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CULTURAL WORK and LIFELONG LEARNING ANDRAGOGY: Professionalizing Development Work in Delivery of Informal, Non-formal, and Alternative Cultural Education (INFACE) Initiatives the Philippine Countryside.

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1. Abstract

There are two worlds of realities present in many developing countries in Asia: the world of those who live in the cities and those who are living in the rural areas. The Urban and rural divides are worlds apart it is as if there are two sets of citizenry, two nations; Opportunities and access to these opportunities do not even come in equal proportions. In the field of learning for example, Access to education, its modes of delivery and even medium of transfer (teachers and trainers) in the Philippine Provinces differ from the from the urban areas. While institutions of higher learning provides the educational needs of the Urban folks, delivery of learning modules falls in the hands of development workers, Artists and cultural workers deliver lifelong learning through informal, non-formal, and alternative cultural education (INFACE) programming.

Conference workshop theme described as “the need for lifelong learning in all spheres of professional life, and even in many spheres of Public and even personal life seems to be taken for granted. The profession of persons who provide educational services of opportunities for learning remains either diffuse at best or unnecessary. It appears that quite a lot of efforts have to be dedicated by the individual andragogue in order to prove the credibility of the activity, and that prevent this activity from being effective and efficient.” Incidentally, INFACE has similar objectives that would be translated in to projects for funding by the committee:

- **Professionalizing INFACE/Community Work:** design programs that support projects focused on professionalized teaching and training in lifelong learning contexts
- **Empowering INFACE/Community Work:** identify ways to qualify teachers and trainers in adult educators in Asian and European countries
- **Legitimizing/Validating INFACE/Community Work:** The NCCEd Intervention-Professionalizing Formal, INFACE Lifelong Learning Education and training.

In the past 2 years, the National Committee on Cultural Education (NCCEd) has accelerated efforts to initiate and support cultural education programs thematically covered by the Philippine Cultural Education Plan (PCEP). Foremost in these initiatives is the training of trainers and educators and curriculum and instructional materials development on culture-based subjects in the basic and higher formal education levels. Aside from formal education system, the NCCEd also addresses cultural education needs in the informal, non-formal and alternative learning systems particularly those currently addressed by local government units (LGUs) and culture focused non-governmental or people’s organizations (NGOs/Pos).

Called INFACE (Informal, Non Formal and Alternative Cultural Education), The committee project will undertake an enquiry on the history natures and processes of engagement of cultural work in the regions and communities and identify modalities and operative frameworks which PCEP could adopt for its informal, non-formal, and alternative cultural education programming, it is hoped that best practices in the grassroots level will be mainstreamed and replicated and resources could be shared between an engaged network of LGU-NGO-PO partnership.

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Professionalizing Development Work in Delivery of Informal, Non-formal, and Alternative Cultural Education (INFACE) Initiatives the Philippine Countryside.

Leonardo Rey S. Cariño

“Culture comprises the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or cultural group. It includes not only the arts and letters but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs”

UNESCO, 1982

2. Introduction

When the Act instituting a framework of governance of basic education, establishing authority and accountability, thus renaming The Department of Education, Culture and Sports (DECS) as Department of Education (DepEd) (otherwise known as Republic Act no. 9155) on August 11, 2001, programs for cultural education transferred to the National Commission for Culture and the Arts. As consequence, the Philippine Cultural Education Plan (PCEP) was formulated and operationalized. There have been efforts in cultural education by government and non-government organizations- the PCEP is envisioned to consolidate and build from these initiatives.

The National Commission for Culture and the Arts (NCCA) is the enactment of Republic Act No. 7356 of April 1992. In all fronts the RA stipulates that to ensure the widest dissemination of artistic and cultural products among the greatest number across the country and overseas for their appreciation and enjoyment, the NCCA, with the cooperation of the Departments of Education, Culture and Sports, Tourism, Interior and Local Government, Foreign affairs, and all other concerned agencies public and private, is the government agency that is mandated to act on it. Arts and culture promotion through education is stressed in 5 of the 11 mandates in Section 12 C of RA No. 7356:

- Cause to be established and developed an intensified arts education programs at all level of the educational system public and private, to ensure meaningful arts integration across the school curriculum

- Coordinate and provide technical and/or financial assistance for cultural events and related activities such as cultural festivals, competitions, lectures, seminars forums, and symposia.
- Reorient tourism programs to become an instrument for popular education of our people and other about the best of our heritage and creativity.
- Promulgate standards and guidelines for the protection and promotion of Filipino artists, cultural workers and creative works
- Encourage and support the continuous training of cultural workers and administrators by qualified trainers.

