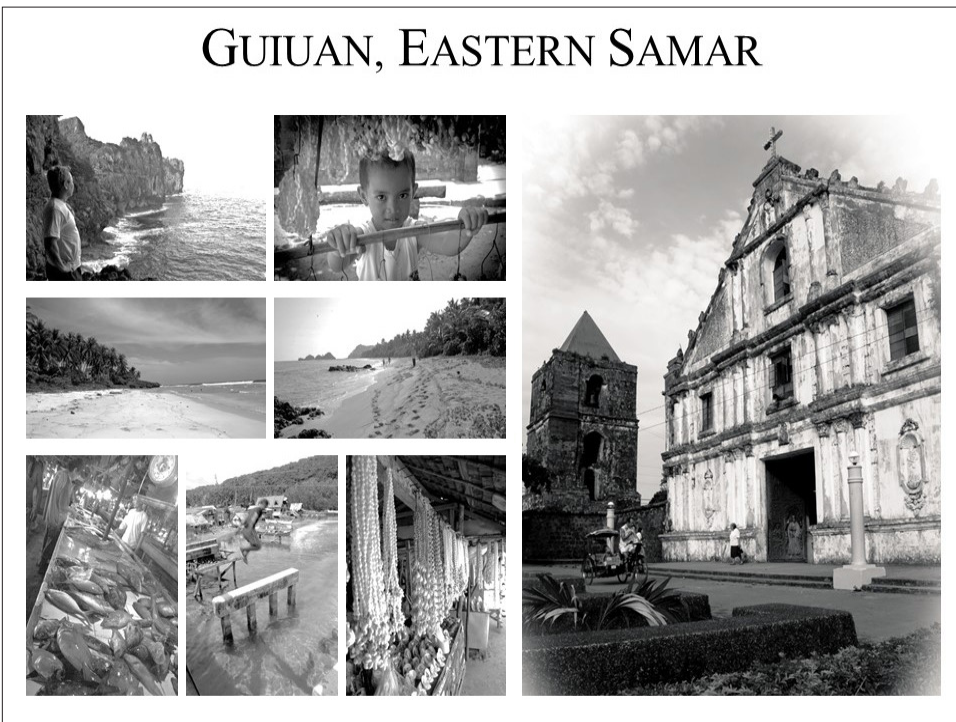




<p><b>BARANGAY KRISTONG HARI</b></p> <p><b>Historical / Heritage Sites:</b>          Christ the King Church          Christ the King Seminary          Philippine Educational Theater Association (PETA)</p> <p><b>Prominent People:</b> Rep. Feliciano Belmonte</p> <p><b>Waterways:</b> Buaya creek - located at Narra st.</p>	<p><b>BARANGAY PINAGKALANAN</b></p> <p><b>Historical / Heritage Sites:</b>            Pinagkalanan Shrine - Established in the 1970's          Located along EDSA</p> <p><b>Waterways:</b> Calumpang Creek - located at EDSA</p> <p><b>Tabo:</b>          The Legation Village of the Bernardo Park covers Barangay Pinagkalanan and Barangay Tabo.</p>	<p><b>BARANGAY IMMACULATE CONCEPCION</b></p> <p><b>Historical / Heritage Sites:</b>            Immaculate Conception Cathedral</p> <p><b>Historical Sites:</b> Apartments of the Holy Spirit - located at Polverosa St.</p> <p><b>MOVIELUNDO Film Institute</b> - located at Pangasinan St. near Brindley St.</p> <p><b>Immaculate Conception Cathedral Elementary School</b>          Established in 1974</p> <p><b>Immaculate Conception Catholic High School</b>          Established in 1975</p> <p><b>Holy Spirit School</b>          Established in 1975</p> <p><b>St. Theresa of the Child Jesus</b></p>	
			<p><b>BARANGAY MARIANA</b></p> <p><b>Historical / Heritage Sites:</b>            Mary School of Theology - established with the aid of the American</p> <p>          Our Lady of Mt. Carmel Shrine - located at EDSA, near Polverosa St.</p> <p>          St. Paul University of Quezon City - located at EDSA near, near Aurora Blvd.</p> <p>          Quizon Ancestral House - located at EDSA, near EDSA Blvd.</p>
			<p><b>BARANGAY SAN MARTIN DE PORRES</b></p> <p><b>Historical / Heritage Sites:</b>            Aragat Market - located at Aragat St.</p>
			<p><b>BARANGAY KAUNILARAN</b></p> <p><b>Historical / Heritage Sites:</b>          Religious of the Virgin Mary (RVM)          Lotus Temple          St. Benedict Chapel          P. Bernardo Elem. School - located along P. Tuazon Blvd.          P. Tuazon Elem. School - located along P. Tuazon Blvd.</p> <p><b>Prominent People:</b>          Fred Montilla (Fredo Francisco) former Councilor          Virgilio "Bong" Darlo dela Cruz - PBA Legend</p>
<p><b>DISTRICT 4 Area 20 &amp; 21</b></p>	<p><b>BARANGAY VALENCIA</b></p> <p><b>Historical / Heritage Sites:</b>            Broadway Centrum          located at Broadway Ave. near Aurora Blvd.</p>	<p><b>BARANGAY HORSESHOE</b></p> <p><b>Historical / Heritage Sites:</b>            Shrine of Our Lady of the Holy Spirit</p>	

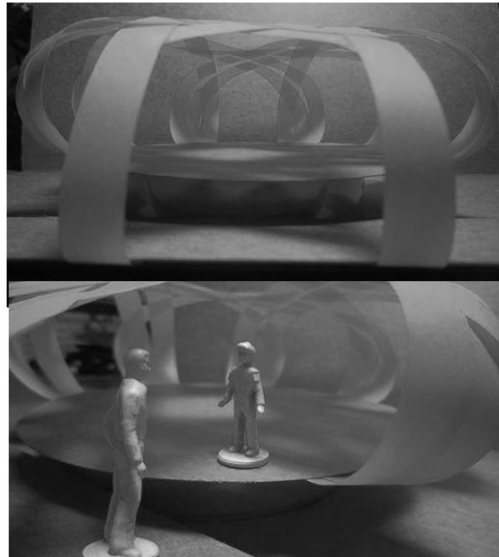
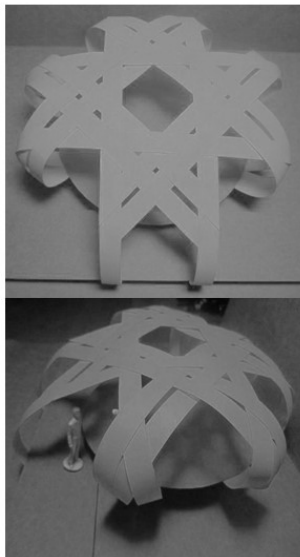
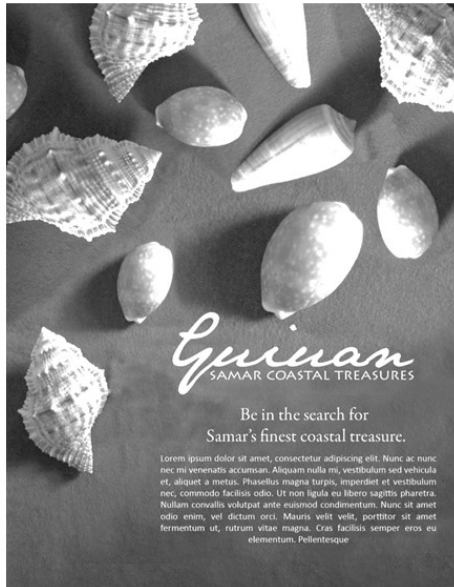


## GUIUAN, EASTERN SAMAR





# AD CAMPAIGN



Cottage / Restaurant / Shop / Activity Center



## ANGELES CITY







**Lubenas Festival**





## SAN NICOLAS, ILOCOS NORTE





## Archeological findings in San Nicolas



# BATAAN PROVINCE



## Foundation Day of Bataan Province


 Republic of the Philippines  
 Province of Bataan  
**PROVINCIAL TOURISM OFFICE**


February 21, 2017

**Dir. LUDOVICO D. BADOY**  
 Executive Director  
 National Historical Commission of the Philippines  
 NHCP Building, TM Kalaw Street, Ermita Manila


Dear *Dir. Badoy*:

The Provincial Government of Bataan, thru the Provincial Tourism Office, is in continuous development of programs and strategies that will ensure the preservation of our culture and history. Working with this vision, we are currently in the process of establishing the Foundation Day of our province.

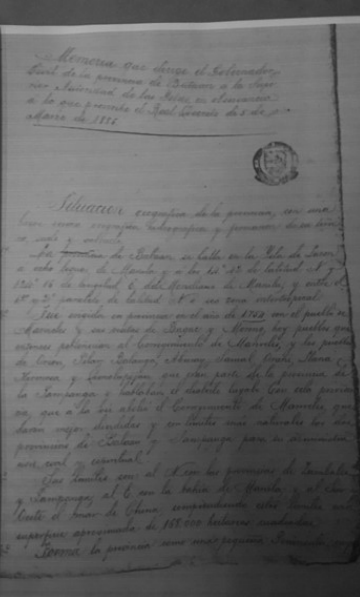
In line with this, may we respectfully seek for your assistance and expertise to review and come up with a concurrence on the two ( 2 ) documents attached pertaining to the date and year of the establishment of Bataan as a separate province from Panangsa.

Should there be further concerns, your office may reach us at (047) 237-4785 / 935-0364 and look for Ms. Grace R. Leabo. Your favorable response to this request will be highly appreciated for this will be part of our legacy to the next generation of Bataños. Thank you.

Respectfully yours,

  
**Arch. CHRISTINA BAZZON-ENRIQUEZ**  
 Provincial Tourism Officer

**ITAGUYOD ANG BATAAN TUNGO SA MAUNLAD NA PAMAYANAN**  
Capital City of Balanga, Bataan, Philippines • Tel. No. (047) 237-4785 Email:bataan\_tourism@phso.com





## GENERAL SANTOS CITY



“Places are sensed,  
senses are placed and  
as places make sense,  
senses make place.”

-Steven Feld

# TENSION



## DEVELOPMENT

- Globalization
- Westernization
- Modernization

**Culture** is everything ennobling and excellent created by a people – *ang pamana ng ating karangalan at kagalingan.*



Nobleness



Excellence



## HERITAGE? MAKAKAIN BA 'YAN?



## OO. AT MARAMI PANG IBA.

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## Presentation Notes

- People always ask, 'heritage makakain ba yan?'
- Tension is created because of the adversarial attitude between past versus progress, history versus economy, soul versus stomach
- Tension between heritage versus development (between localization versus globalization)

### General Concept of Development

- Framework- Resource identification-SWOT Analysis-Policy Formulation-Strategic Planning and Programming
  - Development is a complex, comprehensive and multi-dimensional process which extends beyond mere economic growth, incorporate all dimensions of life and all the energies of. Community, all of whose members are called upon to do a contribution and expect to share in the benefits (World Conference on Cultural Policies,, 1982)
  - How do we analyze poverty? Income and expenditure approach using poverty line or the capabilities approach
  - As per Amartya Sen: Poverty is the deprivation of human capability of essential opportunities and choices needed for the well-being of individual household or community.
  - Heritage is anything valuable or meaningful from the past that gives identity and community to the present and that would inspire future generations. (Zerrudo, 2008)
  - Heritage conservation- is action taken to sustain the value, meaning and significance of cultural resources from the past for the use of present and inspiration of future generations. (Burra, 1999)
  - Heritage Pyramid (Heritage categories: Natural and Cultural (Man intervention) Cultural categories: Intangible and Tangible) (Tangible categories: Immovable and Movable)
-



- Heritage Dynamics
  - Heritage transmission: Past (memory) to Present (identity) to Future (Continuity)
  - Positive memory (Nostalgia) to Present (Living heritage)
  - Conservation action: Preservation, Restoration, Reconstruction, Redevelopment and Innovation
  - Negative memory (amnesia) to present (Extinct heritage)
  - Destruction action: Negligence, defacement, deformation, dysfunction, decontextualization and demolition
- CMP Framework
  - Significance Setting-SWOT Analysis- Conservation Policy- Conservation Management Plan
- Heritage Mapping is the process of identifying natural and cultural heritage resources of a specific locality of the purpose of conservation and development.
- Conservation and development Framework (Mestizo)
- Awareness to Appreciation to Protection to Utilization
- Cultural mapping to Capacity building to policy making to project programming
- Case studies of heritage mapping and development (Vigan City, Ilocos Sur, Taal Municipality, Batangas, Tugaya Municipality, Lanao del Sur, Province of Ilocos Sur, Calbiga Municipality, Samar, Butuan City, Agusan Del Norte, Quezon City, NCR, Guiuan Municipality, eastern Samar, Angeles City, Pampanga, San Nicolas Municipality, Ilocos Norte, Province of Bataan, General Santos City, South Cotabato)

#### Insights:

- 'Places are sensed, sense are placed and as places make sense, sense make place.' (Steven Feld)
- Culture is everything ennobling and excellent created by a people- ang pamana ang ating karangalan (nobleness) at kagalingan (excellence).
- Memory is the soil of our imagination
- Heritage, makakain ba 'yan? OO naman at marami pang iba.



