CHAPTER 1
INTRODUCTION

A. Historical Background: The Philippine Cultural Education Plan

The Philippine Cultural Education Plan 2003-2007, 2009 and 2015[1]

The first Philippine Cultural Education Plan (PCEP), which originally had a lifespan of five years (2003 to 2007), took two years to craft from 2001 to 2003. A Task Force was convened to prepare the PCEP Plan, building on the conceptual and structural work undertaken by the Institute for Culture and Arts Management (ICAM).

With no specific body to implement the plan, its execution was carried by the National Committee on Cultural Education of the National Commission on Culture and the Arts (NCCA), which was mandated to oversee the Plan implementation. The Task Force that originally crafted the Plan was reconvened in 2006 to update the PCEP with the recommendation that it be extended for another five years. PCEP 2.0 (2009) was in essence, the same as the first Plan albeit minus detailed strategies.

An implementing body was subsequently formed in 2009 which was referred to as the NCCA Philippine Cultural Education Program. Although the Program has been known as PCEP, for the purposes of this document and in keeping with the NCCA Board discussion it will be referred to as the NCEP. Over time the NCEP became a service provider that undertook projects based on the Plan and was headed by a Program Director[2]. The Program‟s initiatives were well-received. However, the monitoring and coordination of the overall Plan with other implementors were not given adequate attention.

In 2015, the PCEP Office prepared a new document titled “PCEP 3.0” that was more of a „micro-plan‟ which articulated the contribution of a unit to the larger organization of which it is a part instead of the „mega-plan‟ nature of the original PCEP. Mega-plans are of multi-stakeholder plans that impact on external clients and society in general.[3]

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[1] This section is based on the report *Preparatory Studies for the Updating of the Philippine Cultural Education Plan*

[2] The first PCEP Program Director was Dr. Isagani Cruz who assumed office on August 1, 2008

[3] Mega-plan and micro-plan are categories used by performance improvement specialist Roger Kaufman in the

The three iterations of the PCEP recognize that other offices and groups[4] also undertake cultural education and contribute to the achievement of the Plan purposes[5].

In 2016, the NCCA Secretariat undertook scoping activities that looked into Plan implementation against intentions, and also its internal and external environments to prepare for the updating the PCEP.[6]

B. Mandate for a Successor Plan to PCEP 2003-2007

The National Commission on Culture and the Arts (NCCA) Board in its December 7, 2016 meeting mandated the preparation of the successor plan of the PCEP.

The minutes of the meeting indicated that "(i)n line with the PCEP meeting held in the morning before the Board meeting, Comm. Rentoria proposed a resolution for approval of the Board, creating a TWG to prepare the successor plan of the PCEP. The TWG shall be composed of the four Subcommission Heads, Deputy Executive Director, representatives of the member agencies of the board with cultural education programs, representatives of the PCEP Program Secretariat, and experts/consultants who can guide the TWG on the history, development of the plan and in addressing the gaps."

The NCCA Board also specified that "(t)o avoid confusion between PCEP as a plan and as a program, the Chairman informed the Board that PCEP as a plan would remain PCEP but the program would be the NCEP or NCCA Cultural Education Program."

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book Mega Planning (2000).

[4] Among those identified were the Subcommission on the Arts, Subcommission on Cultural Communities and Traditional Arts, Subcommission on Cultural Heritage, Cultural Center of the Philippines (CCP), Komisyon sa Wikang Filipino (KwF), National Historical Commission of the Philippines (NHCP), National Library of the Philippines (NLP), National Museum of the Philippines (NMP), Department of Education (DepEd) Indigenous Peoples Education (IPEd) Program, DepEd Special Program for the Arts, Commission on Higher Education (CHEd), Technical Education and Skills Development Authority (TESDA), Philippine Art Educators Association (PAEA) and Arts Research and Training Institute in Southern Tagalog (ARTIST), Inc.

[5] The 2003 PCEP envisioned a "network of cultural educators" while the 2009 PCEP acknowledged that "the success of PCEP lies with the cooperation of GOs and NGOs."

[6] Refer to the full report *Preparatory Studies for the Updating of the Philippine Cultural Education Plan* for more details

Three resolutions were passed to operationalize the NCCA Board decision.[7]

C. Planning Process

The PCEP 2018-2023 was developed using a combination of participatory and technical processes anchored by the PCEP Technical Working Group (TWG).

The composition of the PCEP TWG is listed in Table 1.

Name	Organization/Office	Name	Organization/Office
Dr. Orlando B. Magno	NCCA PCEP	Dr. Aldrin A. Darilag	De La Salle Philippines
Joseph Sonny Cristobal	NCCA PCEP	Ferdinand Lopez	University of Santo Tomas
Marichu Tellano	NCCA	Mags Maglana	Freelance Facilitator

Table 1: PCEP Technical Working Group Composition

The following activities were undertaken:

- July 12 and August 10, 2017: Preparatory Workshops
- August 15-16, 2017: Strategic Planning Workshop
- August 28, 2017: Writeshop
- September 5, 2017: Enhancement Workshop
- September 20, 2017: Internal Evaluative Meeting

The TWG leveled-off on the approach to the planning process, reviewed and enhanced the PCEP vision, mission, goals, objectives and framework, and designed the Strategic Planning Workshop during the two Preparatory Workshops.

A consultative activity, the Strategic Planning Workshop involved 70 individuals (37 female, 33 male) from participating cultural agencies, government offices, academe, groups and sectors. Inputs were provided, in

[7] a) Resolution No. 2016-353 Adopting the Guidelines on the Creation of the PCEP Task Force; b) Resolution No. 2016-415 Constituting the TWG on the Crafting of the Successor Plan of the PCEP of the NCCAl c) Resolution No. 2016-431 Approving a Grant to Teatro Guindegan for the Implementation of the Strategic Planning on the PCEP and Implementation of some PCEP Components

particular a review of PCEP 2003-2007, on Chapter 7 of the Philippine Development Plan (PDP) 2017-2022, ASEAN cultural integration in relation to education, K to 12 and culture-based education, and cultural education as mandated by the Heritage Law. The participants provided feedback on the proposed goals and objectives for 2018-2023, identified challenges of and opportunities for cultural education, recommended strategies and initiatives to achieve the objectives, and also contributed information on their cultural education work.

The Writeshop and Enhancement Workshop were focused on processing the results of the consultation with cultural education stakeholders, refining the contents of the Plan, and determining the key contents of each chapter.

D. Objective, Significance, and Uses and Users of the Plan

Objective and Significance of the Plan

PCEP 2018-2023 is the overall design of cultural education in the country for a designated period.

The objective of the PCEP 2018-2023 is to provide direction, purposes and strategies that would enable Plan users to systematically carry out the objectives and tasks of Philippine cultural education that is national in scope and participation, and nationalist in aspirations.

PCEP 2018-2023 builds on the gains and successes of the previous Plan iterations, addresses gaps, and responds to the opportunities and challenges posed by the changing external and internal environments.

It provides a framework for conceptualizing cultural education in the Philippines at this juncture.

The PCEP Objectives for 2018-2023 are put forward as priorities that deserve to be supported by stakeholders from the public and private sectors and practitioners - to bring cultural education to a higher level and in harmony with current contexts and settings. Unlike the first PCEP, the 2018-2023 Objectives are not meant to be achieved sequentially. But it is important that progress be made across all the Objectives.

The proposed work program for 2018-2023 translates the objectives into key strategies and initiatives (programs/projects, policies and partnerships) while noting relevant past or ongoing undertakings in cultural education.

By design, the Plan has a six-year timeframe to be in sync with the national plans particularly the Philippine Development Plan (PDP) 2017-2022 which has a chapter on culture. The PDP 2017-2022 has an objective on cultural education, which underscores the importance of the PCEP 2018-2023 as a contributor in achieving PDP objectives.

Use and Users of the Plan

The PCEP 2018-2023 is intended to guide a range of target users in planning and undertaking cultural education work (Table 2)

Target Users	Recommended Uses of the Plan
Cultural Agencies • NCCA and its mechanisms such as the Subcommissions on the Arts (SCA), Cultural Communities and Traditional Arts (SCCTA), and Cultural Heritage (SCH) • Cultural Center of the Philippines (CCP) • Komisyon sa Wikang Filipino (KWF) • National Archives of the Philippines (NAP) • National Historical Commission of the Philippines (NHCP) • National Library of the Philippines (NLP), and • National Museum (NM)	• As reference for preparing the agency's strategic plan annual work, and financial plans • Use the Indicators of the Cultural Education Vision and the Proposed Model for Cultural Learning Outcomes in further defining and integrating the minimum learning outcomes and cultural competencies in the formal, non-formal and informal cultural education, and for creating, developing and disseminating contextualized instructional materials, modules, and other learning resources for the cultural education of Filipinos here and abroad • For designing or selecting cultural education programs and projects to be supported and implemented annually • For preparing reports on outcomes achieved in cultural education
Other Government Offices A. Philippine Congress B. Department of Education	• For crafting, advocating and issuing policy instruments in the executive and legislative branches at various levels of

(DepEd) C. Department of Foreign Affairs (DFA) D. Department of Interior and Local Government (DILG) E. Commission on Higher Education (CHEd) F. Commission on Overseas Filipinos (CFO) G. National Commission on Indigenous Peoples (NCIP) H. National Commission on Muslim Filipinos (NCMF) I. Technical Education and Skills Development Authority (TESDA) and J. Local government units (LGUs), among others	government • Use the Indicators of the Cultural Education Vision and the Proposed Model for Cultural Learning Outcomes for further defining and integrating the minimum learning outcomes and cultural competencies in the formal, non-formal and informal cultural education, and for creating, developing and disseminating contextualized instructional materials, modules, and other learning resources for the cultural education of Filipinos here and abroad • For designing or selecting cultural education programs and projects to be supported and implemented annually • For preparing reports on outcomes achieved in cultural education
Academe K. Public and private schools, colleges and universities	• Use the Indicators of the Cultural Education Vision and the Proposed Model for Cultural Learning Outcomes for further defining and integrating the minimum learning outcomes and cultural competencies in Philippine culture in the formal, non-formal and informal cultural education, and for creating, developing and disseminating contextualized instructional materials, modules, and other learning resources for the cultural education of Filipinos here and abroad • As reference for preparing the organization's strategic plan and annual work and financial plans • For designing or selecting cultural education programs and projects to be supported and implemented annually • For preparing reports on outcomes achieved in cultural education
Sectors and Groups L. Organizations of artists and cultural workers like Philippine Art Educators Association (PAEA), the Arts Research and Training Institute in Southern Tagalog (ARTIST) Inc., Bulacan Arts Culture and History (BACH) Institute, Barasoain Kalinangan Foundation Incorporated (BKFI)	

Table 2 PCEP 2018-2023 Target Users and Uses

E. Scope and Limitations of the Plan

This Plan is composed of the following parts:

Chapter 1. Introduction. The chapter discusses the history of PCEP, the objectives, significance and use and users of the Plan.