The NCCA has 19 national committees spread across the four sub-commissions: The Sub-commission for the Arts, Sub-commission for Cultural Heritage, Sub-Commission for Cultural Communities and Traditional Arts and the Sub-Commission for Cultural Dissemination under which is the National Committee for Cultral Education (NCCEd). While all the National committees have education components in each of their programs, the bulk of the education concerns are in NCCEd.

Membership to the National Committee on Cultural Education (NCCEd) is institutional and individual in nature. It shall consist of art and cultural educators (formal, Non-formal and Informal who are committed in the advancement of the cultural education sector. The committee shall be composed of educators or education experts in culture and arts in the following areas: media, performing arts (Music dance and drama), Literary arts (Filipino and English), Visual arts, history, social studies and Information Technology (IT). The budget allocation of the PCEP is funds the projects of the NCCEd.

3. Adult Education and/in Cultural Work

3.1. RA 7355

The GAMABA and the SLTs Republic Act No. 7355 “an act Providing for the Recognition of National Living Treasures, Otherwise Known as the Manilikiha ng Bayan, and the Promotion and Development of Traditional Folk Arts, Providing Funds Therefore, and for Other Purposes” or the *Manlilikha ng Bayan Act* is the policy of the Philippine Government enacted into a law to promote the county’s traditional folk arts for their cultural value the act also honors and support traditional folk artists for their contribution to national heritage. It is through this law that traditional arts are cultivated and passed on to future Generation of artists.

The Gawad Manlilikha ng Bayan (GAMABA) awardee are selected to having Technical and Creative skill, Artistic Quality, community tradition, folk art tradition and character and integrity. Aside from recognizing these traditional crafts persons, they are also expected to transfer the skills of his/or her traditional folk art to the younger generation through apprenticeship or such other training methods that are found to be effective. They receive one hundred Thousand pesos (P100.000,00) initial Grant and ten thousand pesos (P 10.000,00) thereafter for life.

The Manlilikha ng Bayan Awardees, using the initial grant from the government, were encouraged to establish their own centers where they can revitalize their community’s artistic tradition. As venues for learning, these centers will also be opened to visitors, researchers, and other artists who may want to learn, observe, rediscover or just appreciate traditional arts.

By 1998, two GAMABA awardees, Salinta Monon and Lang Dulay formally opened their training centers in Bansalan Davao del Sur and Lamdalag in Lake Sebu respectively. These training centers were one of the first formally recognized “Schools of Living Tradition” (SLT). In the Philippines, the School of Living Traditions is where a living master/culture bearer or culture specialist imparts to a group of young people from the same ethno-linguistic community the skills and techniques of doing a traditional art or craft. The mode of teaching is usually non-formal, oral and with practical demonstrations. The site maybe is the house of the living master, a community social hall, or a center constructed for the purpose*.

The UNESCO declares that there are two approaches to preserve cultural heritage: one is to record it in a tangible form and conserve it in archives; the other is to preserve it in a living form by ensuring its transmission to the next generations. The establishment of Schools of Living Traditions (SLT) is in response to the second approach. While there are various facets of cultural heritage that can be transmitted to the next generations, this program would like to specifically focus on the transmission of indigenous skills and techniques to the young. It aims to encourage culture specialists/masters to continue with their own work, develop and expand the frontiers of that work, and train younger people to take their place in the future.

The program for the establishment of SLTs is also anchored on the mandate of NCCA to: (1) conserve and promote the nation’s historical and cultural heritage by encouraging and supporting the study, recognition and preservation of endangered human cultural resources such as weavers, chanters, dancers and other craftsmen, as well as the conservation and development of such artistic, linguistic and occupational skills that are threatened with extinction; and (2) preserve and integrate traditional culture and its various creative expressions as a dynamic part of the national cultural mainstream by helping set up or encourage, monitor and subsidize companion systems at the regional, provincial and local levels, intended to develop traditional cultures such as arts/crafts centers, preferably in community settings apart from the usual museum settings, where exponents of living arts and crafts can practice and teach their art and enrich contemporary designs.*