# **CULTURE: A DRIVER AND AN ENABLER FOR SUSTAINABLE DEVELOPMENT**

Dr. Aldrin A. Darilag, RMT, RN

Commissioner

Commission on Higher Education

## **UNESCO MILLENNIUM DEVELOPMENT GOAL**

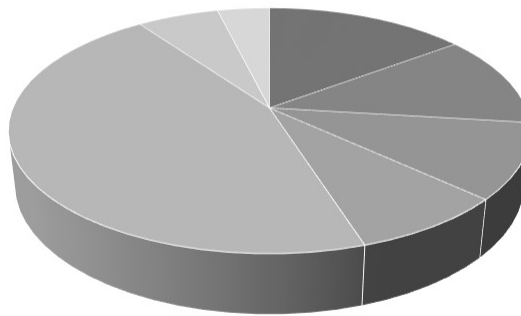
- Mainstreaming of culture into development policies and strategies, and underscored culture's intrinsic contribution to sustainable development.
- Cultural sector's contribution to the economy and poverty alleviation.



- Strategic Millennium Development Goal:
- Strategic tools for revenue generations
  - Cultural heritage
  - Culture and creative industries
  - Sustainable cultural tourism
  - Cultural infrastructure

## Growth Rate in Global Economy (Culture and Creative Industries)

Growth Rate



- Middle East
- Africa
- South America
- Asia
- Oceania
- North Central America

## CULTURAL AND CREATIVE INDUSTRIES

- Requires limited capital investment
- Involves low entry barriers
- Direct impact on vulnerable populations, including women
- Ecuador: formal and private cultural activities contributed 4.7% to the 2010 GDP.
- Tourism – one of the world's fastest growing economic sectors
- Investment in culture and creativity has proven an excellent means for revitalize the economy of cities

## INVESTMENT IN CULTURE AND CREATIVITY

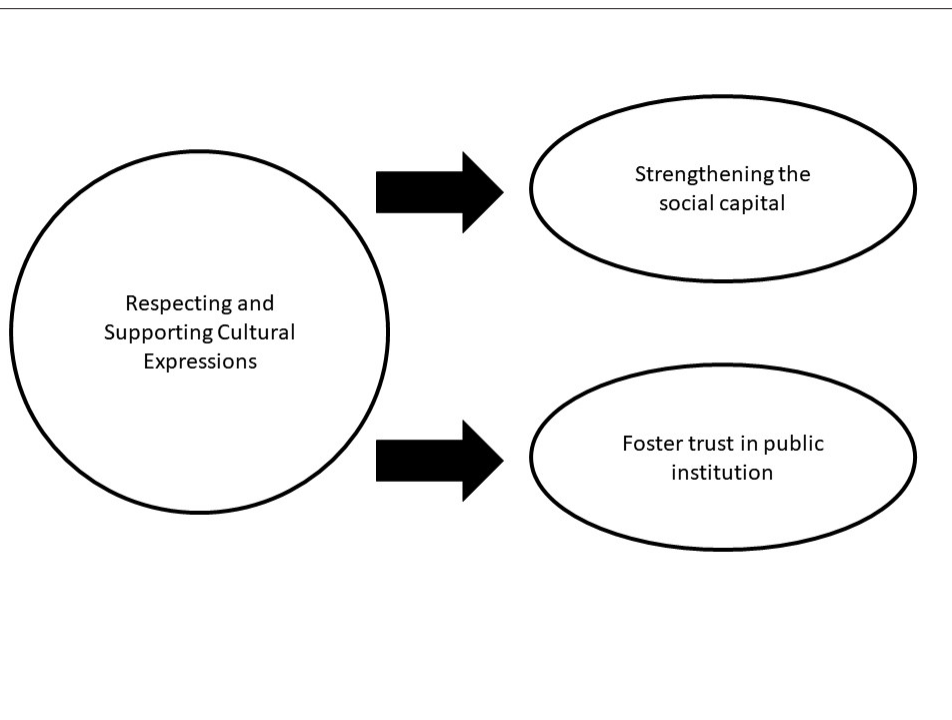
- Excellent means for revitalize the economy of cities
- Cultural heritage and cultural events and institution to improve their image, stimulate urban development, and attract visitors as well as investments.

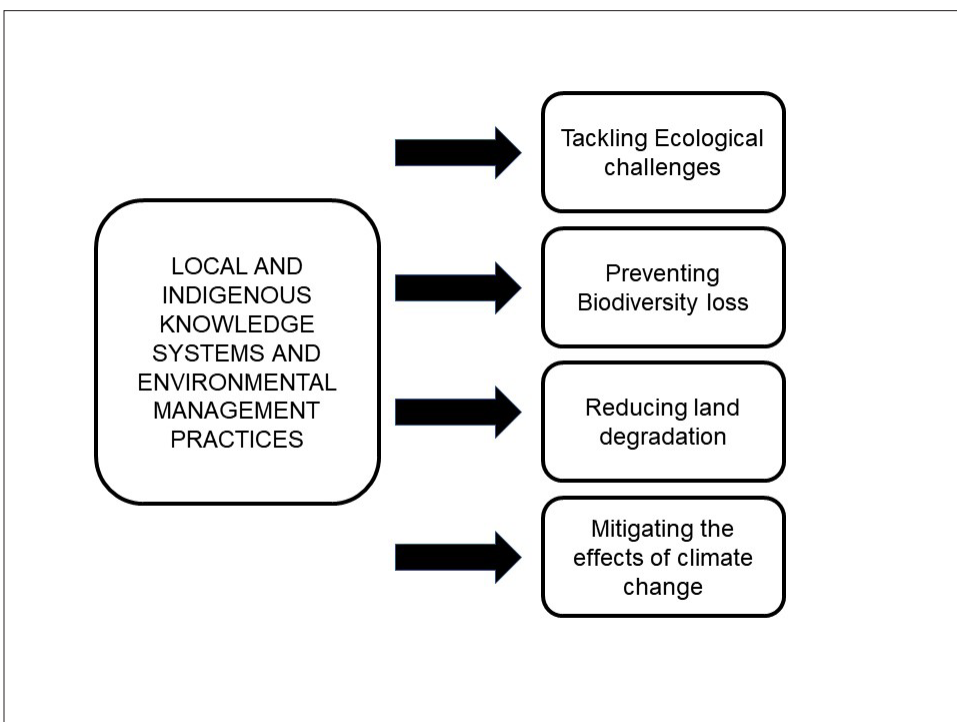
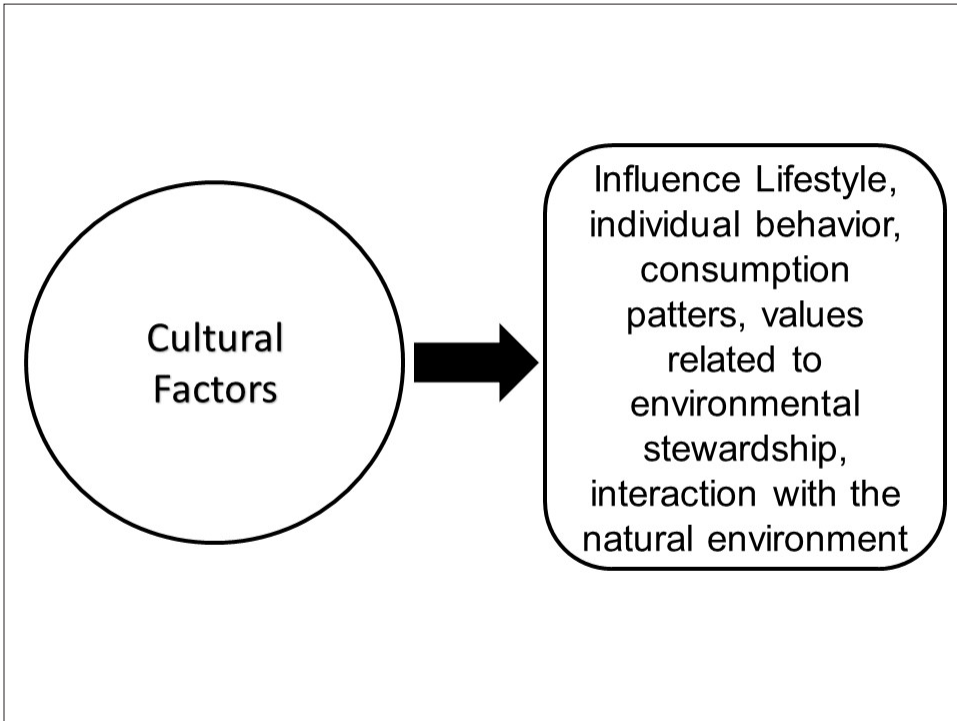


## CULTURE-LED DEVELOPMENT

Includes a range of non-monetized benefits

- Greater social inclusiveness and rootedness
- Resilience
- Innovation
- Creativity, and
- Entrepreneurship for individuals and communities







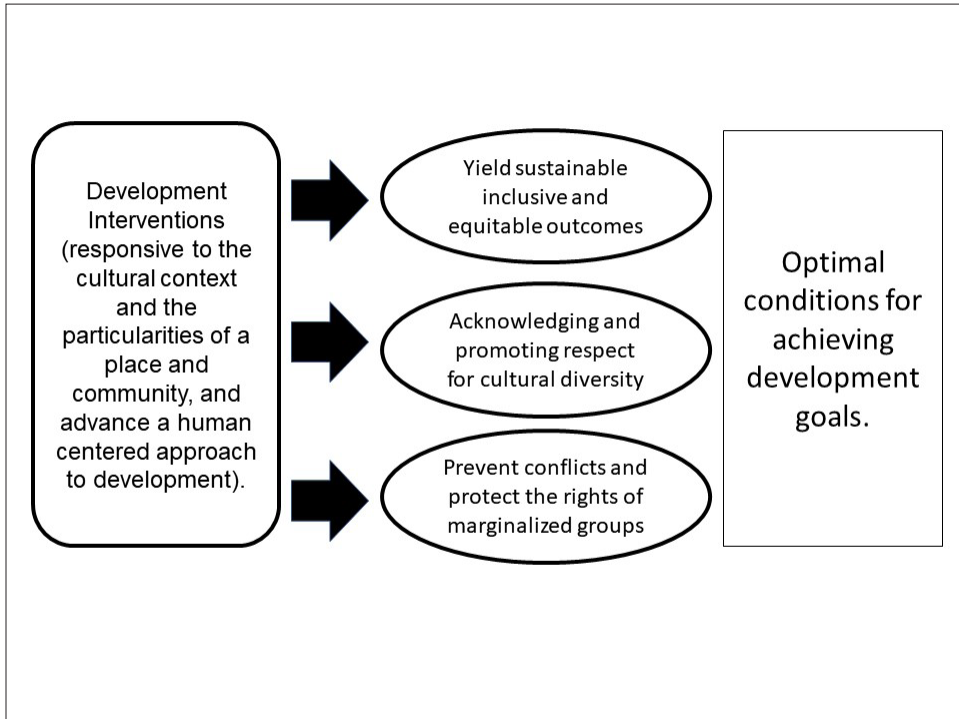
## POWER OF CULTURE

- Respond to gender issues, health and environmental concerns
- Challenge the areas of education and livelihoods
- Generated new jobs, new market opportunities, and greater income levels
- Improved living conditions and fostered community-based economic growth, and contributed to empowering individuals.

## CULTURE ENABLES SUSTAINABLE DEVELOPMENT

- Culture has a transformative power on existing development approaches
- Helping to broaden the terms of the current development debate and
- To make development much more relevant to the needs of people.