Chapter 2. Cultural Education: Accomplishments, Contexts, Situation, and Opportunities. Information on PCEP 2003-2007 accomplishments is provided in this chapter. The internal and external contexts, and the situation and opportunities of cultural education in the Philippines were discussed.

Chapter 3. PCEP Vision, Goals and Objectives. This chapter is focused on the strategic directions for cultural education. The Goal and Objectives statements were enhanced.

Chapter 4. PCEP 2018-2023 Conceptual Framework.

Chapter 5. PCEP 2018-2023 Results and Indicators.

Chapter 6. PCEP 2018-2023 Work Program

Chapter 7. Implementation Management and Arrangements

Annex

Applying the categories of Kaufman (2000), the PCEP 2018-2023 can be described as a 'mega-plan.' It is a Plan that seeks to engage multi-stakeholders rather than belong to an agency or organization, and is concerned with the achievement of objectives and outcomes for external clients and society-at-large.

However, it needs to be translated into the 'micro-plans' or implementing plans/work plans of agencies and organizations to facilitate the delivery of policies, programs, projects, services, activities, and products.

Although Preparatory Studies were done to gather information in anticipation of the updating of the PCEP, no comprehensive assessment of the PCEP 2003-2015 was undertaken.

The TWG made use of available information from the Preparatory Studies, the NCEP Secretariat, the NCCA Secretariat, and inputs from the cultural education workshop during the 2016 Cultural Summit.

CHAPTER 2

CULTURAL EDUCATION: ACCOMPLISHMENTS, CONTEXTS, SITUATIONS, AND OPPORTUNITIES

A. Highlights of Accomplishments in Cultural Education: 2003 to 2015

This section is not intended to be a comprehensive assessment of the PCEP 2003 to 2015 but provides useful piece of information in the preparation of a successor plan.

Objectives-Based Accomplishments

The Preparatory Studies report showed that there have been many accomplishments in cultural education in the Philippines. Using the PCEP 2003-2007 Objectives as reference, Table 3 summarizes the key accomplishments for the period 2003-2015. The accomplishments came not only from the NCEP but also from other stakeholders from the government.

The highlights of PCEP implementation from 2003 to 2015 indicated accomplishments across the 11 Objectives although a few Objectives stand out compared to the rest.

Key accomplishments were made in five Objectives that are sequential and related: Objectives 1 to 4 and 6 or what are referred to as "PCI-MLCs-textbooks-teachers' manual-teachers' training."

These include the formulation of the Philippine Cultural Index (PCI) Total Environment Framework/ Balangkas ng Kamalayang Filipino as part of the National Cultural Mapping Project. Eight thousand (8000) cultural icons from the 17 regions were also mapped. To define minimum learning competencies in Philippine culture and arts, Essential Cultural Knowledge on Philippine Arts, Culture and Heritage (EKPACHBEC) per grade level out of the 8000 cultural icons were identified. DepEd was provided with the EKPACHBEC for distribution to text book writers and publishers and NCCA distributed

mapping results to textbook publishers, and teachers as well. From the different formal, non-formal and informal education initiatives in the first few years of the NCEP, it concentrated in more recent years on post-baccalaureate programs, particularly the Graduate Diploma in Cultural Education (GDCE) and Graduate Diploma in Teaching Arts (GDTA) as well as the Master of Arts in Arts Management (MAAM). As of 2015 GDCE had 3000 graduates while MAAM had 28 scholars. A 2014 impact study conducted by PAASA confirmed positive feedback and achievement of outcomes through the GDCE and GDTA.[8] Graduate scholarships received substantial support from NCCA; formal education expenditures accounted for 19.74% of the entire 12-year resources[9] utilized within seven years. A related initiative, the Kaguruang Makabayan that uses the culture-based approach for in-service training workshops for Makabayan teachers, was able to train around 10,000 teacher-participants as of 2015. However, the comprehensive nature of the PCI and the transition to K-12 may signal a need to revisit these gains.

In relation to Objective 5 (create, inventory and package culture and arts kits and self-contained modules for cultural education) various modules for culture-based governance, tourism, and education were crafted, new curriculum for SPAs (visual art, music, dance, drama, and literary arts) were produced by SANAYGURO with funding from NCCA-SCA, and modules on cultural heritage and cultural mapping for both tangible and intangible heritage were pilot-tested with support from NCCA-SCH).

Objectives 6 to 7 are on providing comprehensive trainers' training program for culture and the arts, and establishing continuing education program for artists and cultural workers, respectively. Projects in support of these objectives have received more than half of the funds released by NCCA for cultural education from 2003 to 2015. Seventy percent (70%) of NCCA-supported cultural education projects were aligned with Objective 7.

Aside from the NCCA-supported programs/projects/activities[10], other cultural agencies and government offices as well as civil society organizations also

[8] From the Preparatory Studies: "When asked to plot behavioral changes they would like to see in their partners, implementers report already observing more than 60% of these outcomes. Recipients of scholarships report very positive improvements in terms of self-awareness, teaching capabilities and appreciation of their local culture. Recipients of scholarships and trainings have become advocates for their own local arts and culture"

[9] NCCA spent the total amount of PhP290,577,048.51 on cultural education starting 2003.

[10] NCCA's initiatives relevant to Objective 8 were institutionalization of GDCE, GDTA, and MAAM; the NCCA-DepEd Cultural Education Program (NDCEP); organizing the Bantula Forum, Dunong Katutubo (contextualization),

contributed to the institutionalization thrust of Objective 8. The latter include DepEd's National Festival of Talents, Special Interest Program in the Arts/Language, and School of Living Traditions (SLT); and culture and the arts trainings provided by other cultural agencies, GOs and NGOs.

Among the accomplishments for Objective 9 (enactment of national legislations or executive actions in policy and structure for cultural education in the formal, non-formal, and informal education for the implementation of PCEP) were done in coordination between the NCEP and DepEd in formulating the cultural heritage education program for local and overseas Filipinos to be incorporated in the formal, alternative and informal education as stated in Article 10, Section 38 of the Heritage Law or RA 10066; and the collaboration between NCCA and DepEd through NDCEP in crafting competencies for DepEd K-12 Arts Track.

Regarding the establishment of mechanisms for planning and implementation of PCEP in the local and national levels (Objective 9), aside from the PCEP Task Force that brought about the different iterations of PCEP, NCCA networked with LGUs in Ilocos Sur, Bulacan, Batanes, Camiguin, and Northern Samar on culture-based governance.

The PCEP Task Force and the NCEP Secretariat, which is under the Office of Deputy Executive Director, were the main measures in response to Objective 11 (establish an NCCA-based structure to ensure effective implementation of the 5-year program of PCEP). The activities of the NCEP have been generally well received. However, stakeholders have expressed the need for a more permanent governing structure to oversee the implementation of the Plan ensure that objectives are met, and for a mechanism to manage and coordinate the various portfolio of initiatives necessary to achieve the full scope of the Plan. The roles of the different Plan stakeholders have to be spelled out clearly.

Other Findings and Recommendations

Based on the Preparatory Studies, teachers have been the most served sector

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Kwentong Supling (indigenization), Kaguma, Culture-based Governance, Malikhaing Guro, Bayaning Bayan Forum, Filipino Retooling, Capacity Building (Speakers' Bureau type); and design of non-formal and informal education on culture-based governance, tourism and education

by PCEP in terms of number of projects (48.5%), and expenditures (45.1%). Among all the sectors served, Communicators and media practitioners received the least amount (5.7%) and least number of projects (3.1%).

Cultural education projects and resources covered the entire country but Metro Manila and Luzon were better served than the other areas.

The baseline measurement of cultural awareness was not done, however, there are opportunities for pursuing this as cultural awareness is one of the outcomes that needs to be measured under Chapter 7 of the PDP 2017-2022.

Building on and coordinating cultural education initiatives of other government offices as well as those of non-government organizations is an area that needs improvement. Conducting an inventory of cultural education initiatives of government, private and non-government organizations can improve collaboration. Periodic consultations with these organizations will help harmonize educational programs and lessen duplication of initiatives, leading more efficient use of resources.

Appreciation of the PCEP, and overtime, ownership of it were generally weak. Implementers who came after 2008 were more mindful of the Program (NCEP) rather than the Plan. Stakeholders need to be made aware of the successor Plan, and be convinced of the importance of supporting the Plan, and connecting their cultural education work to the Objectives and desired results of the Plan.

As both internal and external contexts of cultural education in the country have substantively changed, PCEP 2003-2007 can no longer just be extended. A successor Plan is called for.

Among the global trends that were flagged by key informants as significant to cultural education are the enactment of the Heritage Law and Design Law, ASEAN integration, K-12 and the Arts/Design Track, the rise of creative industries, impacts of the internet and social media, emergence of the millennial generation, environmental challenges, continuing poverty, the push for inclusive education, federalism and decentralization.

