

NATIONAL COMMISSION FOR CULTURE AND THE ARTS

Project Title:

**MASTER OF ARTS IN EDUCATION MAJOR IN ARTS
MANAGEMENT**

Project Dates and Venues:

May 2014 to February 2015

NCCA

Implementor:

BULACAN ARTS, CULTURE, AND HISTORY INSTITUTE, INC.

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I. INTRODUCTION

1. Background

Since PCEP was launched as a comprehensive NCCA FLAGSHIP PROGRAM that outlined goals, policies, programs, and projects on cultural education through the FORMAL, NON-FORMAL, and INFORMAL systems, the taskforce identified the 6th, 7th and 8th as main Goals of PCEP to institutionalized the training programs of NCCA:

- 6th - To provide a comprehensive trainors' training paradigm on culture and arts;
- 7th - To establish a continuing education program for artists and cultural workers; and
- 8th – Is to institutionalize culture and arts programs in the formal, non-formal, and informal education sectors.

Since summer of 2008, the NCCA-PCEP, through several conduit-TEIs nationwide, has been offering a credit-earning post-baccalaureate teacher enhancement program called Certificate Program on Cultural Education (CPCE), which is now formally known as the Graduate Diploma in Cultural Education (GDCE). Strongly aligned with the program objectives of the Philippine Cultural Education Program (PCEP), the 24-unit program offers scholarship opportunities for 40 to 50 region-based public elementary and high school teachers in the core subject areas (Science, Mathematics, Social Studies and English and Filipino Languages) and MAPEH (Music, Arts and Physical Education) to undergo a two-summer intensive training. Designed as an in-service residential program, the GDCE covers a total of 432 hours of intensive training designed to integrate functional understanding of the local and national history, culture, heritage and the arts into the five core subject areas – Social Sciences, Languages, Science, Math and MAPEH. It requires its participants to produce researches on local history, reflection papers, and group and individual lesson exemplars on culture-based basic education. .

The program produces more than 2,500-public school teacher-scholars from 17-Universities all over the country since the program started.

The artists, cultural workers and the aligned culture and arts agencies of NCCA insisted to be enrolled on said program, but GDCE was designed for practicing teachers of basic education. Since, La Consolacion University Philippines has existing Master of Arts in Education Program Major in Arts Management and incidentally the allotted slots for NCR GDCE scholarships didn't push through, PCEP Taskforce Headed by Commissioner Orlando Magno and Director Joseph "Sonny" Cristobal in consultation with OIC Executive Director Adelina Suemith decided to pilot the MAAM: Master of Arts in Arts Management this 2014.

2. Description of the Project

The scholarships of artists, cultural workers and government employees of the aligned agencies of the NCCA intend:

1. To expand the artists, cultural workers and government employees-participants' knowledge base in Philippine history, culture, heritage and the arts, Arts Management, Arts in Society, Arts Entrepreneurship, Human Resources Management in the Public Sector, Performance Measurement, Grant Writing in the Art and Arts Policy ;
2. To provide the artists, cultural workers and government employees-participants with hands-on opportunities for critical dialogue with the local culture and arts to realize the concept of Fundraising/Development in Arts, and Budgeting/Finance for Arts Organizations and Internship;
3. To help the artists, cultural workers and government employees-participants develop knowledge structures, framework and information systems that integrate arts management curriculum to their agency mandates and programs; and
4. To build the artists, cultural workers and government employees-participants' capability to contribute to 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 .

Students shall undergo the following ladder-type curriculum:

The program requires: 12 Units of the Core Requirements Subjects
 24 Units of the Major Subjects
 6 Units of Elective Subjects
 Comprehensive Examination
 = 42 Units + 6 Units for Thesis Writing

Following is a matrix-summary of all courses to be required of student-enrollees for the Masteral Program:

	MAJOR SUBJECTS		
1st semester 2014	Subjects	Professors	24 - Credit Unit
May	Public Relations/Marketing Strategies for Arts Organizations	Glorife Samodio-DLSU	3
June	Seminar in Arts Management	Aurea Brigino-UP	3
July	Human Resource Management in the Arts	Nanding Josef-CCP-TP	3
August	Fund Raising /Development in the Arts	Mardie Torres -CCP	3
2nd semester 2014			
September	Marketing Management for the Arts	Oton Santiago-CCP	3
October	Arts Society	Ferdie Lopez-UST	3
November	Arts and Policy	Atty. Trixie Angeles	3
December	Program Planning and Implementation in the Arts	Jopseph " Sonny" Cristobal	3

Succeeding units shall propose by PCEP:

3rd semester 2015	CORE REQUIREMENTS		12 – Units
January	Research, Design and Methods	PCEP Faculty	3
February	Statistics and Analysis	PCEP Faculty	3
March	Aesthetics	PCEP Faculty	3
April	Augustinian Spirituality	LCUP Faculty	3
1st semester 2015	ELECTIVE		6 Units
May	Theory & Practice of Drama in Language Teaching	PCEP Faculty	3
June	Creative Drama and child's Theater	PCEP Faculty	3
July	Workshop on Radio-TV & Film	PCEP Faculty	3
August	Production Theater Management	PCEP Faculty	3
2 nd semester 2015 / 3 rd semester 2016		6 Units for Thesis Writing	

COURSE DESCRIPTIONS:

Following are the prescribed code, units,

Curriculum Outline

(36 credit program)

CORE REQUIREMENTS

MAM 601	Fundraising/Development in Arts	3
MAM 602	Seminar in Arts Management	3
MAM 603	Arts and Society	3
MAM 604	Public Relations/Marketing Strategies for Arts Organizations	3
MAM 606	Board of Directors	3
MAM 704	Budgeting/Finance for Arts Organizations	3
MAM 705	Budgeting/Finance for Arts Organizations II	2
MAM 710	Arts and Policy	3
TOTAL CREDITS -----		23

INTERNSHIPS

MAM 740	Internal Internship - Lab Rotation	2
MAM 790	External Internship	4
TOTAL CREDITS: -----		6

ELECTIVES

Select a cluster of electives:

Entrepreneurship in the Arts and Management

MAM 750	Arts Entrepreneurship I	3
MAM 751	Arts Entrepreneurship II	3
MAM 712	Grant Writing in the Arts	1

or one of the following courses:

PUAD 622	Program Planning and Implementation	3
PUAD 629	Special Topics in Public Management	3
PUAD 670	Human Resources Management in the Public Sector	3
PUAD 720	Performance Measurement	3
PUAD 732	Managing Technology Transfer	3

Finance and Budgeting for the Arts

MAM 712	Grant Writing in the Arts	1
PUAD 661	Public Budgeting Systems	3
PUAD 769	Issues in Public Financial Management	3

Marketing and Public Relations Select three of the following courses:

COMM 601	Communication in Professional Relationships	3
MBA 623	Marketing Management	3
PUAD 654	The Community, Marketing and Public Relations	3

Electives from COMM, AVT, or other.

Arts Specific

Either general or specific to an arts discipline such as music, theater, art and visual technology, or dance.

TOTAL CREDITS: -----7

TOTAL DEGREE CREDITS: =====36

MAM 503 (1:0:0)

Information Technology for Arts Managers

Prerequisite: acceptance to graduate program in CVPA, or permission of instructor.

Provides arts management students the opportunity to advance IT skills to required levels. Following skills assessment and seminar, students take three classes in campus media labs ranging from MS Office/Excel to advanced IT.

MAM 599 (1-6:1-6:0)

Special Topics in Arts Management

Prerequisite: admission to MAM graduate program, or permission of instructor.

Provides opportunity to explore special and timely topics in arts management including theoretical and applied areas. Topics and credit vary; may be repeated for up to 12 credits taken under different topics

MAM 599 (3:3:0)

Directions in Gallery Management

This course involves the many facets of gallery management including the social, economic and strategic coordination with the external environment and the integral coordination of artists; programming; education; and audience.

This course looks to new directions in gallery management as galleries are increasingly interactive with their communities and must often serve diverse purposes of community engagement; a first (and sometimes) only experience of visual art; art education and an integration with other venues. The course culminates in student's preparing an online exhibit

MAM 601 (3:3:0)

Fundraising/Development in Arts

Prerequisite: admission to graduate program in Master of Arts in Arts Management or permission of instructor.

Overview for students seeking general knowledge, as well as introductory course for those who will complete the fundraising concentration. Teaches role of fund raising as management function and part of overall strategic intention of arts organizations, presenting fundraising as a multifaceted, team-based process. Analyzes tools and techniques for effective fundraising

MAM 602 (3:3:0)

Seminar in Arts Management

Prerequisite: admission to graduate program in CVPA, or permission of instructor.

Develops tools and techniques necessary for successful pursuit of a management career in visual and performing arts. Introduces wide range of arts organizations, working arts administrators, and institutional models through guest lectures, readings, field trips, and analysis of institutional data.

Students gain understanding of organizational structures and functions of arts organizations as well as a theoretical model for general management and practical tools

MAM 603 (3:3:0)

Arts and Society

Prerequisite: admission to a master's program in CVPA, or permission of instructor.

Examines role of visual and performing arts as social and cultural institutions, with emphasis on

historic traditions and trends that have most directly influenced contemporary American practice. Consideration is given to the essential functions of art in society in an effort to address questions: Why do we require art at all? What constitutes "good" or "bad" art? What is the value of art? What encouragements or impediments does our society offer to the creative artist or arts institution? How do the various forms differ in their traditions, philosophical underpinnings, and current manifestations? How can arts managers participate in the cultural conversation to the benefit of art forms, artists, and the institutions they serve?