## PROPOSED MEASURES ON CULTURE FOR SUSTAINABLE DEVELOPMENT

### Integrating Culture into Governance

- Integrating culture in the conception, measurement, and practice of development with a view to advancing inclusive, equitable, and sustainable development



## **PROPOSED MEASURES ON CULTURE FOR SUSTAINABLE DEVELOPMENT**

### **Capitalizing on the Cultural Sector's Contribution to Economic Development and Poverty Reduction**

- Support sustainable cultural tourism, cultural and creative industries, cultural institutions and culture-based urban revitalization as powerful economic sub-sectors that generate decent employment. Stimulate local development, and foster entrepreneurship
- Culture-led economic development should take into account the protection of cultural assets that are often fragile and constitute a unique and non-renewable capital

## **PROPOSED MEASURES ON CULTURE FOR SUSTAINABLE DEVELOPMENT**

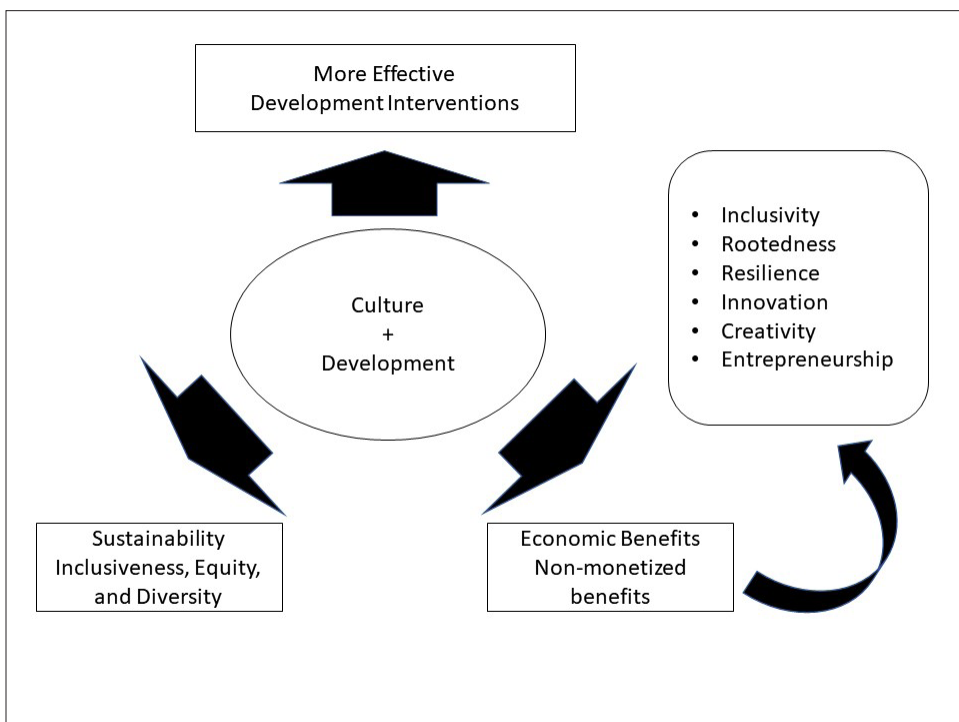
### **Capitalizing on Traditional Knowledge to foster environmental sustainability**

- Integrating traditional knowledge and practices in sustainable environment schemes and seeking synergies between traditional environmental practices and high technologies.

## PROPOSED MEASURES ON CULTURE FOR SUSTAINABLE DEVELOPMENT

### Building on Culture to Promote Social cohesion

- Promoting intercultural dialogue to harness social cohesion thereby, creating an environment conducive to development
- Capitalizing on the potential of the arts to promote social cohesion and develop entrepreneurship, especially among youth, and in post-conflict and post disaster situations.





## Hawkes (2013) Four Elements of a Mandatory Cultural Framework to be Applied to all Public Planning

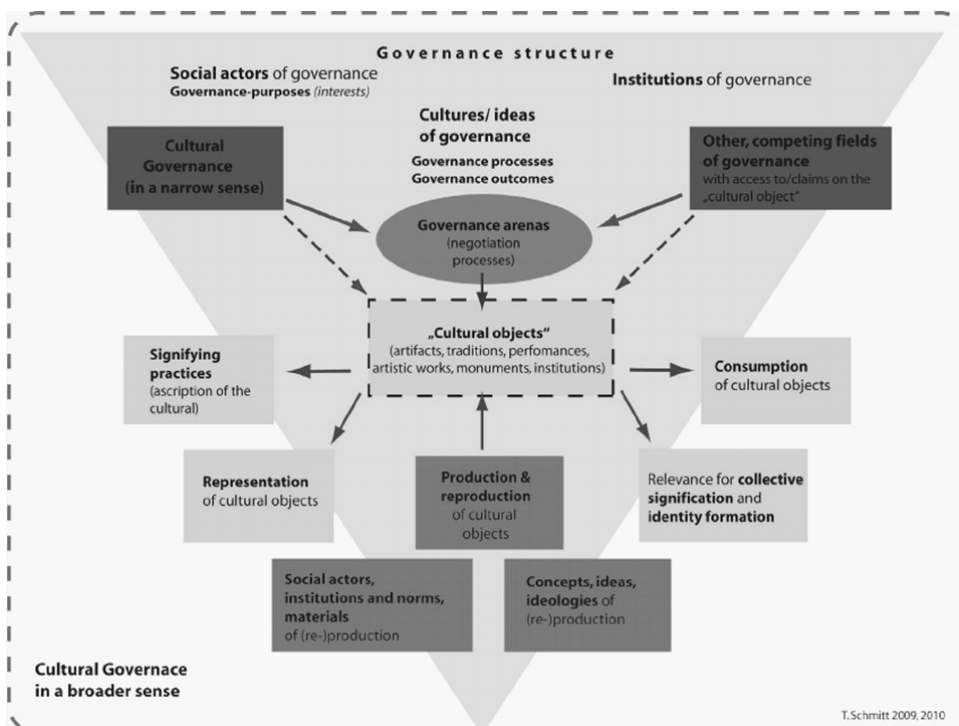
- Active Participation
- Diverse Authenticity
- Continuing Engagement
- Resonance with Universal Values

### Hawkes Four Elements of a Mandatory Cultural Framework to be Applied to all Public Planning

- Active Participation – What has been the quality of community input into the development of the actual and proposed activities under review
- Diverse Authenticity – To what extent are these activities reflective of the values and ways of life of the communities upon which they (will) impact?
- Continuing Engagement – Do these activities improve the capacity of communities to act and interact?
- Resonance with Universal Values – Are human rights respected, including cultural rights?

## Renewed Approach to Cultural Governance in the Context of Urban Sustainability

- Diagnosis – highlighting emerging problems (planning)
- Fostering creative methods to generate ideas and proposals (acting)
- Diagnosing prototypes and implementing pilot experimental enabling ideas to be tested (developing)
- Achieving sustainability in the long term, making practice part of the routine (reflecting)
- Disseminating and generalizing large-scale innovation
- Causing systematic change





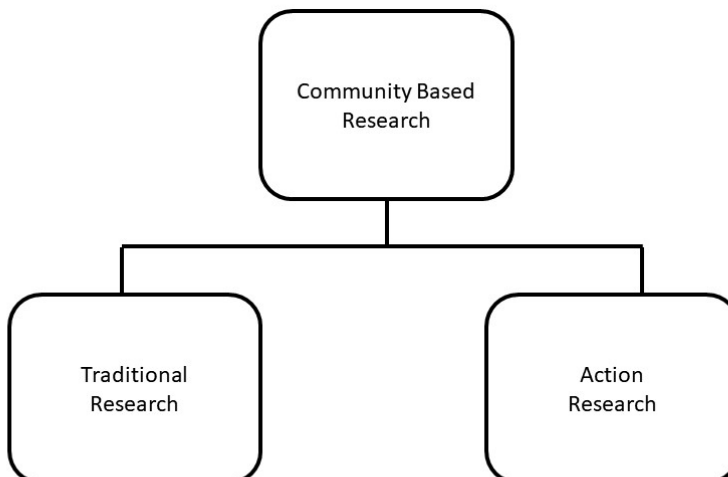
<b>Central Concept from the analytical framework for the study of cultural governance</b>	<b>Concretization with regard to empirical studies of the governance of cultural heritage</b>
Cultural Object	- Historic monuments, historical old towns, cultural landscapes, World Heritage sites, intangible traditions
Cultural Actors (“producers”), ideas and concepts, materials and forms of the cultural objects	- e.g. artists, actors, writers
Social actors and institutions of cultural governance in a narrow sense	- e.g. the UNESCO World Heritage Committee - Ministries of culture, conservation management authorities
Actors and institution in competing fields of governance	- Urban and regional planning authorities, companies
Governance arenas	- a) cultural governance in the narrow sense: UNESCO World Heritage Committee - B) cultural governance and competing field of governance: e.g. municipal councils

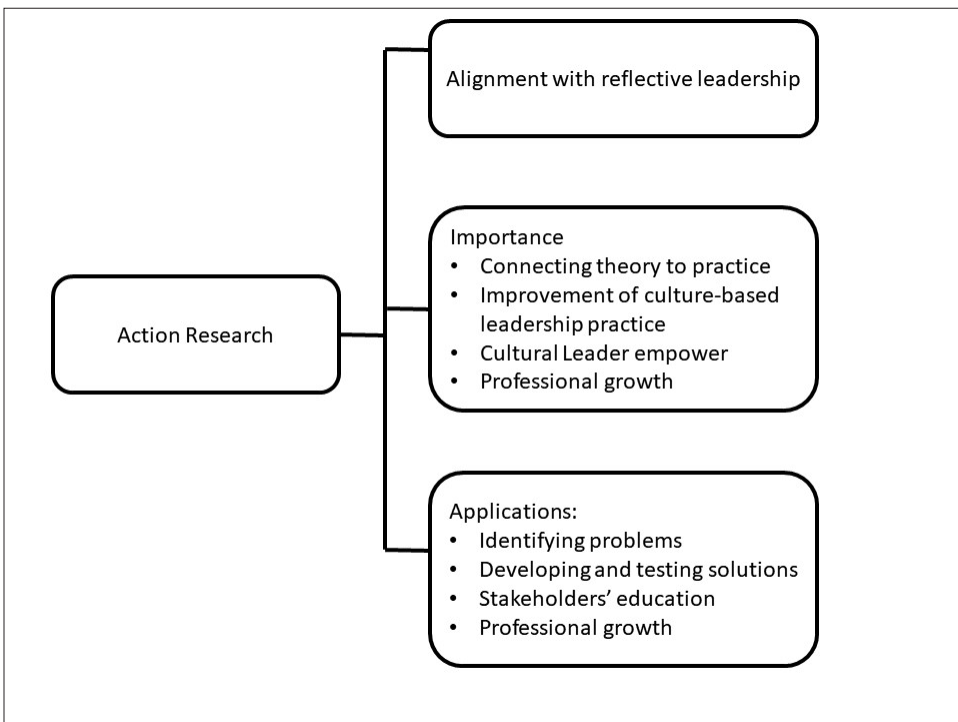
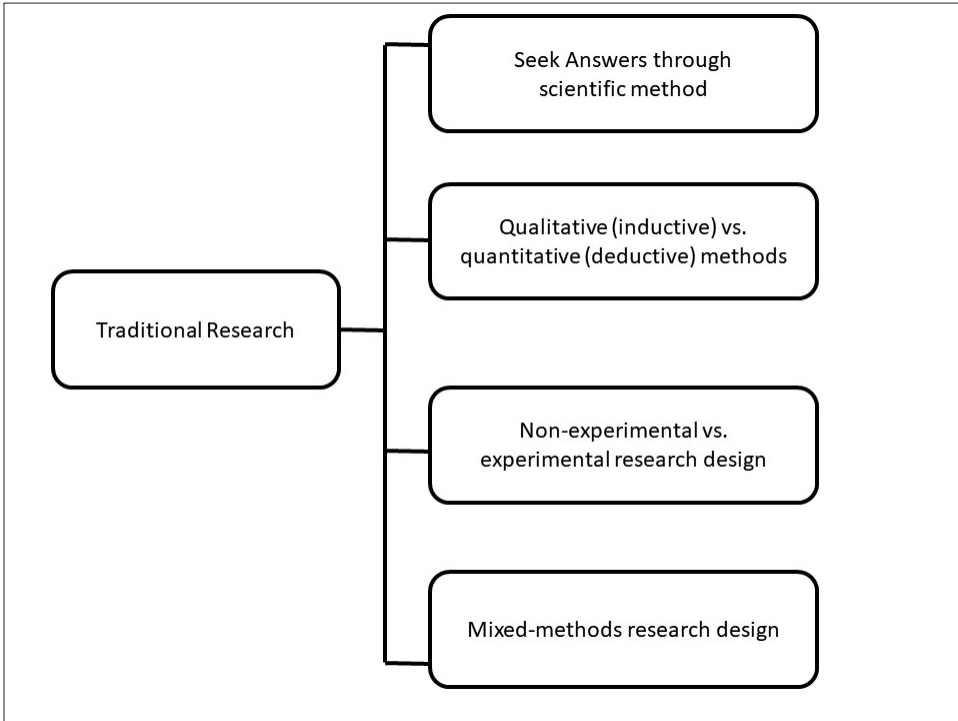
# **DOING ACTION RESEARCH TO IMPLEMENT CULTURE BASED GOVERNANCE FOR SUSTAINABLE DEVELOPMENT**