Objectives (11-Point Agenda)	Projects and Programs based on the 2003 Plan	Accomplishments for the Period 2003-2015
a. To establish an index from the existing body of knowledge on Philippine Culture and Arts	a. A National Cultural Databank b. Philippine Cultural Index	• Formulated the Philippine Cultural Index (PCI) Total Environment framework/Balangkas ng Kamalayang Filipino • Mapped 8000 cultural icons from the 17 regions
b. To define minimum learning competencies in Philippine culture and arts	a. The Minimum Learning Competency Project	• Identified Essential Cultural Knowledge on Philippine Arts, Culture and Heritage (EKPACHBEC) per grade level out of the 8000 cultural icons
c. To ensure utilization of Philippine Cultural Index	a. PCI advocacy and networking	• Provided the DepEd with the EKPACHBEC for distribution to text book writers and publishers • NCCA distribution of mapping results to textbook publishers, and teachers
d. To develop basic instructional materials such as textbooks, teaching-learning manuals, and multimedia materials for cultural education	a. Text book, teachers guide, and workbook on culture and arts program b. Multimedia Production Program	• Published Gabay Sagisag Kultura reference materials • Production of culture-based lesson exemplars, cultural video documentaries, monograph on Bayaning Bayan • Produced cultural video documentation (SK rap, "Ako ay Filipino") • Monographs (each community has one ethnography, with publication; focused on local writers (SCCTA) • Dayaw TV Program
e. To create, inventory and package culture and arts kits and self-contained modules for cultural education	a. Modules development and production	• Crafted various modules for culture-based governance, tourism, and education • New curriculum for SPAs (visual art, music, dance, drama, literary arts) produced by SANAYGURO with funding from SCA • SPA learning materials to follow • Pilot Testing of module development on cultural heritage and cultural mapping for both tangible and intangible heritage (NCCA-SCH)
f. To provide comprehensive trainers' training program for Culture	a. Comprehensive trainors' training program for cultural	• Continued support to the GDCE, GDTA, and MAAM • Organized Bantula Forum, Dunong Katutubo (contextualization), Kwentong Supling

Objectives (11-Point Agenda)	Projects and Programs based on the 2003 Plan	Accomplishments for the Period 2003-2015
and the Arts	workers and other stakeholders	(indigenization), Kaguma, MAAM, Culture-based Governance, Malikhaing Guro, Filipino Retooling, Capacity Building (Speakers' Bureau type) • Culture and the Arts Trainings provided by other Subcommissions, other cultural agencies, and GOs/NGOs • Orientation and dialoging fora on culture-based non-formal, informal, and formal training design • Schools for Living Traditions; 17 skills in creative industries such as weaving, pottery, which will be under the TESDA'S Certification • SPA-Sanay Guro (NCCA/DepEd/Artist Inc.) • Local History Writing Workshop (NCCA-SCH) • Escuela Taller (NCCA-SCH) • Roundtable discussion on culture-based education
g. To establish continuing education program for artists and cultural workers	a. Artists and Cultural Workers Continuing Education Program	• Culture and arts workshops and seminars • Trained 114,367 from 2003-2015
h. To institutionalize culture and arts programs in the formal, non-formal, and informal structures	a. Curriculum development program for basic education b. Forge agreement with DepEd c. Develop culture and arts orientation program for government officials and employees d. Cultural orientation program for the General Public e. Cultural Education Program for Media (focus on social transformation) f. Culture in Good	• Institutionalized GDCE, GDTA, and MAAM • NCCA-DepEd Cultural Education Program (NDCEP) • Organized Bantula Forum, Dunong Katutubo (contextualization), Kwentong Supling (indigenization), Kaguma, Culture-based Governance, Malikhaing Guro, Bayaning Bayan Forum, Filipino Retooling, Capacity Building (Speakers' Bureau type) • Culture and the Arts Trainings provided by other Subcommissions, other Cultural Agencies, and GOs/NGOs • Support to DepEd's National Festival of Talents • Support to DepEd's Special Interest Program in the Arts / Language etc. • DepEd based SLT (DepEd) • Designed non-formal and informal education on culture-based governance, tourism and education

Objectives (11-Point Agenda)	Projects and Programs based on the 2003 Plan	Accomplishments for the Period 2003-2015
	governance	
i. To cause the enactment of national legislations or executive actions in policy and structure for cultural education in the formal, non-formal, and informal education and for the implementation of PCEP	a. Legislative and Executive Advocacy Program	• DepEd was mandated to coordinate with NCCA's PCEP regarding the formulation of the cultural heritage education program for local and overseas Filipinos to be incorporated in the formal, alternative and informal education as stated in Article 10, Section 38 of the Heritage Law or RA 10066 • Collaboration with DepEd through NDCEP in crafting competencies for DepEd K-12 Arts Track
j. To establish mechanisms for planning and implementation of PCEP in the local and national levels	a. Establish partnership with various national agencies and organizations; b. Forge agreements with LGUs	• Planned and implemented approved priority programs, actions and initiatives as determined by the Philippine Cultural Education Program Task Force (see PCEP 1.0, 2.0 and 3.0) • (PCEP) Network with LGU as regards CB governance in Ilocos Sur, Bulacan, Batanes, Camiguin, and Northern Samar
k. To establish an NCCA-based structure to ensure effective implementation of the 5-year program of PCEP	1. Transform and rename the ICAM, enabling it to oversee and monitor the implementation of PCEP 2. Formulate and implement a sustained marketing plan to support the implementation of PCEP 3. Establish strong linkages with the cooperating GOs and NGOs for the implementation of PCEP 4. Ensure sustained and adequate funding for	• PCEP Task Force and the PCEP Project Secretariat

Objectives (11-Point Agenda)	Projects and Programs based on the 2003 Plan	Accomplishments for the Period 2003-2015
	PCEP	

Table 3 PCEP Accomplishments for the Period 2003-2015 Based on Objectives/11-Point Agenda

B. Philippine Cultural Education and Enabling Laws

A number of Philippine laws govern cultural education. The National Cultural Heritage Act is the most recent of such laws.

Philippine Constitution

The Philippine Constitution of 1987 affirms that culture and education are among the entitlements of Filipino citizens. Among the Constitutional provisions relevant to cultural education are:

> Article II, Section 17. The State shall give priority to education, science and technology, arts, culture, and sports to foster patriotism and nationalism, accelerate social progress, and promote total human liberation and development.
>
> Article XIV, Section 15. Arts and letters shall enjoy the patronage of the State. The State shall conserve, promote, and popularize the nation's historical and cultural heritage and resources, as well as artistic creations.

Republic Act 7356 – The law creating the National Commission for Culture and the Arts

RA 7536, the law that created the National Commission for Culture and Arts in 1991 affirms an intensified program of education in their arts and culture is guaranteed all Filipinos here and abroad.

Section 12c-1.To ensure the widest dissemination of the artistic and cultural products among the greatest number across the country and overseas for their appreciation and enjoyment, it shall with the cooperation of the Department of Education, Tourism, Interior and Local Government, Foreign Affairs and all other concerned agencies public and private cause to be established and developed an intensified arts education program at all levels of the educational system, public and private, to ensure meaningful arts integration across the school curriculum.

Republic Act 9155 – Governance of Basic Education Law

With the passage of the Basic Education Act of 2001 streamlining the Department of Education, the administration of cultural agencies under the former Department of Education, Culture and Sports were transferred to the NCCA.

While the instruction in arts and culture is to remain a part of the school curriculum, the reorganization became the starting point of efforts to ensure a continuing program of cultural education for all citizens of the country, in or out of the educational system.

Republic Act 7160 - The Local Government Code

Sec. 16: General Welfare specifies that:

Every local government unit shall exercise the powers expressly granted, those necessarily implied therefrom, as well as powers necessary, appropriate, or incidental for its efficient and effective governance, and those which are essential to the promotion of the general welfare. Within their respective territorial jurisdictions, local government units shall ensure and support, among other things, **the preservation and enrichment of culture**, promote health and safety, enhance the right of the people to a balanced ecology, encourage and support the development of appropriate and self-reliant scientific and technological capabilities, improve public morals, enhance economic prosperity and social justice, promote full employment among their residents, maintain peace and order, and preserve the comfort and convenience of their inhabitants.

The local government units are encouraged to incorporate programs and budgets for the conservation and preservation of cultural property in their environmental, educational and cultural activities.

Republic Act 10066 – The National Cultural Heritage Act of 2009

RA 10066 or the National Cultural Heritage Act was signed into law on March 26, 2010 and has the objectives of: a) protecting, preserving, conserving and promoting the nation's cultural heritage, its property and histories, and the ethnicity of local communities; b) establishing and strengthening cultural institutions; c) protecting cultural workers and ensure their professional development and well-being.

The vision for cultural heritage is of a) a balanced atmosphere where the historic past coexists in harmony with modern society b) the use of an integrated and holistic approach to the problem of conservation, cutting across all relevant disciplines and technologies; c) administration of heritage resources in a spirit of stewardship for the inspiration and benefit of the present and future generations.

Under RA 10066, cultural education is a way of dealing with conservation in a holistic manner.
According to Sec. 3(k) "Cultural education shall refer to the teaching and learning of cultural concepts and processes."

RA 10066 vests a number of mandates on NCCA, which have bearings on cultural education.

- Sec. 32 (a) and (d) of RA 10066. NCCA has a duty to coordinate and work closely with:
  - The Department of Tourism and its attached agencies for cultural education among tourism services
  - The Department of Education which shall be responsible in instituting the governance of basic education act.
- Sec. 33 allows for the incorporation of cultural property programs in local government units' budgets.