MAM 604 (3:3:0)

Public Relations/Marketing Strategies for Arts Organizations

Prerequisite: admission to Master of Arts in Arts Management, or permission of instructor. MAM 602 should be taken prior to or concurrently with MAM 604.

Teaches strategic way of thinking about audience, community, and markets. Structured into four modules, beginning with fundamentals of strategic planning. Students learn about external and internal environments and the interplay among them; discuss marketing fundamentals pertaining to arts audiences; and are introduced to fundamentals of applied marketing media and advertising fundamentals. Designed as fundamentals course for elective concentration in public relations and marketing

MAM 605 (3:3:0)

Arts Audiences

Prerequisite: admission to Master of Arts in Arts Management, or permission of instructor.

Introduces theory and practice of creating commitment of arts audiences for performing and visual arts. Students explore different perspectives such as psychological, anthropological and business-minded

MAM 606 (3:3:0)

Board of Directors

Prerequisite: admission to Master of Arts in Arts Management, or permission of instructor.

Board Development including oversight and management of a board, as well as understanding board functions. Board relationships, including volunteers, are essential through all of the stages of your management career.

MAM 607 (3:3:0)

Fundraising/Development in Arts II

Prerequisite: admission to Arts Management program or permission of instructor.

Focus on two active arts organizations and create a development plan and various proposals specifically geared to their situations. The course focuses on practical application of development principles, writing and communications skills and strategic thinking and planning

MAM 608 (3:3:0)
Executive Management of Arts Communications

Prerequisites: MAM 604: Public relations/Mktng Strat for Arts

Conception, planning and implementation/control of platforms to create and manage a holistic communications strategy for arts organizations. This includes: Management of Brand, Public Relations, Advertising and the Evolving Marketplace: New Technologies and Theories in Marketing

MAM 609 (3:3:0)
Facilities Management

Prerequisite: admission to Arts Management program, or permission of instructor.

Bridging strategic planning and marketing; audience development; financial management and board and volunteer management, with issues of scheduling, ticketing and sales, mission integration and strategic challenges of new facilities and growth and operations of existing ones.

MAM 704 (3:3:0)
Budgeting/Finance for Arts Organizations

Prerequisite: admission to Master of Arts in Arts Management, or permission of instructor.

Introduces accounting fundamentals, financial statement preparation and interpretation, along with financial health indicators specifically related to needs of arts organizations. Provides overview of accounting as tool to manage and control arts organizations.

Involves laboratory component for teaching software application frequently encountered in fiscal operation of arts organizations.

MAM 705 (2:2:0)
Budgeting/Finance for Arts Organizations II

Prerequisites: MAM 704.

Introduces budgeting, planning, and finance as fundamentals of strategic planning process and management control, specifically tailored to needs of arts organizations.

MAM 706 (3:3:0)
Festivals and Special Events

Prerequisite: admission to Arts Management program, or permission of instructor.

Technical aspects of events and festival management. Topics such as cultural understanding, tourism, sponsorship, fundraising and development, logistics of scheduling and contracts, and the relationship to larger venues, marketing and sales and budgeting

MAM 710 (3:3:0)

Arts Policy

Prerequisite: graduate standing in CVPA or MPA programs or permission of instructor.

Reviews current state of nonprofit arts field, then familiarizes students with the most common rationales for public support of the arts and respective roles of federal, state, and local governments and private policy actors. Examines dilemmas that arts organizations face in balancing the need for government support and artistic integrity with push and pull of the market. Compares U.S. policies to those of other developed countries

MAM 711 (3:3:0)

Directed Readings and Project Course

Prerequisite: admission to Master of Arts in Arts Management, or permission of instructor.

Students will have completed 3 credits of core course work in the Master of Arts Management program.

Opportunity to engage in a more intensive study or project in arts management. Students partner with faculty member for intensive readings and project in strategy and planning in the arts, fundraising and development, entrepreneurial project work, arts marketing, arts policy and law, or other specialized areas pertinent to arts administration.

MAM 712 (1:1:0)

Grant Writing in the Arts

Prerequisite: admission to Master of Arts in Arts Management, or permission of instructor.

Places components of grant-writing process within broader context of nonprofit management. Introduction to perspectives of grant seeker and maker. The grantwriting process: research, proposal writing, terminology, oral and written techniques and specific focus. Discover resources and compelling writing skills pertaining to proposal and letters of intent.

MAM 740 (2:0:6)

Internal Internship - Laboratory Rotation

Prerequisite: admission to Master of Arts in Arts Management. 12 credits taken within the Master in Arts Management program; or permission of program director.