A School of Living Traditions is community – managed, culture –focused, multi – stakeholders’ co-initiative project of the Sub-Commission for Cultural Communities and Traditional Arts of the National Commission for Culture and the Arts (SCCTA-NCCA) have the following objectives:

- Generally: It aims to provide a venue where a culture bearer/master, who embodies the skills and techniques of a particular traditional art and form, imparts to a group of interested youth the skills and techniques of such form.
- It shall be a resource base for cultural communities to achieve an improved quality of life
- Specifically: Identify aspects/components of traditional culture and arts considered to be important to a cultural community;
- Transfer these aspects/components to the young through the masters of the community;
- Institutionalize a learning center for the perpetuation of the indigenous people’s culture;
- Integrate the program in the local school curriculum for wider participation and dissemination; and
- Actively engage in the flourishing of a viable cultural enterprises and vibrant cultural tourism projects that are grounded on local culture and which preserve and promote local knowledge.

The Concept of the SLT of teaching occupational skills Performing Arts, Indigenous dances, Traditional songs and chants, Traditional music and instruments, Creative Industries, Handloom weaving, Traditional crafts, Traditional culinary arts predated the other Philippine Adult Continuing Education (ACE) design and methods, the Technical Vocational Education and Training (TVET) of the Technical Education and Skills Development Authority (TESDA), albeit the SLTs lack the institutional assessment and national regulation of TVET.

3.2. Institute for Cultural and Arts Management

By 2001 the Institute for Cultural and Arts Management (ICAM) was established. Short courses on cultural management and related topics are offered every two weeks at the NCCA Building in Intramuros, Manila. Cultural workers and artists from all over the Philippines have enrolled. Participation from the regions has triggered renewed enthusiasm for cultural development in the different parts of the country.

ICAM had devised an educational program that was least disruptive of the current duties and responsibilities of the learners. Special five-day intensive courses on various aspects of arts and cultural management was offered throughout the year at the NCCA Building and also offered satellite courses in the regions. The courses were taught by experienced teaching staffs who were themselves practitioners in the field of arts and cultural management. Classes were conducted through lectures, discussions, case studies, group exercises and fieldtrips. Courses offered include: Cultural Policies and Governance, Marketing 1: Building Audience for the Arts, Management of Tangible Cultural Heritage, Marketing 2: Creating Loyal Customers, Cultural Festival management. The regional satellite ICAM courses include Project Management in Arts Organization, Cultural management for Development, Performing Arts Management and Cultural Resource Management.

ICAM has operated from 2001 to 2004. The project has been suspended; a more flexible Speaker's Bureau Program was initiated. The speaker's bureau pooled an inventory of experts that are sent to lectures and workshops by NCCA to requesting parties. This makes the ACE in the grassroots more learners' need centered than the ICAM Set-up.

4. Informal, Non-Formal, and Alternative Cultural Education (INFACE) Initiatives

When the Department of Education, by virtue of the Proclamation 1081, became the Department of Education, Culture and Sports (later became the Ministry of Education Culture and Sports by virtue of Presidential Decree 1397) arts and cultural education along with sports gained strong presence in the curriculum. However since the scope of the three disciplines is overwhelming, lumping the three into one national agency it weakened the national agenda for culture, sports and even education, that, by virtue of the enactment of RA No. 9155 when cultural agencies (Komisyon ng Wikang Pilipino, National Historical Institute, Records Management and Archives Office and the National Library) were administratively attached to the NCCA and program for school arts and culture remained part of the school curriculum, the following trend has been observed: (1) The national cultural agenda gained focus, and (2) Education governance gained authority and accountability. However, the dearth of experts (qualified educators in arts and culture and qualified

culture and arts practitioners as teachers for culture in DepEd), could result some setbacks in the educational and cultural development of the Philippines.

Although the NCCA through its National Committees have been involved in Education projects Since its creation (until the PCEP was formulated (1992-2000 period) NCCA has funded 425 training programs, conferences, workshops, lectures, etc. and spent around 73.3 Million pesos. Around this time a more comprehensive, a more sustainable education program saw its need to be formulated. The NCCEd since its formulation in 1997 has included teacher training programs for in-service teachers from DepEd. The last executive committee (ExeCom) of the NCCEd included teacher training programs with Higher Education Institutions (HEIs) diplomas for teachers.