- Sec. 38. NCCA has a duty to coordinate with and ensure that the Department of Education will formulate 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
  - incorporates the Philippine Registry of Cultural Property

- NCCA has a duty to coordinate with and ensure that DepEd, TESDA and CHED shall set forth in its teaching programs nationwide the following cultural heritage education programs with emphasis at the provincial, city and municipal levels

  Sec. 39. DepEd, TESDA and CHED should have programs for:

  (a) Protection, conservation and preservation of cultural heritage properties;
  (b) Instructional materials in print, film and broadcast media on the cultural and historical significance of cultural properties; and
  (c) Visitation, public accessibility and information dissemination on designated local cultural properties.

- Sec. 34. NCCA has a duty to coordinate with cultural agencies and to provide general training programs on conservation to LGUs

- Sec. 41(a) (3). NCCA has a duty to come up with a general training plan on conservation for LGUs

  Within ninety (90) days from the effectivity of this Act, the NCCA shall come up with a general training plan on conservation for local government units

  NCCA has a duty to develop the capacity of LGUs to:

  i. Sec. 14 (b) and (c), maintain an inventory of cultural property under its jurisdiction and furnish NCCA a copy of the same and monitor the cultural property
  ii. Sec. 13 (c) document and sustain all sociocultural practices such as, but not limited to, traditional celebrations, historical battles, recreation of

customs, and the reenactment of battles and other local customs that are unique to a locality

iii. Sec. 38 Incorporate the Philippine Registry of Cultural Property into formal, alternative and informal education
iv. Sec. 13 maintain a heritage zone
v. Sec. 16 document traditional and contemporary arts and crafts, including their processes and makers, and sustain the sources of their raw materials
vi. Sec. 16 encourage and sustain traditional arts and crafts as active and viable sources of income for the community

- NCCA has a duty to create an education and training plan for cultural workers

  Sec. 41. Within ninety (90) days from the effectivity of RA 10066, NCCA shall come up with an education and training plan for conservators, authenticators, valuators/appraisers and other conservation- related workers

C. Contexts

Cultural Education in the Philippine Development Plan 2017-2022

Based on AmBisyon 2040, the vision of the Philippines is: "The Philippines shall be a country where all citizens are free from hunger and poverty, have equal opportunities, enabled by fair and just society that is governed with order and unity. A nation where families live together, thriving in vibrant, culturally diverse, and resilient communities."

Moving the vision to action, the anticipation is that by 2040 the Philippines will be:

- A prosperous, predominantly middle-class society where no one is poor
- A healthy and resilient society
- A smart and innovative society
- A high trust society

"A high trust society" is characterized in terms of the following:

- By 2017-2022, build trust in government, enforce peace and order, resume peace talks, create social and cultural awareness, values formation
- By 2023-2028, promote harmony in diversity, maintain peace and order, promote national unity, create national brand
- By 2029-2034, maintain harmony in diversity, peace and order and national unity, and cultivate national pride
- By 2035-2040, citizens living in peace and harmony, proud of their national identity

The desired outcome under the pillar of *"Malasakit"* is for the Philippines to become a high-trust society. This entails intensification of efforts to promote cultural awareness, awareness of our diverse cultures is a requirement for social equity and inclusion, and instilling positive values rooted in Filipino culture needs emphasis.

Under the pillar of *"Malasakit"* the priority areas are:

- Safeguarding and enshrining fundamental cultural rights
- Achieving equity and inclusion to empower communities and strengthen identity as a nation with diverse culture
- Sustaining and enhancing cultural assets to foster creativity and innovation for national development

In Chapter 7: Promoting Philippine Culture and Values of the Philippine Development Plan 2017-2022 it was noted that "Filipino identity has been undermined but there are inherent Filipino values that can be nurtured toward promoting common good."

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 but not on culture, arts and history. Mainstream media failed to promote positive values in its pursuit of profit for market-driven entertainment industry. These have resulted to low level of consciousness of culture, arts, history and values among Filipinos.

The following results will be achieved by 2022 to signal that the identified challenges have been addressed:

Outcome 1: Values for the common good Inculcated

- Determine a set of core values that foster the common good
- Utilized various channels of values inculcation to reach all community members
- Increase government efforts for promotion of values that foster the common good
- Mainstream cultural education in the basic, technical, vocational, and higher education systems

Outcome 2: Our diverse cultures valued

1. Develop, produce, disseminate, and liberalize access to information on Filipino culture
2. Institutionalize and intensify heritage conservation plans and programs
3. Establish Knowledge Development Centers and Institutes for Living Traditions for building capacities of Filipinos
4. Expand inclusive cultural structures as civic spaces for dialogue and cultural exchange

Outcome 3: Culture-sensitive governance and development strengthened

- Pursue institutional reforms for cultural development
- Develop cultural assets across the country
- Establish historic and cultural complexes nationwide as hubs for cultural education, entertainment, and tourism
- Strengthen the protection of the rights of vulnerable sectors of society (indigenous peoples, women, youth and children and PWDs) to access cultural resources and to live a life free from discrimination and fear

Outcome 4: "Pagkamalikhain" Value of creative excellence advanced

- Boost the development of Filipino creativity as tool for social cohesion and impetus for culture-based industry and creative economy
- Build public appreciation of Filipino creativity

ASEAN

The Association of Southeast Asian Nations (ASEAN) is a regional organization of 10 countries in the Southeast Asia. It was established on August 8, 1967. It aims to accelerate economic growth, social progress, and sociocultural evolution among its members, protection of regional peace and stability, and opportunities for member countries to discuss differences peacefully.

Its founding members are Indonesia, Malaysia, the Philippines, Singapore and Thailand. Brunei, Cambodia, Laos, Myanmar and Vietnam became members afterwards.

Connectivity in ASEAN refers to the physical, institutional, and people-to people linkages that can contribute towards a more competitive, inclusive, and cohesive ASEAN. Greater connectivity supports the political-security, economic, and socio-cultural pillars of an integrated ASEAN community.

ASEAN initiatives intended to strengthen education include Mutual Recognition Arrangements, ASEAN Qualifications Reference Framework (AQRF), ASEAN International Mobility of Students (AIMS) Program, and the ASEAN University Network (AUN).

To contribute to the achievement of ASEAN Integration, the K-12 curriculum features the following:

A. Paradigmatic shift from the traditional 10 years of education to K to 12 which is an alignment of the curriculum based on the AQRF and International Qualification Framework (IQF)
B. Multi-disciplinary approach in teaching and learning
C. Outcomes-based learning scheme, which promotes learning by doing and internalization
D. Integrative, and spiraling curriculum. From NKP, Basic Education, CHED and TESDA in formal, informal and non-formal education
E. Multicultural and culture-based classroom design that focuses more on national and regional culture, and integrates major Filipino culture
F. Contextualized, localized, and indigenized learning
G. Mother tongue-based multilingual education (MTB MLE)

The ASEAN Integration will have regional impacts on Philippine education. Curriculum standardization will meet the needs of the changing times, market-driven interests, and regional expectations. In terms of alignment of the curriculum with the ASEAN curriculum, among the ASEAN member countries, the Philippines was the one country with only 10 years of basic education. Strengthening the teaching task force which serves as the “midwife of ideas” will mean assisting in the birthing of thoughts, and facilitating knowledge production, dissemination, and consumption through collaborative national and regional training. Cross-cultural exposure and

experience needed to appreciate the uniqueness of cultures – our shared histories, and our cultural connections—will be provided. There will also be incentives for faculty and student exchange, and scholarships to fortify regional interdependence and solidarity.

The K to 12 Basic Education Curriculum

The features of the K to 12 Curriculum are:

- Strengthening early childhood education (universal kindergarten)
- Making the curriculum relevant to learners (contextualization and enhancements)
- Building proficiency (mother tongue-based multilingual education)
- Ensuring integrated and seamless learning (spiral progression)
- Gearing up for the future
- Nurturing the holistically developed Filipino (college and livelihood readiness, 21st century skills)

Culture-based education is applied in the K to 12 curriculum through the following concepts:

- Contextualization. Applying the K to 12 curriculum to particular settings, situations and area of application ensures that it is meaningful, relevant and useful.
- Localization. Localization refers to the process of relating learning content specified in the curriculum to local information and materials in the learners' community. In addition, local materials are used as often as possible in making instructional materials.
- Indigenization. Indigenization is a process of enhancing the curriculum competencies, education resources, and teaching learning processes in relation to the biogeographical, historical, socio-cultural contexts of the learners' community. (IPED Curriculum Framework 2017).

- DepEd recognizes the community's Indigenous Knowledge Systems and Practices (IKSPS) and commits to maintaining the ancestral domain where the IKSP holders have lived in a long time and where their primary learning environment are located. DepEd will always seek their guidance in the design of the learning activities that involve these places to maintain the area's sacredness. Instructional materials as well as other learning resources shall be developed in ways that integrate the indigenized curriculum content and they will be useful in the teaching-learning

processes. These materials will be mother tongue-based, and shall abide by the cultural standards, agreed upon by the DepEd and the indigenous community.

Sec. 10.2 (d) and (h) of RA 10533 Implementing Rules and Regulations state that "the curriculum shall be contextualized and global," and "…shall be flexible enough to enable and allow schools to localize, indigenize and enhance the [curriculum] based on their respective educational and social contexts."

Among the means for applying culture-based education to the K to 12 curriculum are:

- Indigenous People's Education Framework
- Madrasah curriculum
- MTB-MLE and
- Integration of key concepts in the curriculum

D. Issues and Challenges, and Strengths and Opportunities

Among Filipinos in general, there is inadequate understanding and appreciation of Philippine culture and its importance to their lives and to the nation. Cultural education has not been given priority in the country's formal education system.

These are further explained by the following issues and challenges, and strengths and opportunities that were identified by the participants to the August 15-16 Strategic Planning Workshop.