## ACTION RESEARCH

- Defined as any systematic inquiry conducted by community leaders and administrators or others with a vested interest in the culture-based governance for the purpose of gathering information about how their particular organization operate, how they lead, and how their constituents learn (Mills, 2003)

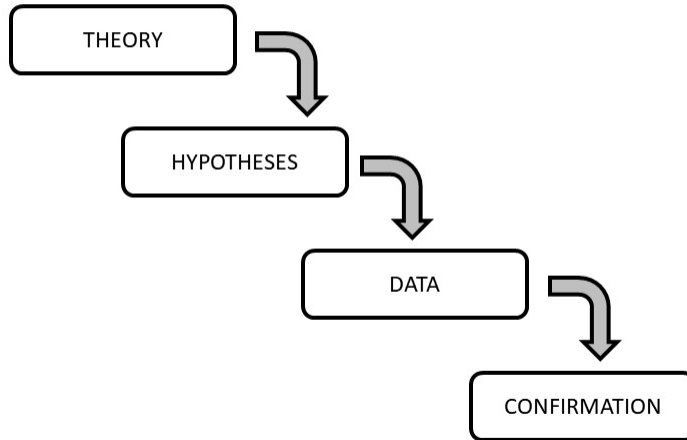
### *INTRODUCTION TO* ACTION RESEARCH



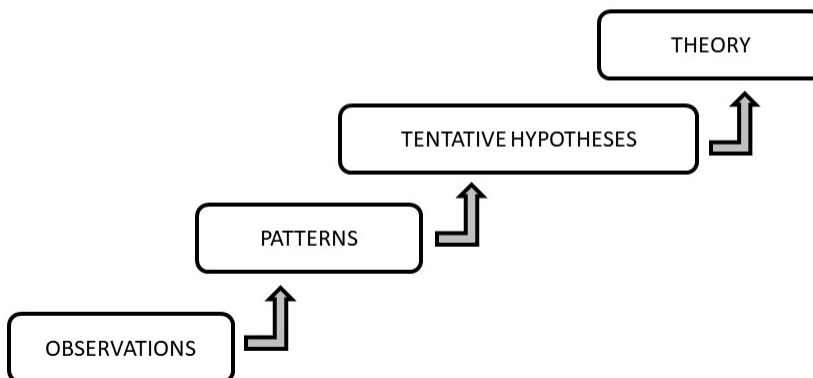




PROCESS OF DEDUCTIVE REASONING  
AS APPLIED TO RESEARCH (adapted from Trochim, 2002a)



PROCESS OF DEDUCTIVE REASONING  
AS APPLIED TO RESEARCH (adapted from Trochim, 2002a)





# OVERVIEW OF ACTION RESEARCH

1. The PLANNING
2. The STAGE ACTING
3. The DEVELOPING STAGE, and
4. The REFLECTING STAGE

## CHARACTERISTICS OF ACTION RESEARCH: (WHAT IT IS AND WHAT IT IS NOT)

### ACTION RESEARCH IS...

- A process that improves community, in general, by incorporating change
- A process of involving community leaders working together to improve their own practices
- Persuasive and authoritative, since it is done by leaders for leaders
- Collaborative; that is, it is composed of local executives talking and working with other leaders in empowering relationships.
- Participative; since stakeholders are integral members – not disinterested outsiders – of the research process.

## **CHARACTERISTICS OF ACTION RESEARCH: (WHAT IT IS AND WHAT IT IS NOT)**

### **ACTION RESEARCH IS...**

- Practical and relevant to community stakeholders, since it allows them direct access to research findings.
- Developing critical reflection about one's culture-based leadership.
- A planned, systematic approach to understanding the learning process.
- A process that requires us to "test" our ideas about culture-based governance.
- Open-minded
- A critical analysis of places of work
- A cyclical process of planning, acting, developing, and reflecting
- A justification of one's culture-based practices.

## **CHARACTERISTICS OF ACTION RESEARCH: (WHAT IT IS AND WHAT IT IS NOT)**

### **ACTION RESEARCH IS NOT...**

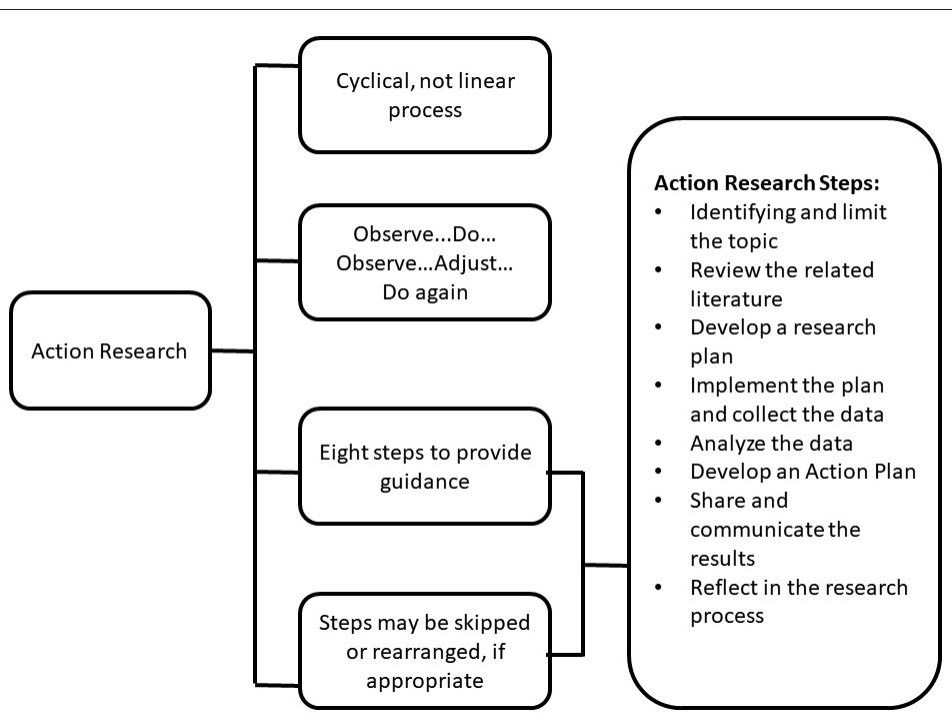
- Simply problem solving, it involves the specification of a problem, the development of something new (in most cases), and critical reflection on its effectiveness.
- Done "to" or "by" other people; it is research done by particular leader on their own work
- The simple implementation of predetermined answers to culture-based governance questions; it explores, discovers, and works to find creative solutions to community problems



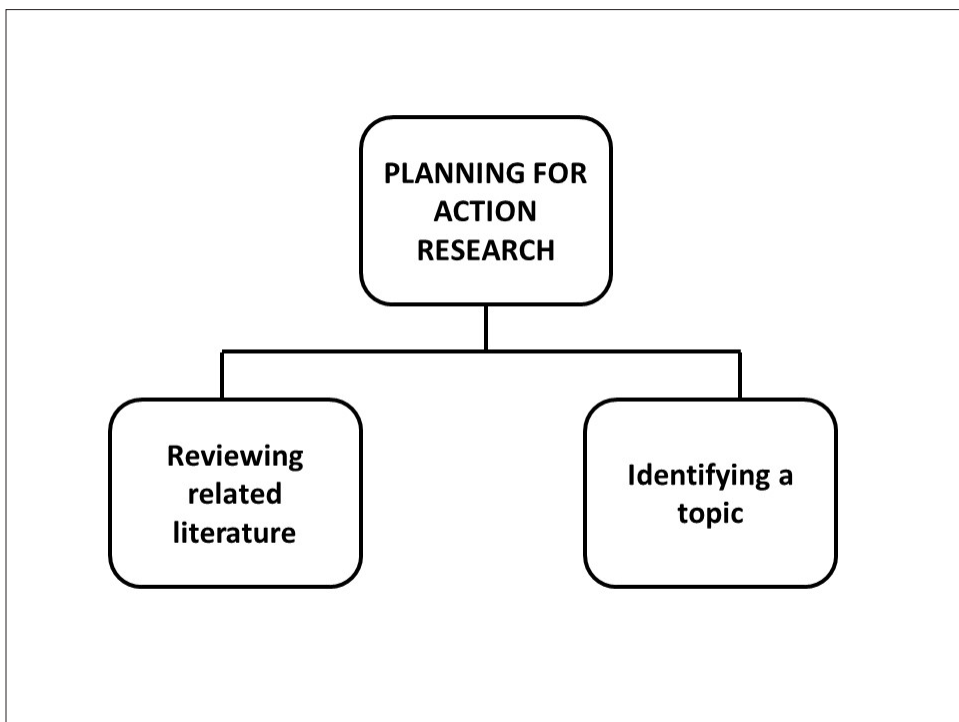
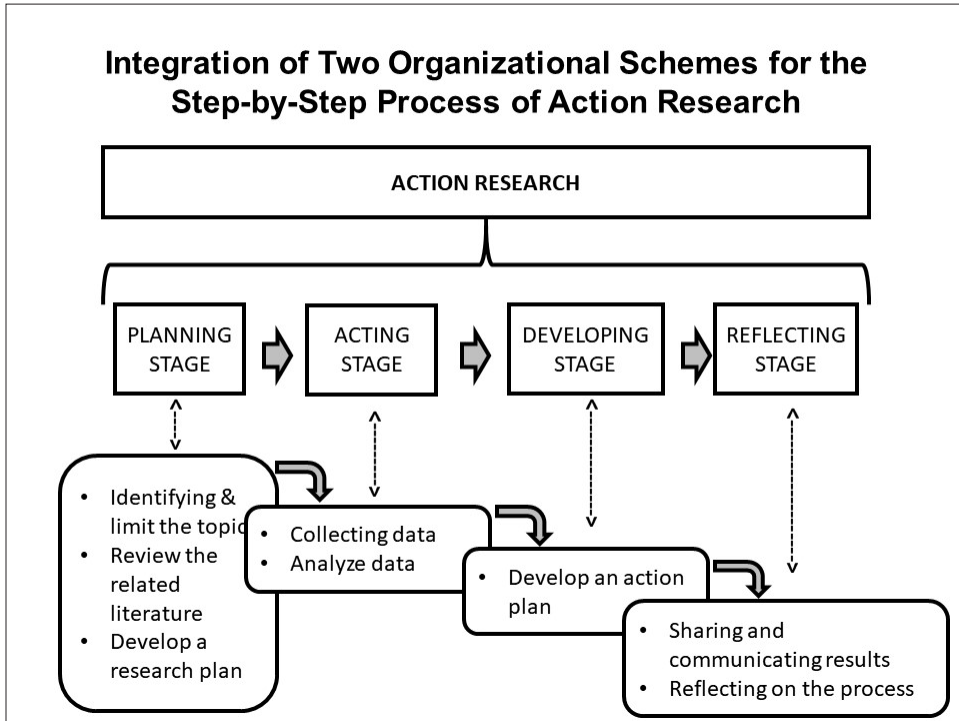
## CHARACTERISTICS OF ACTION RESEARCH: (WHAT IT IS AND WHAT IT IS NOT)