Required for developing practical application. Builds on apprenticeship as a core means of teaching applied concepts of arts management. Augments use of Center of the Arts and active arts environment, both performing and visual, as a learning laboratory. Builds on practical learning, and provides internal training as preparation for external internship.

(minimum 42 hours/credit)

MAM 750 (3:3:0)
Arts Entrepreneurship I

Prerequisite: admission to Master of Arts in Arts Management, or permission of instructor.

Lecture course in discovering and developing entrepreneurial skills in the artist/arts. Special focus will be given to developing communication skills, planning strategies, and nurturing the skills and attitudes that enable students to creatively solve problems and identify opportunities. This entrepreneurial perspective is in line with the GMU experience, and is widely applicable outside the business world, in fields such as politics, education, and the arts. Assigned readings in the class will be augmented and supported by presentations, lectures and meetings with successful art and non-art entrepreneurs in the region. At mid-term, students will conceive, develop, and present a for-profit or not-for-profit 'business plan strategy' including business model(s), market overview, and management structure. Their final project will include adding a revenue model, developing revenue streams, constructing a partnership acquisition strategy and technical/IT strategy to their business plan strategy. The semester concludes with a 15-20 minute public presentation of their 'business plan summary' before a panel of entrepreneurs, business and non-profit managers.

MAM 751 (3:3:0)
Arts Entrepreneurship II

Prerequisite: Arts Entrepreneurship I, or permission of instructor.

Advanced lecture course in discovering and developing entrepreneurial skills in the artist/arts. Special focus will be given to developing business financial planning skills, developing a funding strategy, and the marketing and sales of the arts. Assigned readings in the class will be augmented and supported by presentations, lectures and meetings with successful art and non-art entrepreneurs in the region. At mid-term, students/student teams will conceive, develop, and present 3-year projected cash flows, income statements, accompanying financial assumptions and funding plan for a for-profit or not-for-profit business plan. The final project will include determining market verticals, targeting those verticals and building a multi-year event-based marketing campaign including schedule and expenses. The semester concludes with a 15-20 minute public presentation of their business financials and marketing campaigns before a panel of entrepreneurs, business and non-profit managers.

MAM 760 (3:3:0)
Current Issues in Arts Management

Prerequisite: admission to Master of Arts in Arts Management program, 9-credit standing; or permission of program director.

Strategic decision making within the complex web of social, political, economic, personal and ethical dimensions. Analysis of cases, using learned skills in planning, financial and strategic analysis, human resource allocation and fundraising.

MAM 780 (3:3:0)
Arts Consultancy

Prerequisite: admission to Master of Arts in Arts Management, or permission of instructor.

Studies techniques, frameworks for selecting and using consultants effectively. Incorporates business development, project scope, contract and pricing, and independent contractor as opportunities in arts management field.

MAM 790 (2-4:0: 6-12)
External Internship

Prerequisite: admission to Master of Arts in Arts Management, 15-credit standing; or permission of program director.

This is designed to follow internal internship. Provides a specific work environment to build on skills developed in the classroom, and integrates work experience with specific academic exercises.

Students advised to pursue a three-pronged approach toward specialization: electives; internal internship in the same area as concentrated electives; and external internship consistent with specialized course work and internal internship.

(minimum 42 hours/credit)

II. IMPLEMENTATION

1. Description of the Venue

MAAM Classes were usually held at the Silid Darangen of the NCCA in Intramuros, Manila every Mondays from 5-9PM.

2. Description of Activities

Four Subjects were taken from May-August 2014 for the 1st Trimester of the A.Y. 2014-2015:

- 2.1. MAM 604 (*Public Relations/Marketing Strategies for Arts Organizations*) was taught by Ms. GLorife Samodio in May.
- 2.2. MAM 602 (Seminar in Arts Management) was taught by Ms. Aurea Brigido-Lopez in June.
- 2.3. PUAD 670 (Human Resources Management in the Public Sector) course was handled by Mr. Fernando Josef from the 3rd week of July to 3rd week of August.
- 2.4. MBA 623 (Marketing Management) Course was conducted by Mr. Winston Santiago from 2nd week of September to last week of October.

Likewise, two subjects were taken from September-December 2014 for the 2nd Trimester of the A.Y. 2014-2015:

- 2.5. MAM 601 (Fundraising in the Arts) was taught by Mr. Marco Rodino Torres from 3rd week of October to 2nd week of November 2015.
- 2.6. MAM 603 (Gender, Arts and Society) was conducted by Prof. Ferdinand Lopez from the 3rd of November to 3rd week of December.

From 2nd week of January-2nd week of February 2015, the subject, MAM 710 (Arts and Policy) is being handled by Atty. Rose Beatrix Angeles.

To complete the 4 subjects for 2nd Trimester of A.Y. 2014-2015, Mr. Jospeh “Sonny” Cristobal will be handling the subject, PUAD 622 (Program Planning and Implementation) in February 2015.