Issues and Challenges

Framework

a. Lack of a contextualized Filipino conceptual framework in cultural education

   It is a challenge to make cultural education a priority given that Filipinos are products of an educational system "na hindi maka-Filipino." There is too much exposure to Western concepts. Contextualization is inadequate; and information is not well-cascaded. The contexts and realities of

different communities are not well understood and not effectively used as bases for developmental teaching modules and courses.

Policy

b. Cultural education policies are not informed by a sound cultural education framework and baseline data

   Although there is a new mandate to provide cultural heritage education for overseas Filipino learners, there is a lack of emphasis on culture for those institutions catering to their needs

c. Policies that support institutionalization of cultural education in the national agenda are not yet in place

   Although there is policy support for the implementation of cultural education, this will entail sustained fiscal support from the government which may not always be available. Many traditional landmarks, sacred places and grounds remain unrecognized. Heritage conservation could be constrained by the absence of guidelines. The bureaucracy in the formal educational system could hinder institutionalization of cultural education.

Knowledge Resource

d. Textbooks and instructional materials on arts and culture are insufficient

   Instructional materials, textbooks, and learning materials are insufficient. Books on mother tongue-based education are limited.

e. Lack of infrastructure for knowledge development, utilization and dissemination

   Acts of 'historical injustice' have been committed against language, dances, traditional practices and religious rites mainly due to poor knowledge. Documentation facilities and repositories of the outputs of cultural mapping are insufficient. Digitized resources for relevant, multi-format resources on cultural education are lacking. Research studies on culture and arts are inadequate. Available research outputs are not readily utilized by cultural workers, educators, and practitioners. The utilization of museums as extension of learning spaces for culture and the arts has not been fully realized.

Human Resource

f. Insufficient human resource in the promotion of culture-based education

   There are not enough cultural leaders and prime movers that will spearhead culture-based education endeavors. Qualified teachers of culture and the arts in the elementary and secondary levels, and in special arts programs are also inadequate. Teachers' understanding of culture in the broad context and in relation to education in various stages of strategies and learning needs strengthening. There is need to change mindsets of art education teachers on new opportunities in creative industries. There is mismatch in the jobs of Cultural Officers. There is also need to organize communities that can cater to the needs of tourist and tourism industries.

g. Inadequate development training programs for teachers, cultural workers, artists, educators and the cultural public

   Cultural education trainings programs are generally not sufficient and sustainable. Trainings on cultural education are often too short, and with many participants thus not providing the most conducive learning environment for reflexive and dialogical processes. There is need for training in the pedagogy aspect of cultural education.

h. Lack of career development planning for educators, artists, and cultural workers

   It has been observed that many teachers and cultural workers are not self-directed. Career development programs for cultural workers and teachers are not in place. There is need for attractive compensation packages and motivational factors for cultural educators.

i. Lack of experts and expertise in cultural education, cultural studies, heritage education and heritage studies

   There are only a few experts in the field of heritage conservation.

Curriculum

j. Institutions that are specializing in arts and culture are limited

k. Need for a relevant and contextualized culture-based arts curriculum in the different tracks of formal education

Culture and arts are not as attractive to students compared with other tracks. Awareness on the importance and significance of culture in education is weak.

l. Need for systematically developed, identified and integrated cultural competencies, and cultural learning outcomes for all modes of education delivery

Formal education does not clearly identify and define the cultural learning outcomes and cultural competencies that need to be taught to students. Neither are these defined in the textbooks or instructional materials for the teachers and students.

Partnerships and Linkages

m. Many artistic and cultural organizations, both government and non-government, have cultural education programs but these programs are not designed and implemented in a coordinated manner for greater impact.

Strategies

1. The use of multimedia as a technical platform in the culture-based teaching delivery has not been fully explored and institutionalized.
2. Documentation on culture-based learning needed to be systematized.
3. Cultural documentation must be in consonance with 21st century instructional materials production.

n. The use of the media as a potent tool in cultural education has not been fully explored and maximized

Strengths and Opportunities

Framework

1. There is a distinctively Filipino theoretical framework and critically informed conceptual apparati for Philippine cultural education

There is a community of scholars who can serve as creators of theoretical and conceptual underpinning of cultural education

Human Resource

2. Presence/Availability of teachers, experts and practitioners who are capable of facilitating culture-based teaching and learning in their communities

Cultural Masters and practitioners are still present in communities. Experts who can create, implement, and monitor instructional and learning materials in cultural education are emerging. Teachers who could be further capacitated for a more responsive approach in delivering teaching and learning in culture-based education and culture-based governance are available. Technological developments and trends can be harnessed for teachers by orienting them how to use technology properly. NCCA has the expertise to update teachers for Arts Track studies.

Knowledge Resource

3. There are available cultural education scholars that could deliver the expected teaching and learning process to the clientele

PCEP could serve as a springboard for research, knowledge creation, historical account, and understanding one's self.

4. There are available artistic productions, and learning materials and modules that could support the implementation of cultural education

A number of research are being utilized to express cultural identity. Cultural heritage conservation education can benefit from pegging against best practices abroad. Tangible traditional landmarks and sacred places/grounds exist. There are resources for developing the culture base education of overseas Filipino. Public libraries can be created and mobilized to promote culture-based education.

5. There are existing field-based venues for the extension of learning and the enhancement of formal educative processes

The restoration projects in Bohol, Cebu, and Metro Manila can be used as field schools for conservation.

Policy

6. There are relevant national and local policies that provide some form of mechanisms, and allocate resources for the implementation of cultural education such as:

- Integration of the Roadmap on Cultural Development and Values Education
- Seal of Local Governance Approval for Cultural Properties (Cultural Mapping)

- Mainstreaming of cultural education in local planning, for example, in the Local Planning Guide Book
- Support of LGUs for culture-based education
- Funds for career and technical development of teachers are available through the tri-agency initiative and grant in aid programs
- Creation of technical working groups that will address the tri-agency functions of education

Partnerships and Linkages

7. There are existing national and local agencies, non-government organizations, educational institutions and media organizations that could be potent partners and channels for the implementation of programs on cultural education

Opportunities for academic collaboration and partnership between and among educational institutions and community-based organizations exist. Media has the capacity to be a significant instrument for the enhancement of public awareness of culture-based education. The Department of Tourism (DOT) has an Office of Product and Market Development. There is a support group that highlights history and youth's talents in promoting historical landmarks of the community. LGUs and local educational institutions are open to be engaged in cultural mapping. Artists and cultural workers in schools, HEIs, cultural agencies, and LGUs are participating in the implementation of cultural education. DESK, PETA, PAEA, and wider networks can be implementation partners. Artists and cultural workers play critical roles in educating teachers through PCEP, Sanay Guro, Sining sa Eskwela and other initiatives.

Strategies

8. There are available resource opportunities for continuing education and degree acquisition of artists and cultural workers

There are facilities that provide grants for writers, artists and cultural workers. There are Balik-Lumad advocacies and project proposals. The conduct of readership surveys can be a vital source of information for writers, artists and cultural workers.

9. The use of new technology provides opportunities for cultural promotion and training enhancement

New technologies like satellite connections, internet and cable TV that can reach the remote areas are available. The government has free Wi-Fi program for barangays. New media technologies can help enhance training and create new channels of delivery of knowledge. News, broadcast, and social media can be used to help promote cultural education. Social media can provide a greater sense of belonging to a community for artists and cultural workers. Film festivals nationwide have increased, thus spreading knowledge and access to the medium.

Curriculum

10. There is a culture-based and outcomes-based curriculum for basic, senior high, tertiary and graduate education.

In particular, there are innovative informal programs in public governance, cultural development, and teaching the arts.

11. There is contextualized culture-based pedagogy based on the history, heritage, geography, and culture of communities

12. There are culturally relevant and culturally- sensitive modules on tourism studies.

13. There is a comprehensive culture-based curriculum for overseas Filipinos.

14. There are experts on cultural education who can create, develop, implement and monitor instructional and learning materials in cultural education.

CHAPTER 3

PCEP VISION, GOALS AND OBJECTIVES

A. Vision

The Vision of the 2018-2023 Philippine Cultural Education Plan remains the same as the one articulated for the planning period 2003 to 2007:

"A nation of critically informed, culturally literate and empowered Filipinos"

The PCEP TWG decided that a Mission statement is not necessary given that the nature of the PCEP 2018-2023 goes beyond the concerns of one agency, office or organization, and is meant to be supported by multi-stakeholders.

B. 2018- 2023 Goal

The Goal of the 2018-2023 Philippine Cultural Education Plan is to:

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

Objectives have been particularized to ensure the achievement of the 2018-2023 Goal.

C. 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
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

CHAPTER 4

PCEP 2018-2023 CONCEPTUAL FRAMEWORK

A. Conceptual Framework

The definition of cultural education in the Philippine is dynamic and evolving.

The PCEP 2003-2007 defined cultural education as “education that brings about awareness, understanding, and appreciation of a people’s cultural patrimony”

Sec. 3(k) RA 10066 or the National Cultural Heritage Act of 2009 stated that "(c)ultural education shall refer to the teaching and learning of cultural concepts and processes.”

The Operations Manual of the NCEP 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”

Based on learnings from cultural education work and implementation of the PCEP 2003-2007, the PCEP TWG (2017) is putting forward an enhanced definition and conceptual framework. Cultural 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.” Figure 1 provides a representation of this view.