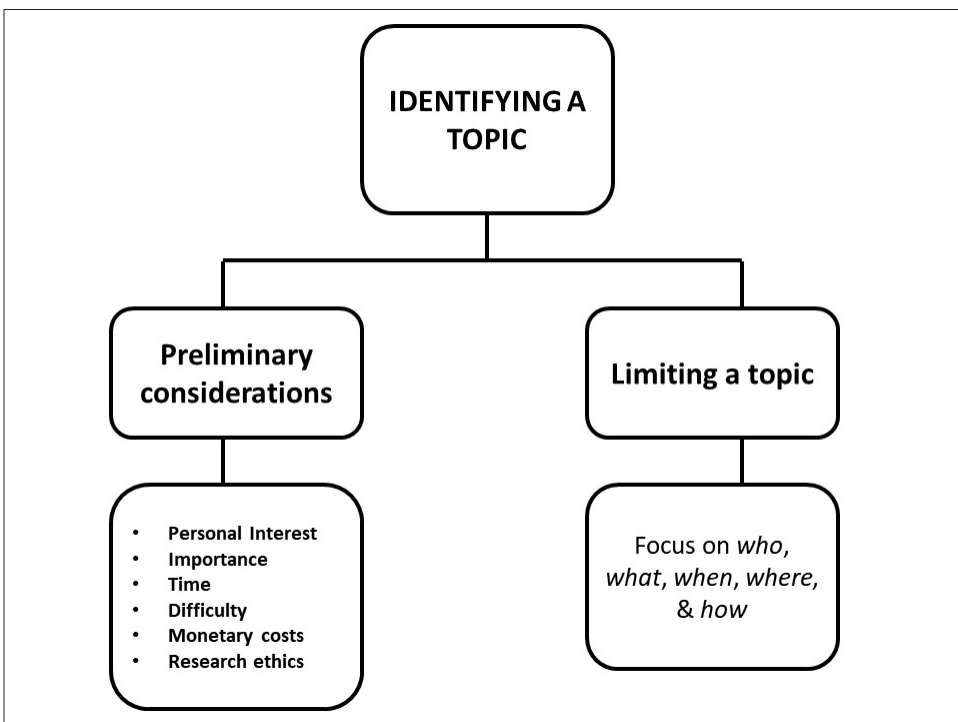
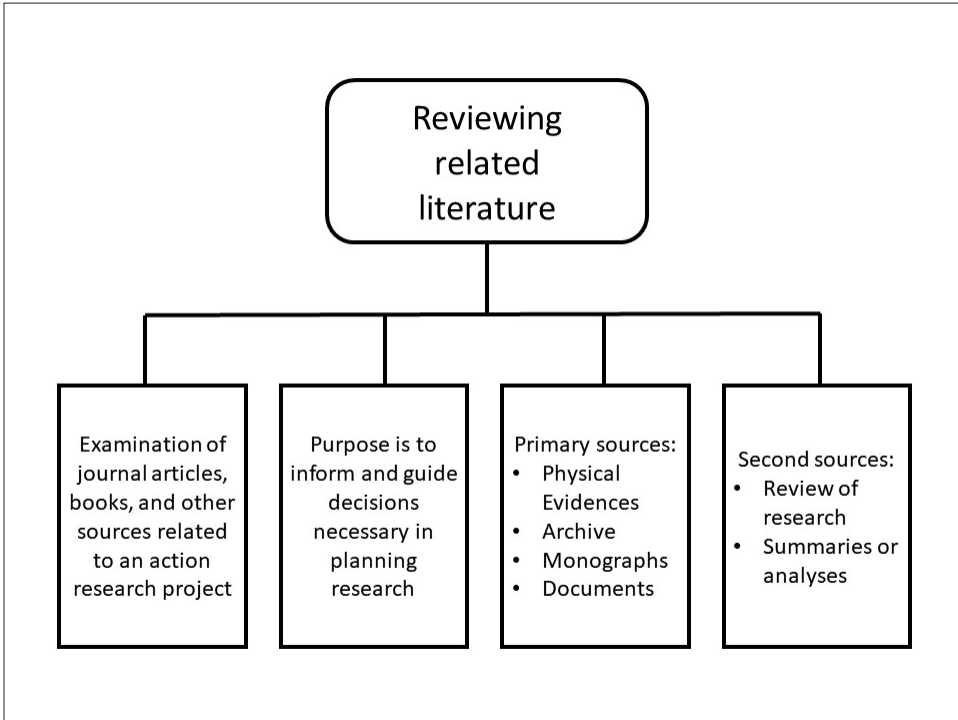
### ACTION RESEARCH IS NOT...

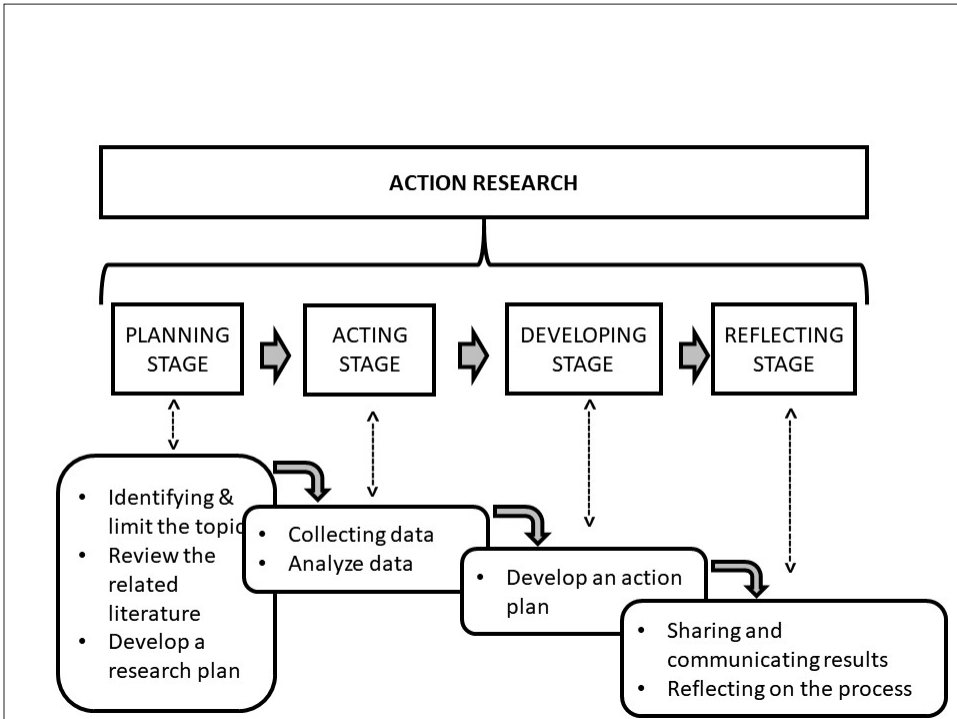
- Conclusive; the results of action research are neither right nor wrong but rather tentative solutions that are based on observations and other data collection and that require monitoring and evaluation in order to identify strengths and limitations.
- A fad; good governance has always involved the systematic examination of the leadership process and its effects on community learning. Leaders are always looking for ways to improve practice, and although leaders seldom have referred to this process of observation, revision, and reflection as research, that is exactly what it is.



## Integration of Two Organizational Schemes for the Step-by-Step Process of Action Research







Sustainability means more than the protection of the environment; it also requires a long term vision for catalyzing positive change leading to sustainable, social, and cultural contexts in relation to the built.



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Common Ground Publishing Pty Ltd in association with the Cultural Development Network (Vic).  
[www.theHumanities.com](http://www.theHumanities.com)  
[http://www.unesco.org/new/en/culture/achieving-the-millennium-development-goals/mdgs/#:~:text=The%20MDGs%20are%20eight%20goals,child%20mortality%20\(MDG%204\)%2C](http://www.unesco.org/new/en/culture/achieving-the-millennium-development-goals/mdgs/#:~:text=The%20MDGs%20are%20eight%20goals,child%20mortality%20(MDG%204)%2C)  
<https://unesdoc.unesco.org/ark:/48223/pf0000189382>

## UNESCO Reports:

1. Resolution 68/223 on Culture and Sustainable Development adopted by the United Nations General Assembly on 20 December 2013
2. Resolution 66/208 on Culture and Development adopted by the United Nations General Assembly on 22 December 2011
3. Resolution 65/166 on Culture and Development adopted by the United Nations General Assembly on 20 December 2010
4. United Nations Secretary General's Report on Resolution 65/166
5. The Power of Culture for Development
6. Culture for Development Indicators
7. UNESCO World Report « Investing in Cultural Diversity and Intercultural Dialogue »
8. 2009 UNESCO Framework for Cultural Statistics



## *Presentation Notes*

- UNESCO Millenium Development Goal  
Mainstreaming of culture into development policies and strategies and underscored culture's intrinsic contribution to sustainable development
- Culture sector's contribution to the economy and poverty alleviation
  - Strategic Tools for revenue generation
  - Cultural heritage
  - Culure and creative industries
  - Sustainbale cultural tourism
  - Cultural infratsructure
- Why cultural and creative industries?  
Investment in culture and creativity has proven an excellent means to revitalize the economy of citires
- Culture led development includes a range of no-monetized benefits
  - Greater social inclusiveness and rootedness
  - Resilience
  - Innovation
  - Creativity
  - Entrpreneurship
- Local and indigenous knowledge systems and environmental knowledge practices
  - Tackling ecological challenges
  - Preventing biodiversity loss
  - Reducing land degradation
- Mitigating effects of climate change
- Power of culture
  - respond to gender issues, health and environment concerns
  - challenge the areas of education and livelihoods
  - generated new jobs, new markets opportunities and greater income levels
  - improved living condition and fostered community based economic growth and empower individuals



- Culture enables sustainable development
    - culture has a transformative power on existing development approaches
    - help to broaden the terms of the current development debate
    - Make development more relevant to the needs of the people
  - Proposed measures on culture for sustainable development
    - Integrating culture into governance
    - Capitalizing on the culture sector's contribution to economic development and poverty reduction
    - Capitalizing on traditional knowledge to foster environmental sustainability
    - Building on culture to promote social cohesion
  - Hawke's (2013) Four Elements of a mandatory Cultural Framework to be applied to all public planning
    - Active Participation
    - Diverse Authenticity
    - Continuing Engagement
    - Resonance with Universal values
  - Doing action research to implement culture based governance for sustainable development
    - Action research defined
    - any systematic inquiry conducted by the community leaders and administrators or other with a vested interest in the culture based governance for the purpose of gathering information about how their particular organization operate, how they lead, and how their constituents learn (Mills, 2003)
  - Process of Deductive Reasoning as Applied to Research  
Theory-Hypothesis-Data-Confirmation
  - Process of Inductive Reasoning as Applied to Research  
Observations-Patterns-Tentative Hypothesis-Theory
  - Characteristics of Action Research:
-

Action Research is...

- A process that improves community, in general, by incorporating change
- A process of involving the community leaders working together to improve their own practices
- persuasive and authoritative, since it is done by leaders for leaders
  
- Collaborative: that is it is composed of local executives talking and working with other leaders in empowering relationships
  - Participative since stakeholders are integral members not disinterested outsiders- of the research process
  - Practical and relevant to community stakeholders, since it allows them direct access to research findings
  - Developing critical reflection about one's culture based leadership
  - A planned systematic approach to understanding the learning process
  - A process that require a test our ideas about culture based governance
  - Open minded
  - A critical analysis of places of work
  - A cyclical process of planning, acting, developing and reflecting
  - A justification of one's culture-based practices
  
- Action Research
  - Planning stage
  - Acting Stage
  - Developing stage
  - Reflecting Stage

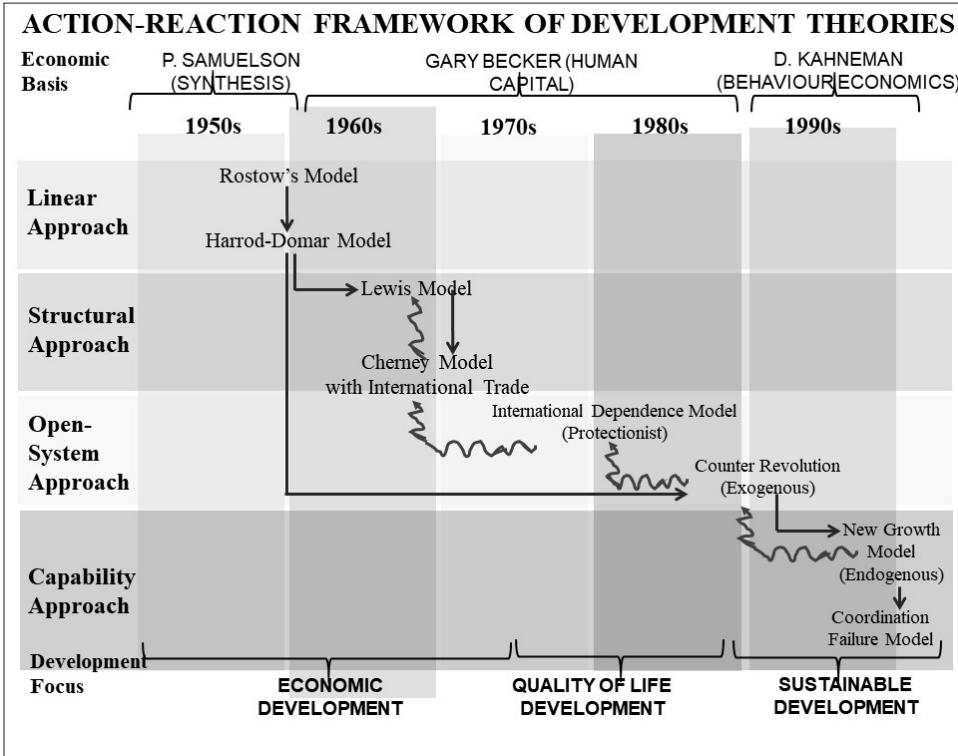


# **CULTURAL HERITAGE PRACTICES FOR INCLUSIVE GROWTH & SUSTAINABLE DEVELOPMENT**

ASSOC.PROF. ERIC BABAR ZERRUDO, Ph.D

UST Graduate School Center for Conservation of Cultural Property and Environment in the Tropics

# **DEVELOPMENT**



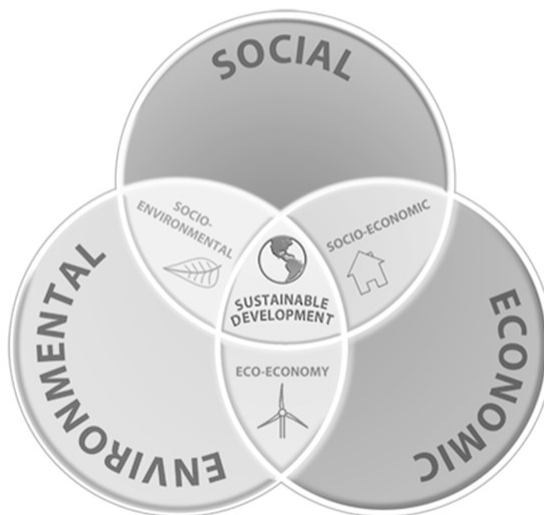
## THEMES OF DEVELOPMENT THEORIES

- 50s-60s      Transition from underdevelopment to development passed through stages
- 60s-70s      Development process was structural change (changes in agriculture, industry, service, international trade, etc)
- 70s-80s      Development process was an open system- international dependence or political approach
- 80s-90s      Development process is a capability approach – knowledge, information, partnership coordination

"Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs."