In general, the courses were conducted by the Lecturers/Faculty by giving lectures, AVP presentations, film showing, out of class activities, final examinations and etc. Students were required to submit individual/group reports, assignments, projects, and final papers.
(note: See Annex 1 for the course syllabus)

3. Profile of Lecturers/Resource Persons



Ms. Glorife Samodio is an events organizer, cultural worker, director, production designer, marketer, graphic designer and scriptwriter. She is currently the Culture and Arts Director of De La Salle University and a recipient of a fellowship program from the Kennedy Art Center, Washington D.C. Currently, she is also the Secretary of the National Committee on Cultural Education at the National commission for Culture and the Arts, President of the Association of Cultural Offices in Philippine Educational Institutions, Inc. and a country governor of the Federation for Asian Cultural Promotions.



By his own reckoning, actor Fernando “Nanding” Josef—now artistic director of Tanghalang Pilipino—has spent 40 years in theater. This, he said, is instrumental in his getting the kind of unique education he would never have learned in the classroom. Before his current position, he was director of the Philippine High School for the Arts and vice president of the Cultural Center of the Philippines. Josef’s formative years were at the Philippine Educational Theater Association

(Peta). He got in when he auditioned for its laboratory productions during the time of now National Artist for Film Lino Brocka and Cecile Guidote Alvarez. His first director was Jojo Purisima, now based in Europe.

In the Peta of the 1970s, he found himself in the company of some of the country's best theater artists such as Lily Gamboa (now Boyles), CB Garrucho, Joy Soler, Soxy Topacio, Maryo delos Reyes, Gardy Labad, Frank Rivera and Nonon Padilla, among others.

His acclaimed turn as Macliing Dulag led to offers in film and television. He played an addict in "Tatlo, Dalawa, Isa." He was Nora Aunor's suitor in Brocka's "Bona"; a convict in Joel Lamangan's "Death Row"; Jose Rizal's brother in Marilou Diaz-Abaya's "Jose Rizal"; and, most recently, Robin Padilla's father in "Guns and Roses."

FERDINAND M. LOPEZ is Associate Professor in Literature at the Faculty of Arts and Letters and the Graduate School of the University of Santo Tomas, where he

teaches World Literature, Philippine Literature, Seminar in Literature, Gender and Media, and Thesis Writing. Prof. Lopez was the U.P. - J. Vargas Museum Centennial Fellow in Arts, Culture and Society in 1990; the 2002 DLSU – NCCA Fellow in Literary Criticism at the University of Saint La Salle in Bacolod; the 2001 British Council Fellow to the 16th Oxford Conference on the Teaching of Literature at the Corpus Christi College, Oxford University ; the 2003 Fellow to the American Literary and Cultural Studies at the Guandong University of Foreign Studies, People's Republic of China; the 2010

Fellow to the 6th Asian Cinemas Conference at Ho Chi Minh City, Vietnam; and the 2011 Japan Fellow to the Nagoya American Studies Summer Seminars at Nanzan University. In July 2014 he will grace the prestigious Asian American Summer Institute at the Tsing Hua National University in Taiwan.

Prof. Lopez has edited "Views: Between Borders, Beyond Barriers – Understanding Peoples and Cultures Through World Literatures" and "Edith Tiempo Made Easy," both published by the UST Publishing House. His scholarly articles have appeared in reputable journals here and abroad. In addition, Prof Lopez has received Outstanding Teacher Award from Trinity University of Asia (1991) and the De La Salle-College of Saint Benilde (1998); and the Silver Series Award for Outstanding Research and Publication in 2003 and 2005 from the Royal and Pontifical University of Santo Tomas.

Prof. Lopez is a juror of PHILSTAGE, which awards outstanding performances in music, dance and drama; the Vice-President of the College English Teachers Association (CETA); the President of the Council for Department Chairpersons in English (CDCE); and a member of the editorial board of the UST Publishing House.



AUREA BRIGINO LOPEZ

EDUCATIONAL BACKGROUND

Graduate Studies

Master of Arts: M.A. in Art History, University of the Philippines, Diliman, Quezon City (graduated in 2011)

BA History, University of Regina Carmelli, Malolos, Bulacan, 1981-85

Current Employment:

Faculty/Senior Lecturer

Department of Art Studies

University of the Philippines Diliman

2012 – present

Handling courses on Arts Management and Philippine Traditional Arts

Head, Coordinating Committee

Philippine Participation at the 56th Venice Biennale 2015

May 2014 – December 2015

Current Engagements:

Managing Director/Project Manager

Cuerdas Global: 4th Strings of Unity International Festival

Project of the National Commission for Culture and the Arts (NCCA) through the Musicological Society of the Philippines (MSP)

May 2013-2015

Managing Editor/Project Manager

Sagisag sa mga Rehiyon Project (Regional Icons)

Research and Production of Catalogue of 100 icons/sagisag per Region
(17 regions of the Philippines)

August 2012 – December 2014

Project Director

Taal-tunugan: Musical and Vocal Forms in Vernacular

December 2013 – June 2014

Area of implementation: Luzon, Visayas and Mindanao

Project of the National Commission for Culture and the Arts through its National Music Committee

Publications:

Editorial Board Member, Dictionary of Filipino Musical Terms (First Edition, 2013) published by UP Center for Ethnomusicology

Author, *Hiyas: Mga Sinaunang Sining ng Bulacan*, Parañaque City: Cultural Center of the Philippines, 2008.