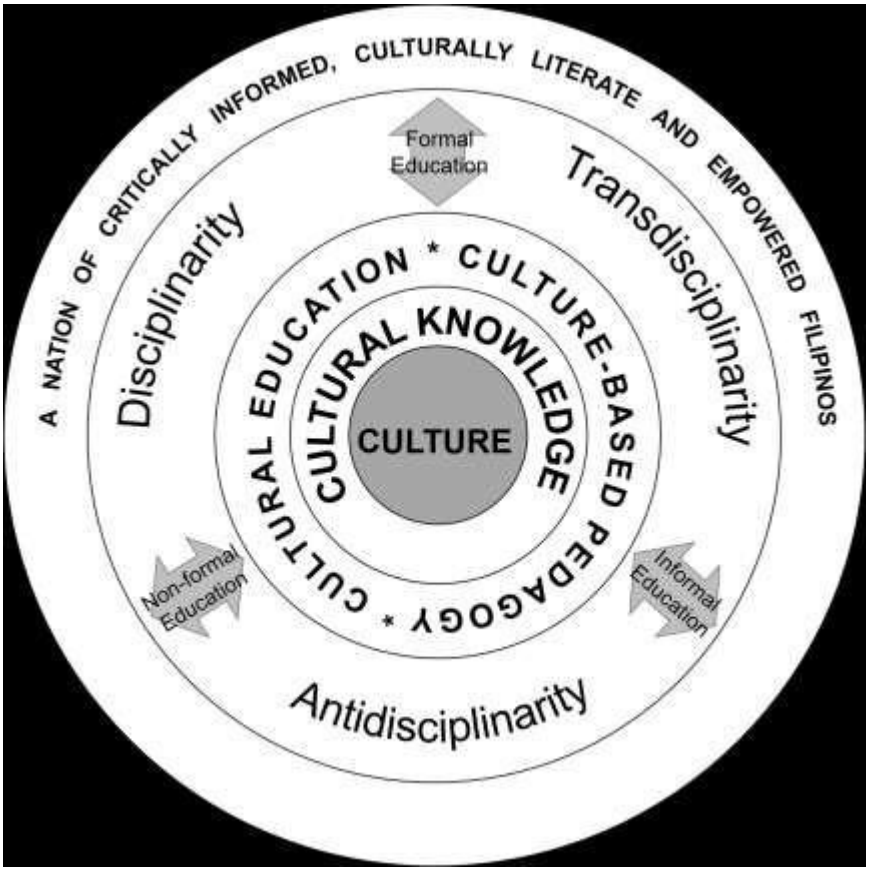


Figure 1 Cultural Education Conceptual Framework 2018-2023

This definition recognizes that cultural education encompasses disciplinarity (such as the study of culture by the social sciences and the humanities)—and by extension the notions of transdisciplinarity and antidisciplinarity.

Cultural education as an organizing principle covers a panoply of approaches, methodology, and a strategy grounded in the unique cultural beliefs, values, norms, heritage, practices, language, experiences, and cultural expressions of a community."

Cultural education operates in the three modes of learning (formal, non-formal and informal education). By formal education we mean the systematic and deliberate process, hierarchically-structured and, separated learning corresponding to the general concept of elementary, secondary, and tertiary levels of schools. Non-formal education refers to any organized, systematic, educational activity carried outside the framework of the formal system to promote selected types of learning to a segment of the population. Informal

education is a lifelong process of learning by which every person acquires and accumulates knowledge, skills, attitudes and insights from experiential activities. Cultural education contributes to the fulfillment of PCEP Vision of constituting "a nation of critically informed, culturally literate, and empowered Filipinos."

To be critically informed, culturally literate and empowered, Filipinos must manifest a) critical consciousness of Philippine history, heritage and geography, b) contextualized knowledge based on meaningful encounter and interaction with the community, and c) be able to make culturally informed choices and action for inclusive growth and sustainable development (see Figure 2)

In offering this enhanced definition, the TWG does not seek to merely provide categories for determining which initiatives are cultural education and which are not. Rather, the intention is to affirm the richness of cultural knowledge, encourage further enrichment and sharpening of cultural education work particularly the aspect of culture-based education, ensure that cultural education actively covers the three learning modes, and anchor it on a societal vision.

B. Proposed Model for Cultural Learning Outcomes

Among the accomplishments of the PCEP 2003-2007 were the formulation of the PCI Total Environment Framework/Balangkas ng Kamalayang Filipino, the mapping of 8000 cultural icons from the 17 regions, defining the Essential Cultural Knowledge on Philippine Arts, Culture and Heritage (EKPACHBEC) per grade level out of the 8000 icons, and the dissemination of these.

To contribute to defining minimum learning competencies in Philippine culture and arts, PCEP 2017-2023 offers the following as components of a Proposed Model for Cultural Learning Outcomes:

a. 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.

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

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

d. 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

Figure 2. The Proposed Model for Cultural Learning Outcomes has the potential to inform the different cultural education initiatives in the formal, informal, and non-formal learning systems.

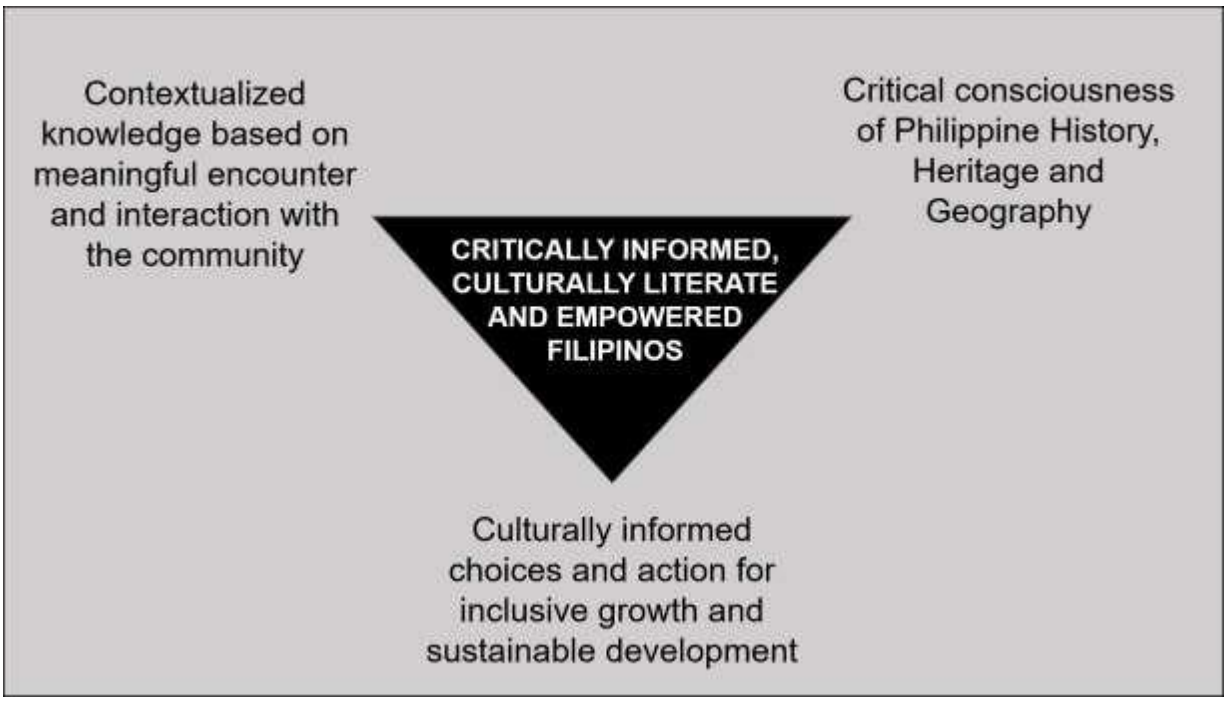
C. Indicative Alignment of the 2018-2023 PCEP Objectives to the Cultural Learning Outcomes and the Indicators of the Cultural Education Vision

The 2018-2023 PCEP Objectives are aligned with the Cultural Learning Outcomes towards achieving the Indicators of the Cultural Education Vision (see Figure 3). The highlights are as follows:

- The interaction of the PCEP Objectives with the Cultural Learning Outcomes Model and the Indicators of Cultural Education Vision (Figure 2) could be stated in this manner: The Philippine Cultural Education Plan will achieve seven Objectives for the period 2018 to 2023 so that the Cultural Learning Outcomes would be accomplished towards attaining the indicators of the Cultural Education Vision
- The first five PCEP 2018-2023 Objectives are inter-related and could be summarized as knowledge retrieval (Objective 1) and utilization (Objective 2), definition of minimum learning outcomes and cultural competences (Objective 3), comprehensive and continuing education for enablers (Objective 4), and cultural heritage education (Objective 5)
- The first five Objectives of the PCEP 2018-2023 are anticipated to lead to 1) heightened awareness and sensitivity of Filipinos regarding the uniqueness of their culture, 2) develop respect and appreciation for the cultural diversities and practices of other groups/ communities, and 3) transmit, and disseminate the history and heritage of a community—

which constitute the three elements of the Cultural Learning Outcomes—to progress towards the three vision indicators: a) critical consciousness of Philippine history, heritage and geography, b) contextualized knowledge based on meaningful encounter and interaction with the community, as well as c) make culturally informed choices and action for inclusive growth and sustainable development

- The last two PCEP 2018-2023 Objectives, which are oriented towards policy development and enactment, and plan implementation mechanisms, support the first five.