Burntland Commission

### The Three Spheres of Sustainability





UNDP 2002 definition of poverty:

**Poverty** is deprivation of human capability of essential opportunities and choices needed for the well being of individual, household or community.

“Poverty is decay, dissociation, dispossession and decontextualization.

Amartya Sen: His approach defined human development as the process of enlarging a person’s functioning and capabilities to function, the range of things that a person could do and be in her life.

**Amartya Kumar Sen**  
*Professor*  
**Economic and Philosophy**  
**Harvard University**





## Define Culture/Heritage

- Culture- 'colere' to cultivate, the people's way of life
- **Culture** is that complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by man as a member of society. (UNESCO)
- **Heritage** is anything meaningful from the past, that gives identity and community to the present and that inspires future generation.

## Heritage Conservation

is any action that aims to sustain the value, meaning, and significance of a heritage resource for present and future generations

(Burra Charter, 1999)



**Value-based Approach** - one that seeks to identify, sustain, and enhance significance, where significance is understood as the overall value of heritage, or the sum of its constituent 'heritage values' (Fredheim, L. and Khalaf, M., 2016)

## People-centered Approach

An approach that focuses on improving local communities self reliance, social justice and participatory decision making.



# HERITAGE VERSUS DEVELOPMENT

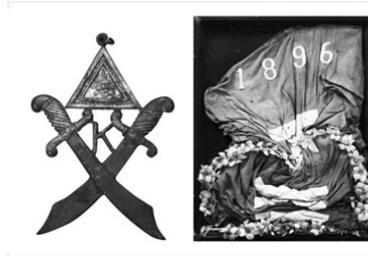
## HERITAGE VS DEVELOPMENT

Visual Integrity Issues (Jai Alai 2000, Torre de Manila 2014)



## HERITAGE VS DEVELOPMENT

Object-related Issues (Parisian Life painting 2002, Spolarium boceto 2018, Katipunan letters 2018)



## HERITAGE VS DEVELOPMENT

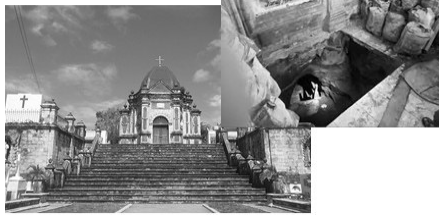
Intangible Heritage Related Issues (Wang-od guesting 2017, Traditional patterns in Christian Loubotin bags 2018)





## HERITAGE VS DEVELOPMENT

Church-related Issues (Calumpit Church 2016, San Joaquin Cemetery Treasure Hunt 2016, Laoag Church Ceiling 2004, Patria Cebu 2019)



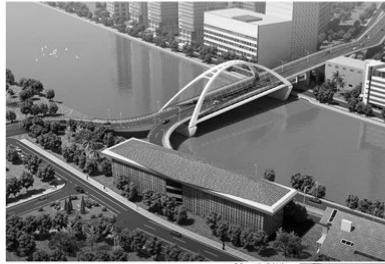
## HERITAGE VS DEVELOPMENT

Road Infrastructure-related Issues (Huluga Archaeo Site 2003, Carcar Rotonda 2012, Silay Historic Town 2013, Baclayon Historic Town 2005)



## HERITAGE VS DEVELOPMENT

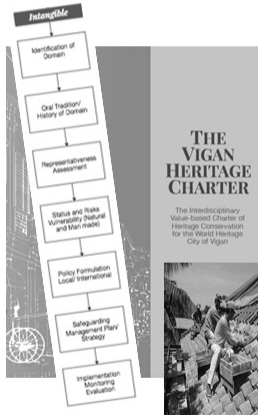
Bridge Infrastructure-related Issues (Concretized Spanish colonial bridges of Tayabas 2017, Intramuros-Binondo friendship bridge 2018)



# HERITAGE IN DEVELOPMENT



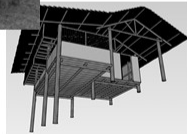
### Convergence Projects with WH Heritage Sites Focus: Documentation, Protection and Utilization (Safeguarding)



Vigan Heritage Charter with ICH Diagram

#### THE VIGAN HERITAGE CHARTER

The Interdisciplinary Value-based Charter of Heritage Conservation for the World Heritage City of Vigan



Infra Guidelines PPUR (house construction)



Infra Guidelines RT (house construction)

### Convergence Projects with Deped/NCCA/PCEP Focus: Documentation and Utilization (Education)



GDCE Lesson Plans for Public School Teachers focus on ICH



Woodcarving of Paete, Laguna



Learning resource development



**Convergence Projects with DOT**  
**Focus: Documentation, Capacity Building and Utilization (Tourism)**



Filipino Brand of Service

Annual National Aliwan Fiesta

Festival planning and conceptualization of Banaag Festival, Iloilo

**Convergence Projects with Cultural Agencies (Cultural Center of the Philippines)**

**Focus: Reclamation and Revitalization**



Beautiful Boracay



Malay dance and Pangko boat



Issues of Boracay





## HERITAGE MOVEMENT IN THE MILLENNIUM

TRADITIONAL	CONTEMPORARY	DISCOURSE
STATIC →	DYNAMIC →	BOTH PRODUCT AND PROCESS
PAST →	PAST, PRESENT, FUTURE →	INTERGENERATIONAL RESPONSIBILITY
POINT IN TIME →	LINE IN TIME →	SIMULTANEOUS TIME DIMENSIONS
CONTENT →	CONTEXT →	BOTH CONTENT AND CONTEXT
EXPERTS →	EXPERTS & COMMUNITY →	ALL SOURCES OF INFORMATION
OBJECT BASED →	VALUES BASED (tangible) REPRESENTATIVE BASED (intangible) (intangible) →	POTENTIAL NARRATIVE VALUES
HERITAGE VS. DEVELOPMENT →	HERITAGE IN DEVELOPMENT	HERITAGE DRIVEN DEVELOPMENT



HERITAGE CONSERVATION AND SUSTAINABLE DEVELOPMENT INTERSECT.

BOTH ARE DYNAMIC, MULTIDISCIPLINARY, FORWARD-LOOKING CONCEPTS THAT UTILIZE VALUES TO IMPROVE HUMANITY.

-ACCORDING TO ME

## *Presentation Notes*

### Development

- Themes of Development Theories
  - Development focus
  - Economic Development Focus
  - Quality of Life Focus
  - Sustainable Development Focus
  
- Sustainable development is development that meets the needs of the present without compromising the ability of the future generations to meet their own needs. (Brundtland Commission, 1987)
  
- Three Spheres of Sustainable Development
  - Social
  - Economic
  - Environmental
  
- Poverty (UNDP Definition)
 

Poverty is deprivation of human capability of essential opportunities and choices needed for the well being of individual, household or community. According to Amartya Sen, human development a the process of enlarging a person's functioning and capabilities to function, the range of things that a person could do and be in her life.
  
- Culture- the complex whch which includes knowledge, beliefs, arts, morals, laws, customs ad any other capabilities and habots acquired by amn as a member of society (UNESCO)
  
- Heritage--anything of value from the past that gves meaning and identittiy to the ptesnt that inspires future generation (Zeerudo, 2008)
  
- Heritage conservation is any action that aims to sustain the value, meaning and significance of a heritage resource for present and future generations (Burra Charter, 1999)



- With evolving development pressures, many new heritage concepts e.g.
    - Heritage of Shame
    - Contested Heritage
    - Heritage of the Margins
    - Critical Heritage
    - Phantasmal heritage
    - Pendular Heritage
    - Shared Heritage
    - Heritage of the invisible
    - Heritage and Health
  - In understanding heritage....possible approaches
  - Multidisciplinary/Interdisciplinary approach
    - the plurality of discipline and methodologies that are employed in the development and analysis of cultural policy, allowing the potential to capture at least the multiple forms and dynamics of policy that are contained within it, rather than closing analysis down into more restrictive boundaries (Gray, 2010)
  - Value based approach
    - One that seeks to identify, sustain and enhance significance where significance is understood as the overall value of heritage, or the sum of its constituent 'heritage values' (Fredheim and Khalaf, 2016)
  - People centered
    - An approach that focuses on improving local communities self-reliance, social justice and participatory decision making
  - Heritage Versus development Case Studies
    - Visual Integrity Issue (Torre de manila 2014)
    - Object related issue (Parisian Life 2002)
    - Intangible Heritage issue (Wang od 2017)
    - Church related issue (Calumpit Church cake finish 2016, San Joaquin Cemetary, 2016)
    - Road Infrastructure Issue (Huluga Archaeo site, 2003)
-

- Bridge Infrastructure Issue (Tayabas bridges, 2017, Intramuros-Binondo Bridge, 2018)
- Heritage in Development Case Studies
  - Convergence projects with WH Sites (Vigan, PPUR, Ifugao RT)
  - Convergence projects in Education (DepEd, NCCA-PCEP)
  - Convergence Projects with Tourism (DOT and ATOP)
  - Convergence Projects on Revitalization (CCP and Boracay)
  - Convergence Projects in Religious Sector (CBCP and Clergy)
  - Convergence projects with Design and Entrepreneurship (DTI-DCP)
- Heritage Movement of the Millennium
  - Traditional- heritage versus development
  - Contemporary-heritage in development
  - Project- heritage-driven development
- Heritage conservation and sustainable development intersect
  - Both are dynamic, multidisciplinary forward looking concepts that utilize values to improve humanity.









# 07

## Promoting Philippine Culture and Values

## Chapter 7

# Promoting Philippine Culture and Values

The Philippine Development Plan (PDP) pays close attention to the empowering nature of culture. Cultural awareness is a requirement for social inclusion and equity. Enhancing the social fabric toward a high-trust society entails building better relations for social cohesion among people. More and better interactions among members of a community, in turn, require awareness and appreciation of culture and values that drive people's attitudes and behavior. Culture is that complex whole of the people's way of life, which includes the knowledge, belief, art, law, morals, customs, values, ideas, sentiments, and any other capabilities acquired by a person as a member of society. It offers a summation and distillation of the past that provides a sound basis for living in the present and marching into the future.

Culture has several dimensions; its role in development spans and intersects with multiple sectors. As such, culture is regarded as one of the pillars for achieving inclusive, sustainable, and human-centered development. Building culture into the formulation of policies and in the design of development interventions enhances the effectiveness of programs and projects because cultural contexts are recognized. Failure to acknowledge the significance of culture in shaping our society may lead to cultural fragmentation, perceived distrust toward fellow Filipinos, parochialism, perpetuation of historical injustices, and inability to collaborate for nation building.

The priority areas of the cultural agenda are: (a) safeguarding and enshrining our cultural heritage; (b) achieving equity and inclusion in access to cultural resources and services; and (c) sustaining and enhancing cultural assets to foster creativity and innovation for socio-economic growth.

## Assessment and Challenges

**The Philippines is a nation of diverse cultures but this is not adequately documented and existing documentation is not easily accessible.** Cultural forms and creative expressions are as diverse as the number of communities existing in the country. There are about 120-170 languages<sup>1</sup> spoken by 110 ethnolinguistic groups<sup>2</sup>. Culture also varies according to age group,

gender, spirituality, and socio-economic class – even persons with disabilities have their own culture. However, a complete assessment of the country's diverse cultures, covering both the tangible and intangible, remains a challenge because data are sparse, scattered, and not regularly gathered. Efforts to create a database are constrained by lack of cultural experts to conduct research and

<sup>1</sup> Depending on the method of classification

<sup>2</sup> Based on data from the National Commission on Indigenous Peoples.



of Philippine culture, and the exploration and understanding of Philippine history. In addition, local governments can support community initiatives to include culture in their local development plans.