Co-author, *Philippine Art and Culture*, "Philippine Theater: Elements and Organization," "Komedyang San Dionisio," Mandaluyong City: Baglan Inc. and Anvil, 2012.

Contributing Writer, *Philippine Humanities Review Special Edition*, "Pagkatapos ng Pista Sanaysay hinggil sa Pamamahala ng Sining," Quezon City: CAL Publication, 2010.

Contributing Writer, *Lakbay Sining: Reading on Cultural Development in the Philippines*, "Outreach life, living it, loving it!," Parañaque City: Cultural Center of the Philippines, 2007.

For Publication

Co-author, *Contemporary Art and Culture*, "Arts Management Basic Concept and Functions," "Philippine Festivals and other Celebrations" , "Power and Empowerment", "IPR: Intellectual Property Rights."

Past Engagements on Philippine Visual Arts

Project Manager

Sungdu-an 5: Current: Daloy ng Dunong
National Exhibition of Philippine Contemporary Arts
May-September 2009
A Project of the National Committee on Visual Arts, NCCA

Project Manager and Administrator

Sining sa Buhay ng Tao: Felipe Padilla de Leon Exhibit
National Artist Exhibition Series
NCCA Gallery
March 1- July 31, 2012

Project Manager

Sungdu-an 1: First National Exhibition on Philippine Contemporary Arts
NCCA Gallery
Works includes selection of works from key cities all over the Philippines

Project Manager

Sungdu-an 2: Exhibition on Philippine Contemporary Arts

Main Gallery, Cultural Center of the Philippines

The exhibition is a component of Sambayan: Philippine Arts and Culture Festival

A flagship project of the National Commission for Culture and the Arts

August 1999 – 2001 (major cities of the country)

Project Manager of the National Congresses and Exhibition Series

1997-2000

Held in UP Diliman, Negros, Baguio City

A flagship project of the National Commission for Culture and the Arts

Committee on Visual Arts (NCCA-CVA)

Recent Creative Works (Jan-March 2014 only):

Stage Director and Tour Manager

Philippine Rondalla and Choir in Taiwan

Dec. 15-22, 2014

Taiwan, ROC.

Scriptwriter

Organic Resonance: the Philippines and Taiwan Bamboo Orchestra

Aug. 1-12, 2014

NCR, Visayas and Mindanao

Scriptwriter of Parangal Rondalla and Co-writer of Closing Ceremonies
of Kuwerdas ng Pagkakaisa: Philippine Rondalla Festival

28 February 2014

Tanghalang Aurelio Tolentino Cultural Center of the Philippines

Researches Conducted:

The Cultural Resources of the Municipality of Tboli

Tboli, Municipality, South Cotabato

7-13 April 2014

In-depth research on the contributions of Mr. Alfredo Buenaventura and Mr. Celso Espejo in the
history and development of Philippine Rondalla

December 2013

Initial Research on Philippine Vocal and Musical Forms

December 2013-February 2014

The Musical Culture of Subanon of Siayan, Zamboanga del Sur
October 2012

Singkaban at Iba pang Arkong Pagdiriwang ng Bulacan
2006-2011

Cultural Policy Paper
Commissioned by the Office of the President University of the Philippines System
May-October 2010
as Head Researcher

The Plucked String Music of Davao del Norte, Davao del Sur,
Compostela Valley, Davao Orinetal in preparation for
Cuerdas: Music, Heritage and Cultural Identity, a component
of Third International Rondalla Festival
as Head Researcher and researcher

Mga Sinaunang Sining ng Bulacan
2006-2008

Sarsuwela ng Ilokos Norte, Ilocos Sur, Pangasinan, Pampanga
bilang paghahanda sa Sarsuwela Festival 2009 ng
Unibersidad ng Pilipinas Diliman

Komedya ng Iligan, Baler, San Dionisio, Don Galo
Bilang paghahanda sa Comedia Fiesta 2008 ng
Unibersidad ng Pilipinas Diliman

Sanghiyang ng Cavite
2006 January

Ang Kultura ng mga Subano
conducted in Zamboanga Peninsula
1996

Water Culture of Sama Badjao, Pangasinan and Hagonoy Bulacan
1998

Past Engagements (Philippines and international) :