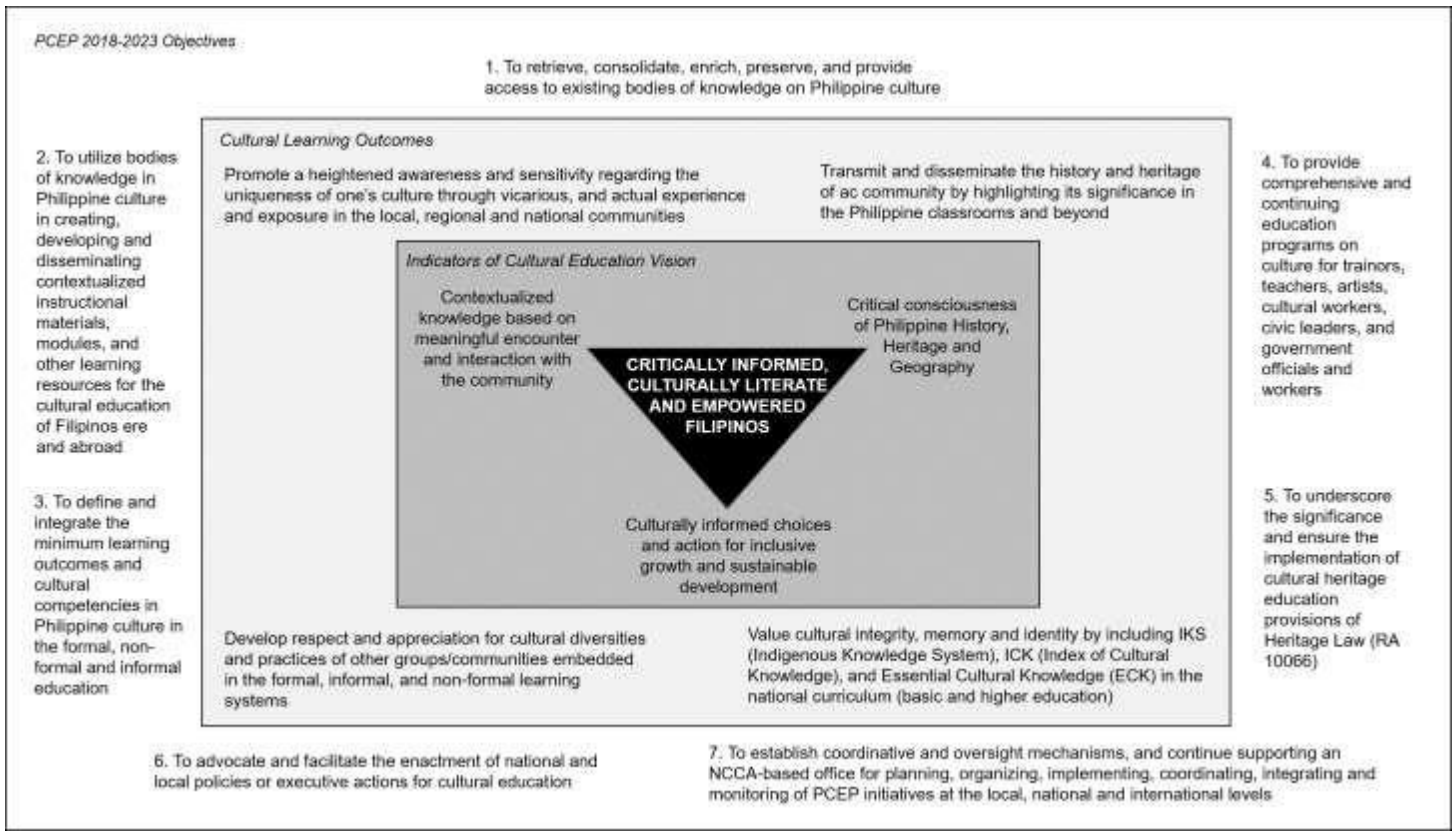


Figure 2 PCEP 2018-2023 Objectives in Relation to the Cultural Learning Outcomes and the Indicators of the Cultural Education Vision

CHAPTER 5

PCEP 2018-2023 RESULTS AND INDICATORS

The Philippine Cultural Education Plan for 2018-2023 intends to achieve a coherent and strategic set of purposes (Goal and Objectives) and results (Table 4). The indicators of the results will be defined in subsequent processes.

Table 4 PCEP 2028-2023 Purposes and Results Table

	Development Narrative	Results
PCEP Vision	A nation of critically informed, culturally literate and empowered Filipinos	• Increased level of awareness of Filipino values, cultural diversity, creativity and culture sensitivity[11] • Enhanced tolerance and respect for others[12] • Heightened pride of place and pride of being Filipino[13]
PCEP 2018-2023 Goal	Uphold and promote cultural education as the core of teaching and learning, and governance towards inclusive growth and sustainable development	• Cultural education is mainstreamed in the basic, technical, vocational, and higher education systems[14] • Cultural education mainstreamed in governance
PCEP 2018-2023 Objectives	1. To retrieve, consolidate, enrich, preserve, and provide access to existing bodies of knowledge on Philippine culture	• Collections of digitized resources developed and preservation of materials on Philippine arts and culture improved • Research outputs on Philippine culture to update and upgrade Philippine cultural knowledge increased • Institutional network of libraries, archives, and local studies centers in the regions developed • Access to resource materials on Philippine arts and culture enhanced

[11] From Plan Targets of Chapter 7 of the Philippine Development Plan 2017-2022
[12] From Plan Targets of Chapter 7 of the Philippine Development Plan 2017-2022
[13] From Plan Targets of Chapter 7 of the Philippine Development Plan 2017-2022
[14] From results under Outcome 1 of Chapter 7 of the Philippine Development Plan 2017-2022

	Development Narrative	Results
		• Researches and documentation of Philippine languages increased • LGUs utilizing cultural resource maps as a key information, planning and decision-making tool increased • Continued learning on Philippine arts and culture promoted • Pool of Filipino translators enhanced • Translated works increased • Awareness of Philippine cultural icons increased • Development of Filipino language promoted • Culturally competent community stakeholders in terms of local icons and local cultural knowledge and skills.
	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	• Delivery of formal and non-formal cultural education courses enhanced • Abilities of educators, artists, and cultural workers in their respective spheres of cultural education enhanced • Accessibility of relevant learning resources/references to Filipino communities here and abroad increased • Awareness of Philippine cultural icons increased
	3. To define and integrate the minimum learning outcomes and cultural competencies in Philippine culture in the formal, non-formal and informal education	• Conceptual framework for Philippine cultural education developed and disseminated • Refer to Outcome for strategy 2 • Curriculum guide of DepEd, CHEd and TESDA revisited and realigned • Curriculum in cultural education for LGUs, government agencies, groups and sectors developed and disseminated • Standardized national instrument to measure literacy in the Philippines developed and deployed
	4. To provide comprehensive and continuing education programs on culture for trainors, teachers, artists, cultural workers, civic leaders, and government officials and workers	• More qualified cultural educators • Institutionalized learning competencies and Graduate attributes of NCCA PCEP formal, non-formal and informal programs. • Refer to Outcomes for strategies 3 to 6
	5. To underscore the significance and ensure	• Cultural heritage framework formulated and disseminated

	Development Narrative	Results
	the implementation of the cultural heritage education provisions of the Heritage Law (RA 10066)	• Formulated Implementing Rules and Regulations for Cultural heritage education. • Education policies that incorporate heritage conservation as integral part of learning and local governance • Manual of standard policies, procedures, and guidelines for dances, languages, rites, and practices • Digitized information hub of cultural heritage education • Training needs of cultural workers and LGU executives in terms of heritage preservation listed and documented • Training framework in heritage preservation and management for LGU executives and cultural workers • Refer to Outcome for strategy 7 • Competencies of LGU executives and cultural workers in terms of heritage conservation and management enhanced • Instructional materials on cultural heritage education in terms of conservation, preservation, and management developed • More cultural workers and local executives equipped with academic qualifications in cultural heritage education
	6. To advocate and facilitate the enactment of national and local policies or executive actions for cultural education	• More government officials and employees with enhanced capacities for promoting cultural education in governance • Establishment of the Department of Culture\ • Institutionalized learning competencies and Graduate attributes of NCCA PCEP formal, non-formal and informal programs. • Refer to Outcomes for strategies 3, 4 and 5
	7. To establish coordinative and oversight mechanisms, and continue supporting an NCCA-	• PCEP Inter-Agency Advisory Council (IAC) • PCEP Secretariat • PCEP 2018-2023 is implemented, monitored and evaluated

	Development Narrative	Results
	based office for planning, organizing, implementing, coordinating, integrating and monitoring of PCEP initiatives at the local, national and international levels	• National network of cultural officers • Information on initiatives of all cultural officers gathered through annual conference processes • Annual accomplishment report of PCEP Secretariat

CHAPTER 6

PCEP 2018-2023 WORK PROGRAM

The following matrices operationalize the achievement of the seven PCEP 2018-2023 objectives annually through the strategies and initiatives that were identified by PCEP stakeholders and informed by the analysis of the external and internal contexts.

NCCA, the rest of the cultural agencies, and other government agencies will be the enjoined to use the PCEP 2018-2023 Work Program as reference in the identification of cultural education initiatives that will be included in their agency's annual work and financial plan.

A. Matrices (Objective-Strategies-Initiatives per Year)

CHAPTER 7

IMPLEMENTATION MANAGEMENT AND ARRANGEMENTS

A. Involvement of Cultural Education Stakeholders and Opportunities for Collaboration

The Philippine Cultural Education Plan for 2018-2023 is the overall design of cultural education in the country for the six-year period. It will be implemented by a range of stakeholders such as those listed in Table 5:

Table 5 PCEP 2018-2023 Implementors

PCEP 2018-2023 Implementors		
National/Nationwide/International		**Area/Sector/Constituent-Specific**
• CCP • KWF • NCCA • NM • NHCP • NLP • NAP	• CHEd • DepEd • DILG • TESDA • CSC • CFO • NCIP • NYC	• Local governments (barangay, municipal, city and province) • Schools (primary and secondary) • Academe (tertiary, graduate and post-graduate) • TechVoc providers • Media (mass media and new/social media) • Sectors and groups (artists, cultural educators, cultural workers, OFWs, etc.) • Communities (indigenous peoples, Bangsamoro, etc.) • Private sector (corporate foundations, etc.)

Highlights of the PCEP 2018-2023 will have to be communicated to the target implementors with the purposes of making them aware of the Plan, helping them appreciate its relevance in their own mandates and undertakings, and in securing their commitment in supporting specific aspects of the Plan as well as in periodically sharing pieces of information regarding the progress and accomplishments of their cultural education initiatives.