***Pursue institutional reforms for cultural development.*** A coordinating body that will streamline services and activities must be established. This will enable a systematic launch of cultural initiatives nationwide. Mechanisms will be built to improve the capacity of the culture sector in the fields of governance and legislation. This means improving infrastructure support for cultural agencies and strengthening the implementation of relevant policies.

Existing legislations need to be reviewed to assess whether the measures are still appropriate given the technological, political and social developments, and whether established mechanisms remain relevant in addressing issues such as those brought by climate change or human-induced disasters. Penalty clauses in applicable and relevant laws and regulations will also be based on a solid framework for cultural development.

Culture-sensitivity will be enhanced in government bureaucracies so that policymakers will not only focus on deriving economic benefits from cultural assets, but also recognize the intangible value of the creative process that pushes its citizens to imagine, create, and innovate.

***Establish historic and cultural complexes nationwide as hubs for cultural education, entertainment, and tourism.*** This will help in showcasing the best of the Philippines for cultural tourism, which can contribute to economic growth.

***Develop cultural assets across the country.*** Considering the geographic situation of the country, development of cultural assets is necessary to broaden access to cultural resources and activities.

***Strengthen the protection of the rights of vulnerable sectors (indigenous peoples, women, youth and children, and PWDs) to access cultural resources and live a life free from discrimination and fear.*** Citizens must appreciate the principles behind cultural protection and become proactive defenders of culture themselves. Civil society, the academe, media, and other agencies of the culture sector<sup>10</sup> can contribute to the efforts, but government needs to create the enabling environment for conserving and enriching the collective memory of the nation.

There is also a need to engage and seek the participation of indigenous cultural communities in the formulation of policies and measures that concern their communities and their environment. Indigenous knowledge and practices provide valuable insights and tools for ensuring environmental sustainability. This is an intangible heritage inextricable from the country's biodiversity heritage. *See also Chapter 5.*

<sup>10</sup> UNESCO broadly defines the "culture sector" as a demarcated policy domain which is mainly concerned with heritage and creativity. It is comprised of individuals, organizations, and institutions that are responsible for the transmission and renewal of the diverse manifestations of human intellectual and artistic creativity, including the arts and cultural expressions: "Culture as a sector of activity includes, but not exclusively, cultural workers, artists and other creative professionals; commercial (for-profit) businesses; not-for-profit firms in the arts and culture; public cultural institutions, such as museums and galleries, heritage sites, libraries etc.; education and training institutions in the arts; government agencies and ministries responsible for arts and cultural affairs; NGOs and civil society involved in cultural activity."

## Legislative Agenda

*Table 7.2 Legislative Agenda to Promote Philippine Culture and Values, 2017-2022*

LEGISLATIVE AGENDA	RATIONALE
Modernization Act for the National Library of the Philippines	Establish the charter of the National Library of the Philippines to promote full intellectual and cultural development of the Filipino. It will also standardize public libraries and ensure their funding.
National Museum of the Philippines Act	Strengthen the National Museum.
UNESCO Declaration on Cultural Diversity	Ratify the declaration.
Commemoration of the Indigenous Peoples' Rights Act	Declare a national, non-working holiday for the recognition and promotion of the rights of indigenous peoples.
Strengthening the Conservation and Protection of the National Cultural Heritage	Amend the Heritage Law (RA 10066). Update its provisions on jurisdictions.
Film Industry Development Act	Include film appreciation, construct local cinemateques, replace the Metro Manila Film Festival with a national film festival in December, encourage the production of films by providing incentives.
An Act Providing for the Welfare Protection of Artists and Cultural Workers	Protect and promote the rights of artists and cultural workers (e.g., conservationists) to be considered as persons actually engaged in cultural work and to benefit from all legal, social and economic advantages pertaining to the status of workers.
Establishment of the Department of Culture	Reorganize the National Commission on Culture and the Arts into the Department of Culture and the Arts, define its power and functions.  Strengthen the National Endowment for Culture and Arts.
Establishment of Kawanihan ng Pagsasalin/ Bureau of Translation	Establish an institutional mechanism for accreditation and professionalization of translators in Filipino and other Philippine languages
Establishment of the Kandungan ng mga Wika at Kultura in Rogongon, Iligan City	Establish a cultural complex comprising of training centers, languages laboratories, language park, and balay-wika (languages museums)
Establishment of Local Culture and Arts Councils and Allocate Funding similar to the Gender and Development (GAD) Fund or Special Education Fund	Establish offices for culture and arts in LGUs, with a mandate to protect and promote local cultural heritage and arts.
Establishment of an Institute for Cultural Heritage Conservation of the Philippines	In line with the implementation of the Cultural Heritage Law (RA 10066), there is a need to come up with an institute that will offer trainings and workshops on cultural heritage education through formal, alternative and informal education. This will emphasize the protection, conservation, preservation, and safeguarding of cultural heritage and properties.  It is envisioned to be an institute on Philippine conservation that offers education programs on methods and approaches that adhere to accepted international standards of conservation but adaptable to Philippine setting.
Public Art to Infrastructure	Allocate a certain percentage of the budget for any building to public art as part of infrastructure. An example is a space for art installations in infrastructure projects.



gather data in a culture-sensitive and ethical manner, and by lack of funding to sustain these activities.

**Filipino identity has been undermined but there are inherent Filipino values that can be nurtured toward promoting the common good.** Our colonial experience gave rise to feelings of inferiority as manifested by our culture of *hiya* or shame<sup>3</sup>. The pervasive undermining of what it means to be Filipino gave way for regional identities (e.g., Ilocano, Tagalog, Waray, Maranaw) to overshadow national pride. This led to a society that has become disconnected from its core culture and is characterized by fragmented identities. Values like *malasakit*, *bayanihan*, or *pangaddatan* that manifest *pakikipagkapwa-tao*, a way that Filipinos recognize kinship among themselves, need to be inculcated for national unity and social cohesion.

Channels of learning about our history, culture, and values have not been effective. Formal education across all levels emphasize developing literacy and skills in other fields over values education or critical teaching of history. Mainstream media failed to promote positive values in its pursuit of profit for the market-driven entertainment industry. Popular shows or movies “extol visual and aural symbols, characters, designs, replete with cultural ignorance and misinformation.”<sup>4</sup> As a result, the level of consciousness among Filipinos about their own culture and embedded values remains low.

**The concerns of culture extend beyond the national borders.** There is also a need to consider the situation of overseas Filipinos or the diaspora of Filipinos, especially

second and third generation Filipinos, in destination countries. It is important to consider that these migrants are likely to be less rooted in the Filipino culture and its history even as they also need to learn about and adapt to the culture of their destination countries.

**Climate change and human-induced risks to the environment require mechanisms to mitigate their impact on communities, tangible heritage, and biodiversity.** Cultural and historical structures built centuries ago that continue to stand today are tangible ties of the present generation to its past, giving life to the nation’s history in ways that the written text cannot provide. People need things that they can see, feel, taste, smell or hear in order to appreciate Philippine culture and history. Structures, monuments, and sites are some of the more easily recognizable icons. While the economic value of heritage sites can mostly be seen in the revenue generated from tourism, their greater value lies in what they symbolize for the local community and the key cultural and spiritual messages attached to them. Heritage structures can provide a sense of identity and belongingness, while recognition of their value can bring a sense of pride.

Heritage structures are vulnerable to the impact of climate change and human-induced disasters. Efforts to prevent their destruction need to be set in place. Unfortunately, conservation materials and the skilled labor required are expensive. Moreover, among national, regional, and local governments, development and modernity are often the priority over the conservation of important cultural assets of the country.

<sup>3</sup> De Guia, Katrin (2005). *Indigenous Filipino Values: A Foundation for a Culture of Non-violence*. Unpublished paper presented at the forum Towards a Culture of Non-Violence.

<sup>4</sup> NCCA (October 2016). *A Report on the Cultural Protection and Development Summit*. Unpublished report resulting from the Cultural Protection and Development Summit on October 5-6, 2016.

**The current governance framework for cultural development has been inadequate in addressing the concerns of the sector.** The government has consistently recognized the importance of culture in national development through landmark legislations<sup>5</sup> that created the cultural agencies with clear mandates. But conflicting provisions in certain laws compromise the implementation of cultural initiatives.<sup>6</sup>

The underrepresentation of marginalized sectors in local councils prejudice the quality of implementation and mainstreaming of culture in governance. Culture bearers, such as the indigenous peoples, are either denied or limited in their rightful representations in local fora despite the requirement of a mandatory representative at all levels of decision-making that affect their communities.<sup>7</sup>

Another issue is the conflict between property rights of private individuals or entities and the cultural rights of indigenous peoples over their ancestral domain.

Existing laws include provisions on conservation and safeguarding of cultural heritage, protection, recognition, and empowerment of diverse cultures.

However, violations are not penalized. This concern revolves around the unethical and exploitative extraction of knowledge, skills, and practices from indigenous cultural communities or repositories of local knowledge.

Stakeholders across the country pointed out that there is no coordinating body with regional presence to promote cultural development and address concerns at sub-national levels. There is continued clamor for the creation of a Department of Culture to address the increasing needs for equitable access to cultural resources and services, enhanced cultural education, improved conservation and safeguarding of cultural resources, and culture-driven sustainable development.

**Despite the legal mandates, agencies do not have adequate resources to implement programs for cultural development.** Cultural agencies generally depend on contractual staff for the operation of the agencies due to lack of plantilla positions. Considering the magnitude of the responsibilities and the long-term nature of public services for cultural development, there is a need for a bigger pool of regular human resources.

<sup>5</sup> RA 3873/10087 (An Act Changing the Name of the Bureau of Public Libraries to the National Library and its Amendment), RA 7104 (An Act Creating the Commission on the Filipino Language), RA 7356 (Law Creating the National Commission for Culture and the Arts of 1992), RA 7743 (An Act Providing for the Establishment of Libraries and Barangay Reading Centers throughout the Philippines), RA 8371 (The Indigenous Peoples' Rights Act of 1997), RA 8492 (National Museum Act of 1998), RA 9470 (National Archives of the Philippines Act of 2007), RA 10086 (National Historical Commission of the Philippines Act), RA 10066 (Cultural Heritage Law of 2009), among other policy instruments that institutionalize government support for culture.

<sup>6</sup> For example, the Film Development Council of the Philippines had been getting its funds for rewarding producers of graded films from amusement tax revenues generated by local cinemas. This is provided for under the Implementing Rules and Regulations of RA 9167 establishing the Council. However, in 2015, the Supreme Court declared the collection of amusement tax from local cinemas illegal as it infringes on the constitutional policy of local autonomy.

<sup>7</sup> The following legal bases stipulate the mandatory representation of indigenous peoples in policy-making bodies and other local legislative councils: (a) Indigenous Peoples' Rights Act of 1997, RA 8371, Section 16; (b) Rules and Regulations Implementing Republic Act 8371, NCIP Administrative Order No. 1, s. 1998, Rule IV, Part 1, Section 6.; and (c) the National Guidelines for the Mandatory Representation of Indigenous Peoples in Local Legislative Councils, NCIP Administrative Order No. 1, s. 2009.



## Strategic Framework

The government will increase the level of cultural awareness, inculcate values for the common good, cultivate creativity, and amplify national pride among Filipinos. These will be resonated in development plans across all levels of government. These will likewise be supported by adequate resources, capacity building for government agencies on culture-sensitivity, and increased engagement with stakeholders.

Given the cross-cutting nature of the culture agenda, the practice of volunteerism will be promoted and pursued, especially in the academe; corporate, non-government,

and international volunteer service organizations; and government.

## Targets

Core outcome and output indicators that will be monitored to ensure progress toward increasing the level of cultural awareness, inculcating values for the common good, cultivating creativity, and strengthening culture-sensitive governance and development are presented in *Table 7.1*.