Resource Person and Facilitator

Cultural Mapping, Research and Documentation Workshop
Tboli Municipality, South Cotabato
7-13 April 2014

Co- Facilitator

Planning Workshop with Philippine Embassy officials in South Korea
(in preparation with the 65th anniversary celebration of Philippine-Korean diplomatic relations
2014)
2-4 October 2013
Seoul, South Korea

Resource Person

Project Management Workshop
DAMAYAN (Women's organization)
27 September 2013
Incheon, South Korea

Main Facilitator

Kutitap: Piging ng mga Batang Makasining
October 2013/Cultural Center of the Philippines
A project of the Cultural Center of the Philippines (CCP) through its
Cultural and Exchange Division

Project Manager and Administrator

Tunog-Tugan: First International Gongs and Bamboo Music Festival
Dipolog City, Zamboanga del Norte
January 2012-February 2013
Project of the National Commission for Culture and the Arts

Project Director and Scriptwriter

Ugnayan: Communication in Lute and Zither Festival
July-December 2012
CEU Manila

Project Manager and Administrator

Sining sa Buhay ng Tao: Felipe Padilla de Leon Exhibit
March 1- July 31, 2012

Conference Director

Haraya: Gimong Luzon
Crafting Art and Culture Landscape of Luzon
Luzon-wide conference of Artists and Cultural Workers
2011 October/City of Malolos, Bulacan

Consultant and Resource Person

Department of Tourism's *Operation: Tunay na Pistang Pilipino*

A nationwide program gears towards evaluation, review and enhancement of festivals in 16 regions all over the country. Handling module on Festival Management, Local Art and Culture Inventory and Cultural Research among others

November 2007- on-going

On - call Faculty / Resource Person

NCCA's Institute for Cultural and Arts Management (ICAM)

Handling modules on: Festival Management, Cultural Mapping/Research, Strategic Planning, Project Management and Coordination etc.

2001-2006

Project Manager

Cuerdas sa Panaghiusa: Third International Rondalla Festival

January 2010- May 2011/Tagum City

Project of the National Commission for Culture and the Arts

Project Manager

SUNGDU-AN 5 National Exhibition of Contemporary Arts

May – October 2009

National Museum

Writer and Researcher

Hiyas: The Traditional Arts in Bulacan

Project of the Cultural Center of the Philippines

August 2006 – September 2008

Project Manager and Administrator

Komedya Fiesta 2008: First National Festival

College of Arts and Letters, University of the Philippines Diliman

August 2007-May 2008

Project Manager and Administrator

Sarsuwela Festival 2009

A project of the UP Diliman College of Arts and Letters

June 2009- May 2010

Project Manager

PasaKalye: Arts in Public Spaces

The opening event of the Arts Month 2008 celebration of the National Commission for Culture and the Arts

February 1, 2008/Gen. Luna Street, Intramuros, Manila

Project Manager

Salim Bayan: Musical Performances in Public Spaces

A National Arts Month Project of the NCCA's Committee on Music

Feb 1- 29, 2008 (Baguio City, Laoag, Dumaguete, Bacolod, Iligan City, Cagayan de Oro City, Pagadian, Camaguin, Zamboanga)

Project Manager and Administrator

Cuerdas sa Panaghiusa (String of Unity): Second International Rondalla Festival

Actual Date of the Festival: February 19-25, 2007/ Oriental Negros

Project Duration: February 2006 – April 2008

Project Manager and Administrator

Cuerdas nin Kagabsan (Strings of Unity): First International Rondalla Festival

Actual Date of the Festival: February 19-25, 2004 / Bicol Region

Project Duration: February 2003 – April 2004

Project Manager/Administrator

Ani ng Sining: Celebrating a Bountiful Harvest in the Arts

A 2-day opening ceremonies of the National Arts Month that featured award-winning performing groups of the country

Feb. 4-5, 2006/ Luneta

Project Manager/Administrator

Saganang Ani: A 12-hour Music Marathon

Closing Event of the National Arts Month Celebration

Feb. 25-26, 2006 (event dates)/ December 2005- April 2006 (project duration)
(Baywalk, Manila)

Project Manager

Bantula: First National Bamboo Music Festival

Sept. 21-23, 2005

UP College of Music, St. Paul College, Manila and St. Scholastica's College

Project of the National Commission for Culture and the Arts Committee on Music

Project Manager

UGMA-UGMA: Creative Musical Expressions as Tradition, Art and Social Communication

May 4-6, 2005/Benitez Alumni Center

Head of Secretariat

International Postgraduate Medical Training

(for Doctors, Medical Students and other Health Professionals)

April 19-24, 2005

Good Shepherd Spiritual Center/ Antipolo City

Project Manager and Administrator

Asian Music Forum

A project of the International Music Council, National Commission for Culture and the Arts and the Cultural Center of the Philippines

Nov. 17-20, 2004

Opening: Cultural Center of the Philippines

Forum: Board Room, National Commission for Culture and the Arts

Over-all Coordinator and Facilitator

Dance Drama Training Workshop

Project of International Organization of Folk Art and Philippine Foundation, Inc.