The national nature of the PCEP 2018-2023 makes it a public document. But it is one that can be supported by non-government and private resources available locally or from international sources.

The collaboration of non-government sectors and groups and private organizations with public offices can be fostered through partnerships or other forms of cooperative relationships.

Existing agreements of NCCA on Cultural Education with cultural agencies, CHEd, DepEd, DILG, TESDA, DOT and DFA need to be reviewed and strengthened in light of the PCEP 2018-2023 thrusts and priorities.

B. Mechanisms

An Inter-Agency Advisory Council (IAC) will be created to provide policy support, strategic direction-setting and oversight. Its membership will include the following: CHEd, DepEd, DILG, TESDA, CSC, CFO, CCP, KWF, NM, NHCP, NLP, NAP, NCIP, NYC, one private sector organization representative, and representatives of the NCCA Subcommissions. The IAC will meet at least once a year.

An NCCA-based PCEP Secretariat will support the IAC and will be responsible for the entire Plan in terms of linkages, coordination, and monitoring. It will also be responsible for an NCCA Cultural Education Program (PCEP Secretariat) that will implement select initiatives emanating from the Plan. It is vital that the PCEP Secretariat develop an inventory of cultural education programs/projects undertaken by other cultural education actors. See Figure 4 for the PCEP Secretariat structure.

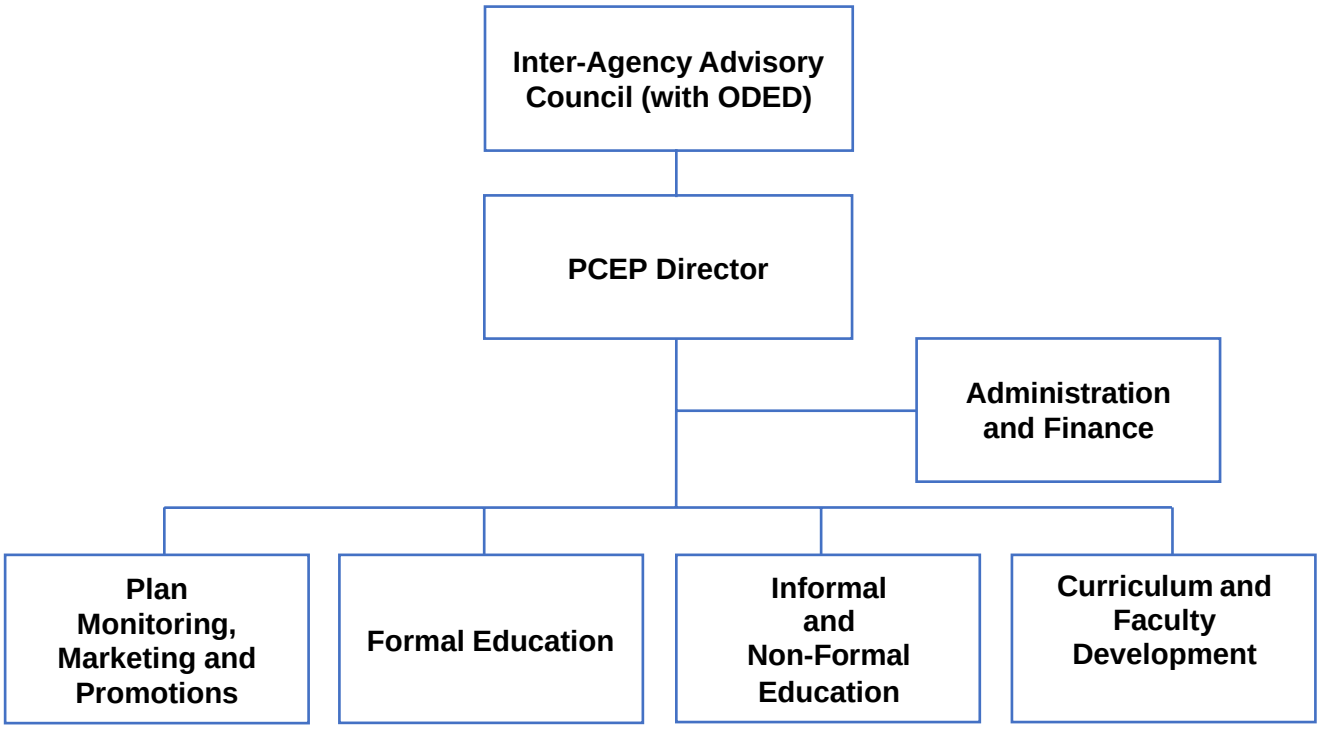


Figure 3 PCEP Secretariat Structure

Figure shows the relationship of the different stakeholders within and outside of the National Commission for Culture and the Arts performing specific and significant functions that contribute to the realization of the overarching objectives of the institution. The structure depicts collaborative partnership that exists within the system where each entity has a significant role to perform for the purpose of attaining the long-term goals as well as the short-term goals of the organization. The organizational structure provides a framework for vertical control and horizontal coordination of the organization (Lunenburgy and Ornstein, 2012). This structure defines how PCEP and NCCA manage the plans and programs of the institution by virtue of the principles of leadership and management in the 21st century teaching-learning environment. The following key players are being commissioned by this organization to perform necessary duties and responsibilities for the proper realization of the needed outcome and output for organization development:

Inter-agency Advisory Council: Serves as a core group for program consolidation to synergize and harmonize agency plans, programs, budget allocations and significant contributions for the formulated general directions of the Commission. This council collaborates with their agency counterparts to provide a more rationalized system of consolidation and integration of plans and programs of PCEP. IAC will be called by the Deputy Executive Director for evaluation and planning of PCEP Programs.

PCEP Director: He serves as the point-person in performing the management and leadership functions that are aligned with the PCEP's strategic directions, tactical and operational planning processes. He coordinates with the different agencies and stakeholders to realize an intra-institutional as well as inter-institutional planning, implementing, monitoring and evaluating of programs and projects of PCEP. He directly reports to the Inter-agency advisory council.

Administration and Finance: In charge of the budget management, fiscal and material resource development and management for the plans and programs of PCEP to become embedded within the system of Cultural Education. This department approves the budget and monitor the budgetary consumptions and expenditures within the parameters of governmental regulations as well as statutory rules in finance anchored in the developmental phase of PCEP programs. This unit coordinates closely with the PCEP director.

Planning, Monitoring, Marketing and Promotions: This group is in charge of the continuous monitoring of the plans and programs of PCEP to ensure proper implementation of the short-term as well as the long-term plan of the organization. The group consists of professionals from the academic and arts management areas in which they are tasked to coordinate with line agency representatives in matters pertaining to planning management and program implementations. Reports directly to PCEP Director.

Formal Education: This group is responsible for the planning, implementing, monitoring and evaluating the projects and programs of PCEP as regards formal scheme of granting academic degrees and certifications in which the developmental process is directed towards teachers and cultural workers. Directly reports to the PCEP Director.

Informal and Non-Formal Education: This group is responsible for the planning, implementing, monitoring and evaluating the projects and programs of PCEP as regards informal and non-formal schemes in developing teachers and cultural workers for the purpose of continuously enhancing the knowledge and skills of the culture-based manpower of PCEP. Directly reports to the PCEP Director.

Curriculum and Faculty Development: This group consists of curriculum planners, writers, and experts in educational development and formation programs of human resources. The group's main task is to ensure delivery of quality programs for teachers and cultural workers that affect the pedagogy as well as the curricular framework of the formal, non-formal and informal academic programs of PCEP. The group is also engaged in planning, implementing, monitoring, and evaluating PCEP's projects and programs for capacity-building and development of the stakeholders.

ACRONYMS

AIMS	ASEAN International Mobility of Students Program
AQRF	ASEAN Qualifications Reference Framework
ARTIST	Arts Research and Training Institute in Southern Tagalog Inc.
ASEAN	Association of Southeast Asian Nations
ASKED	Aklatan Sa Kultura At Edukasyon
AUN	ASEAN University Network
BACH	Bulacan Arts Culture and History
BKFI	Barasoain Kalinangan Foundation Incorporated
CCP	Cultural Center of the Philippines
CFO	Commission on Overseas Filipinos
CHEd	Commission on Higher Education
DepEd	Department of Education
DFA	Department of Foreign Affairs
DILG	Department of Interior and Local Government
DOT	Department of Tourism
EKPACHBEC	Essential Cultural Knowledge on Philippine Arts, Culture and Heritage
GDCE	Graduate Diploma in Cultural Education
GDTA	Graduate Diploma in Teaching Arts
GO	government office
IAC	Inter-Agency Advisory Council
ICAM	Institute for Culture and Arts Management
IPEd	Indigenous Peoples Education Program
IQF	International Qualification Framework
KWF	Komisyon sa Wikang Filipino
LGU	local government unit
LGUs	Local government units
MAAM	Master of Arts in Arts Management
MTB MLE	Mother Tongue-based Multilingual Education
NAP	National Archives of the Philippines
NCCA	National Commission on Culture and the Arts

NCEP	NCCA Philippine Cultural Education Program
NCIP	National Commission on Indigenous Peoples
NCMF	National Commission on Muslim Filipinos
NDCEP	NCCA-DepEd Cultural Education Program
NGO	non-government organization
NHCP	National Historical Commission of the Philippines
NLP	National Library of the Philippines
NMP	National Museum of the Philippines
PAASA	Philippine Association of Administrators of Student Affairs Inc.
PAEA	Philippine Art Educators Association
PCEP	Philippine Cultural Education Plan
PCI	Philippine Cultural Index
PDP	Philippine Development Plan
RA	Republic Act
SCA	Subcommission on the Arts (NCCA)
SCCTA	Subcommission on Cultural Communities and Traditional Arts (NCCA)
SCH	Subcommission on Cultural Heritage (NCCA)
SLT	School of Living Traditions
TESDA	Technical Education and Skills Development Authority
TWG	PCEP Technical Working Group