*Table 7.1 Plan Targets<sup>8</sup> to Promote Philippine Culture and Values, 2017-2022*

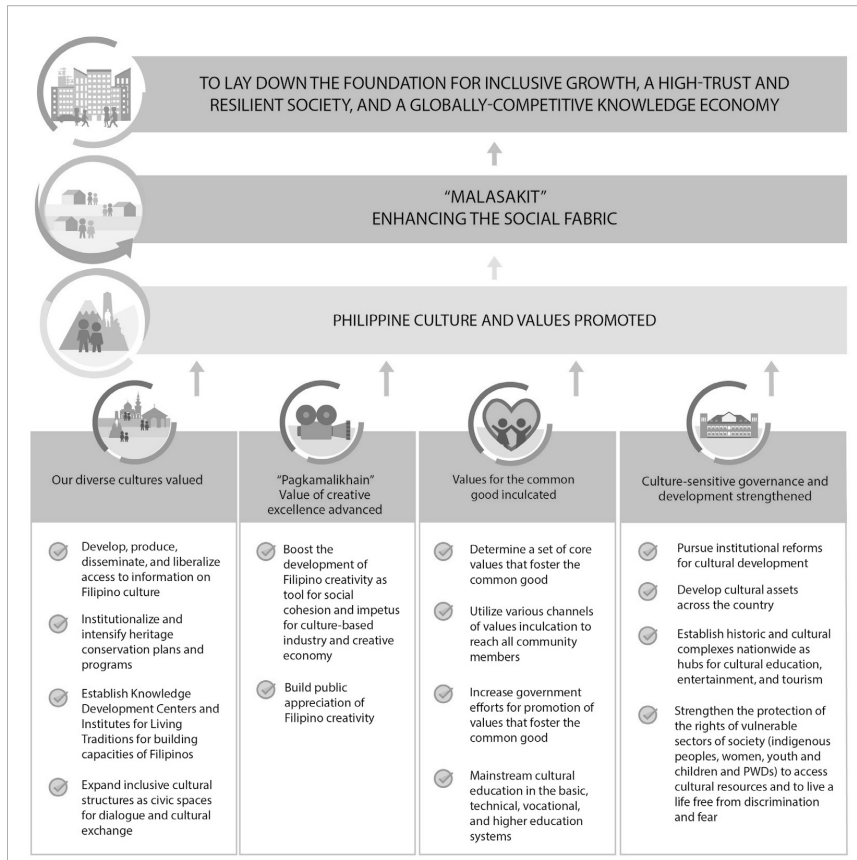
INDICATORS	BASELINE		END OF PLAN TARGET
	YEAR	VALUE	
Increased level of awareness of Filipino values, cultural diversity, creativity, and culture-sensitivity			tbd
Enhanced tolerance and respect for others			tbd
Provision of culture components in regional and provincial development plans			tbd
Heightened pride of place and pride of being Filipino			tbd
Percentage of beneficiaries (individuals, groups, organizations, communities) of culture PAPs reached			tbd

<sup>8</sup> There are no current baselines and targets for the indicators because data remain to be gathered and established through a national survey. These will be made available on the plan's midterm update in 2019. A more detailed set of indicators can be found in the PDP's accompanying Results Matrix.



## Strategies

Figure 7.1 Strategic Framework to Promote Philippine Culture and Values, 2017-2022



### Subsector Outcome 1: Our diverse cultures valued

Only with strengthened awareness of the different cultures in the country can Filipinos have the capability to integrate their cultural heritage into their lives and contribute to national development. Different segments of society must have a general consciousness that they belong to a national community. They should be aware of their heritage and be determined to ensure its preservation. It necessitates the establishment of

mechanisms for recognition such as historical markers and a database of tangible and intangible cultural assets. Valuing cultural diversity therefore requires its recognition, protection, safeguarding, and promotion. To achieve this, the following strategies will be implemented:

**Develop, produce, disseminate, and open access to information about Filipino culture.** Under this PDP, learning materials will be developed in order to raise awareness about the country's cultural



diversity. Various agencies will collaborate to disseminate these information materials to their respective stakeholders, including overseas Filipinos (OFs) who may be reached through the Philippine embassies abroad, or anybody interested in learning about the country's diverse cultures.

***Institutionalize and intensify heritage conservation plans and programs.*** Protection of tangible heritage will be undertaken through comprehensive conservation plans, while recognizing that it is a shared responsibility of every Filipino.

***Establish Knowledge Development Centers (KDCs) and Schools for Living Traditions (SLTs) for building the capacities of Filipinos.*** Knowledge Development Centers will be established to document, conserve, and protect tangible and intangible cultural heritage for posterity, as well as to enrich the people's knowledge and sense of ownership of various elements of Filipino culture. Schools for Living Traditions (SLTs) have been the safeguards of intangible heritage since 1995 because they ensured its transmission to the next generations of indigenous peoples and the Bangsamoro. These schools will thus be expanded to educate more people who wish to learn skills from the various culture bearers.

***Expand inclusive cultural structures as civic spaces for dialogue and cultural exchange.*** Cultural infrastructure and facilities will be used as venues for fostering social cohesion and valuing cultural diversity. Cultural structures, such as museums, cultural centers, archives, libraries, art galleries and other cultural facilities, will be made more inclusive in order to allow for dialogue and cultural exchange. The use of embassies for the regular engagement of Filipinos abroad in cultural initiatives will be institutionalized. Such facilities allow for the continuity of the intangible cultural heritage, practices as well as other creative expressions.

Subsector Outcome 2: Values for the common good inculcated

Instilling values for the common good into the consciousness of all citizens will provide the needed positive and transformative change that will eventually lead to a high-trust society.

***Determine a set of core values that foster the common good.*** While there will always be conflicts of interests and differences in beliefs and principles, there are values that are common to Filipinos and that are important for social cohesion and inclusive development. Values that are embraced by various Filipino communities will be identified. Among them are discipline, persistence, and grit, as well as having a positive disposition for which Filipinos are known. Other values that many Filipinos share are *Pagkamalikhain* (creativity), as evidenced by Filipino ingenuity, and *Malasakit* (roughly translated to compassion or empathy), as evidenced by the readiness and willingness to help, especially in times of calamities. Establishing the core values, however, does not preclude the freedom of different cultural communities from defining their own values.

Because there is no existing baseline to serve as a starting point, there is a need to examine how social values are tackled in all institutions, such as schools, government, media, among others.

***Utilize various channels of values inculcation to reach all community members.*** Once established, families, local communities, civil society organizations, workplaces, formal and informal education systems, and media platforms will be tapped to ultimately inculcate the core values in the general population.

## Legislative Agenda

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Strengthening the Conservation and Protection of the National Cultural Heritage	Amend the Heritage Law (RA 10066). Update its provisions on jurisdictions.
Film Industry Development Act	Include film appreciation, construct local cinemateques, replace the Metro Manila Film Festival with a national film festival in December, encourage the production of films by providing incentives.
An Act Providing for the Welfare Protection of Artists and Cultural Workers	Protect and promote the rights of artists and cultural workers (e.g., conservationists) to be considered as persons actually engaged in cultural work and to benefit from all legal, social and economic advantages pertaining to the status of workers.
Establishment of the Department of Culture	Reorganize the National Commission on Culture and the Arts into the Department of Culture and the Arts, define its power and functions.  Strengthen the National Endowment for Culture and Arts.
Establishment of Kawanihan ng Pagsasalin/Bureau of Translation	Establish an institutional mechanism for accreditation and professionalization of translators in Filipino and other Philippine languages
Establishment of the Kandungan ng mga Wika at Kultura in Rogongon, Iligan City	Establish a cultural complex comprising of training centers, languages laboratories, language park, and balay-wika (languages museums)
Establishment of Local Culture and Arts Councils and Allocate Funding similar to the Gender and Development (GAD) Fund or Special Education Fund	Establish offices for culture and arts in LGUs, with a mandate to protect and promote local cultural heritage and arts.
Establishment of an Institute for Cultural Heritage Conservation of the Philippines	In line with the implementation of the Cultural Heritage Law (RA 10066), there is a need to come up with an institute that will offer trainings and workshops on cultural heritage education through formal, alternative and informal education. This will emphasize the protection, conservation, preservation, and safeguarding of cultural heritage and properties.  It is envisioned to be an institute on Philippine conservation that offers education programs on methods and approaches that adhere to accepted international standards of conservation but adaptable to Philippine setting.
Public Art to Infrastructure	Allocate a certain percentage of the budget for any building to public art as part of infrastructure. An example is a space for art installations in infrastructure projects.



## ACTION RESEARCH WORKSHEET

According to the steps outlined by Brighton and Moon (2007)

### Step 1: Identify an area of focus

What issue need to be explored?

List the documents or other references pertinent to the issue

Name all persons/organizations with contact information consulted regarding the issue

### Step 2: Developing the action research plan

When is the project proposal due?

When does the data collection start?

When does the collection end?

When are preliminary results due?

When are the final results/paper due?

List here any other important dates or information regarding the plan.

### Step 3. Collect Data

What are the operational variables?


How is the data be collected?


### Step 4: Organize the Data

#### Check when completed

- Enter the data in a spreadsheet
- Compute the mean, mode, median, variance and standard deviations for variables of interest
- Create histograms for variables of interest
- Determine the regression coefficient for variables that might show a relationship
- Carry out the hypothesis testing for variables of interest
- Carry out the ANOVA for three or more similar variables if possible
- Compute  $p$ -values if required

List any other statistical analyses that you might find useful




## Step 5: Interpret the Data

Is there a pattern in the data?

How does the standard deviation relate to the data?

What shapes are the histograms or frequency polygons (are they skewed or flat?)

Do the correlation matrices show a (significant) relationship?

Do the hypotheses support the claims?

Do the  $p$ -values show any significance?

## Step 6: Organize the Data

### Check when completed

Introduction/purpose of the research

Mini literature review (including but not limited to literature and people consulted)

Methods and instruments

Pertinent results

Findings

Action plan resulted from the research

Any other information pertinent to the project





## RESOURCE PERSONS

### • ABOUT THE NATIONAL COMMISSION FOR CULTURE AND THE ARTS PHILIPPINE CULTURAL EDUCATION

**Dr. Joseph J. Cristobal** is the Director of National Commission for Culture and the Arts – Philippine Cultural Education Program. He obtained his Master of Arts in Language and Literature degree at De la Salle University, Manila, 1996; Managing the Arts Certificate Program at the Asian Institute of Management, 2003; Master of Arts in Education Major in Arts Management degree at the La Consolacion University Philippines, 2010; and Doctoral Degree in Language Planning at the University of the Philippines, Diliman QC, 2020. He was a senior officer of the Cultural Center of the Philippines (CCP), 1990-2012; Executive Member of the National Committee on Cultural Education (NCCE) of the National Commission for Culture and the Arts (NCCA), 2008-2013; and Provincial Tourism Officer of the Provincial Government of Bulacan, 2012-2013. He is also the founder and an honorary chair of the Bulacan Arts Culture and History Institute (BACH Institute), 2008. He has been the Executive Director of the Barasoain Kalinangan Foundation, Inc. (BKFI) since 1998; Director of the NCCA Philippine Cultural Education Program since 2013; and Vice President and Director of the NCCA-Department of Education Cultural Education Program (NDCEP) since 2014. He has written and directed a number of award winning plays focusing on Philippine cultural icons.

### • INTRODUCTION TO PHILIPPINE CULTURE-BASED EDUCATION

**Prof. Ferdinand M. Lopez** was an Associate Professor in Literary, Media, and Cultural Studies of the Royal, Pontifical, and Catholic, University of Santo Tomas. She was the Vice-head of the National Committee on Cultural Education of the National Commission for Culture and the Arts (2017-2019) and a member of the Faculty Council of the Philippine Cultural Education Program. Lopez was a UP-J. Vargas Museum Centennial Fellow on Philippine Arts, Culture, and Society (1992). At present, she is enrolled at the PhD Program of the Women and Gender Studies Institute of the University of Toronto, as the 2018 Connaught Fellow in the Humanities. In 2019, she received the Jack Hallam Excellence Award from the Mark Bonham Center for Sexual Diversity Studies, and in 2020, was given the University of Toronto Award for Scholarly Achievement in the Area of Gender-based Violence.

### • HERITAGE, MAKAKAIN BA YAN? HERITAGE-DRIVEN DEVELOPMENT CULTURAL HERITAGE PRACTICES FOR INCLUSIVE GROWTH AND SUSTAINABLE DEVELOPMENT

**Dr. Eric B. Zerrudo** is the Director of the University of Santo Tomas Graduate School Center for Conservation of Cultural Property and Environment in the Tropics (USTGS-CCCPET) and the faculty of the Cultural Heritage Studies Program. He is also the national coordinator of the CBCP Episcopal Commission for the Cultural Heritage of the Church and faculty of the National Commission for Culture and the Arts - Philippine Cultural Education Program (NCCA-PCEP). A former commissioner of the UNESCO Philippines, he is a member of ICOMOS-ISC-PRERICO and APHEN-ICH.



**• CULTURE: A DRIVER AND AN ENABLER FOR SUSTAINABLE DEVELOPMENT**

***Dr. Aldrin Arenas Darilag, CHRP, RMT, RN*** serves as the Commissioner of Commission on Higher Education by progressively leading the advancement of a wide array of relevant and timely disciplines in higher education. He also leads the promotion of cultural education in higher education - a step necessary to ensure the respectful preservation of Philippine culture and the arts for succeeding generations. This includes developing cultural offices in various universities, including Culture-Based Education in higher education curricula, and supporting universities to document best practices through updated multimedia forms. His support for the arts is also celebrated through his work as an Accredited Faculty of the National Commission for Culture and the Arts (NCCA), handling the Philippine Cultural Education Program, Graduate Diploma in Cultural Education and Graduate Diploma in Teaching Arts.