Cebu, Davao and Marikina

November – December 2004

Project Manager and Administrator

Cuerdas Nin Kagabsan: First International Rondalla Festival

Feb. 19-25, 2004 / Bicol Region

A project of the National Commission for Culture and the Arts and the Developmental Institute of Bicolano Artists

Cultural Research Workshop

April - August 2004/ 4th district Negros Occidental

1st phase of Baglan research project with Toyota Foundation

Project Manager

First International Postgraduate Medical Training on Anthroposophic Medicine;

March 14-22, 2003/ City of Tagaytay;

Project Manager

Island Cluster Seminar on Cultural Resource Management

a project of the NCCA's Institute of Cultural and Arts Management (ICAM)

July-August 2003/ Iloilo City

Project Manager

2002 ASEAN Consultation: Arts for Healing, a project of Bantay-Bata

February 2003

A project of the ABS-CBN Foundation, Inc.

Project Manager and Festival Administrator

Sambayan: Philippine Culture and Arts Festival,

A flagship project of the National Commission for Culture and the Arts

August 1999 – 2001 (major cities of the country)

Project Manager and Administrator

Culture and Governance Forum: Culture and Arts in the Local Government Units, August-December 2000

Special Courses and Conferences Attended:**Philippine Delegate****World Culture Forum (culture counterpart of World Economic Forum)**

Bali, Indonesia

November 2013

Training for Handling and Managing Music Instruments from Collection of Museums and Archives

10-11 December 2013

UP College of Music, U.P. Diliman

Delegate

Incheon Bilingual Theater Festival

Incheon, South Korea

Conference: Asian Federation of Cultural Promotions

Diamond Hotel, Manila

November 2012

Management Education in the Arts (META)

A two week extensive training on Arts Management

Program of the Asian Institute of Management (AIM) through PRISM

Sept 18-29, 2006/PETA Building

Appropriating Indigenous Cultures in the Philippines: Festival and Other Spectacles Oct. 19-21, 2006, PSSC Auditorium

Culture and Governance Forum: Culture and Arts Management in the Local Government Units, NCR Forum - September 13-15, 2000 & Luzon Forum – October 3-5, 2000, NCCA Bldg., Manila; Visayas Forum – October 13-15, 2000, West Visayas State University, Iloilo City; Mindanao Forum – November 27-29, 2000, Villa Margarita Hotel, Davao City

Organizational Involvements:

President - Baglan Arts and Culture Initiatives, Inc., (BACI) a community-based volunteer group that initiates, supports and implements art and culture projects anchored on sustainable development. Founded in 1991.

Asst. Executive Director and Faculty - Dalubhasaan para sa Edukasyon sa Sining at Kultura (DESK), an organization that implements art education program for teachers, artists, cultural workers, government employees and business sectors. Founded in 1997.

President – Batch 14, Management in the Arts Program Class
(AIM through PRISM). 2006

Board Member and Treasurer, Kasarinlan Foundation

Project Manager, Musicological Society of the Philippines (MSP)

4. Profile of Participants and Beneficiaries

Initially, there were 35 students which include, artists, cultural workers, and NCCA employees from the NCCA enrolled in the program. Currently going to 3rd trimester of the AY 2014-2015, only 27 students are pursuing the masteral program. This is due to several reasons like difficulty in complying with the academic requirements of the courses. (*note: see Annex 2 for list of students*)

III. EVALUATION

Strengths

- Funding support from NCCA and its management;
- Students who have high level of interest to pursue the program; and
- Credible pool of lecturers/faculty.

Weaknesses

- Lack of promotions of the program to other government agencies; and
- Since the program is a new offering of the NCCA-PCEP, flaws are experienced in its implementation.

Recommendations for the Future

- Continue with the offering of the program given its high benefits to the scholars; and
- Expand its pool of lecturers/faculty.

Issues/ Concerns of the Activity/ Project

Many government employees, cultural workers, and artists are interested to undergo further studies. But due to limited resources, available time and other concerns, they are not able to accomplish this.

Recommendations vis-à-vis the Issues/ Concerns

The program addresses the need for further education of government employees, cultural workers, and artists. It is recommended to continue the scholarship offering to more beneficiaries in the future.

Feedback from Participants

Scholars are overwhelmed with the learnings they gain from the different course subjects of the program. However, some could not comply with the academic requirements in some of the subjects for some reasons. The non-technical employees of the NCCA in particular sometimes experience difficulty following the discussions on technical matters on project implementation in some of the courses.