As a committee, the NCCEd have been doing this study of INFACE vis-à-vis the formal education system and have been trying to make INFACE into a niche particularly the indigenous knowledge system. Work on a program for the distribution of logistics and resources, and the program thrust for the next three years of the NCCED is under way and hopefully be incorporated into the thrust of the next committee (each Execom has a 3-year term) during their term.

Called INFACE (Informal, Non Formal and Alternative Cultural Education), The committee project will undertake an enquiry on the history natures and processes of engagement of cultural work in the regions and communities and identify modalities and operative frameworks which PCEP could adopt for its informal, non-formal, and alternative cultural education programming, it is hoped that best practices in the grassroots level will be mainstreamed and replicated and resources could be shared between an engaged network of LGU-NGO-PO partnership.

The Current Executive Committee of the NCCEd wanted to expand training programs for those who are working in the Informal, Non-formal, Alternative Cultural Education (INFACE) convened three Island wide (the Philippines is divided into three island groups, Luzon, Visayas and Mindanao, in many NCCA Projects) consultation and a national summit. Conference/workshop theme described as “the need for lifelong learning in all spheres of professional life, and even in many spheres of Public and even personal life seems to be taken for granted. The profession of persons who provide educational services of opportunities for learning remains either diffuse at best or unnecessary. It appears that quite a lot of efforts have to be dedicated by the individual andragogue in order to prove the credibility of the activity, and that prevent this activity from being effective and efficient.” Incidentally, INFACE has similar objectives that would be translated in to projects for funding by the committee.

The following statistics in terms of attendance of the island series consultations:

- LUZON Forum had 48 participants: 7 from local government units and 41 artists, cultural workers, NGOs and arts councils representatives
- VISAYAS Forum had 42 total participants: 6 from local government units and 36 artists, cultural workers, NGOs and arts councils
- MINDANAO had 44 total participants: 9 from local government units and 40 artists, cultural workers, NGOs and arts councils representatives

The paper also enumerated the following accomplishments and gains from the island series consultations:

LUZON

- Provided working mechanism for interfaced work of an engaged network of cultural NGOs, individual artists, and cultural workers
- Resolved to make cultural festivals inclusive of engaging relevant cultural concepts

VISAYAS

- Provided opportunity for the coming together of cultural activists after 20 years;
- Developed NCCA-approved project entitled “Documentation and Editorial Management of Cultural Work History in the Visayas” by Gardy Labad and Nene Basilan (The proposal had just gotten the Board’s approval.)

MINDANAO

- Provided the impetus for integration for the indigenous knowledge system in the NCCED programming framework
- Paved the way for the development of DUNONG KATUTUBO program interface with SCCTA
 1. the indigenous knowledge system can be mainstreamed
 2. the indigenous people’s culture must be sustained

5. Adult Continuing Education in INFACE summit

5.1. Philippine Educational Theater Association (PETA)

Wilson Billones presented the Curriculum and Pedagogical Development of PETA.

Wilson said the focus of his presentation is the program of PETA: its performance and trainings and their artist-teachers. PETA came from the School of People’s Theater that started in 1967. The concept of integrated theater arts incorporates different arts: music, creative writing, visual arts, dance or body movement, and creative drama. This is the spine that binds the teaching of their theater company.

There is likewise the belief in the balance of production with the following guidelines: Orientation, Artistry and Organization. The creative process (RAESMA) is the “release to awareness to the exploration of art materials mastery and application.” These are important components of integrated theater arts. This is the direction PETA towards national theater movement.

The integrated theater arts approach is very friendly, Filipino, people-oriented, participatory and empowers people. It is Collective, Critical (to the point of being progressive), Sensitive (recognizes simple to complex), Sensitive to culture, Important in the realm of cultural education. In PETA this is called creative pedagogy, which is important in cultural education. It is likewise important in INFACE how to transfer resources to the next generation.

There are several applications of creative pedagogy in PETA. Wilson discussed three:

- TAD – theater for aesthetic development

These are basic theater courses for children, teens and adults. There are also specialized courses in acting, directing, playwriting, production design, creative dance, and theater management. The objective is making people experts in theater and learning theater as an art form.

- TIE – theater in education

This is the use of theater for the use of education. This is theater in formal school settings. This course is for teachers to learn the basic course in theater. It challenges teachers in math, science, religion, etc. in using creative methods. It is a course for theater guild advisers.

- TFD – theater for development

This is theater for communities; theater for advocacy (for NGOs, people's organizations, theater to advocate issues. It is the use of creative pedagogy for development, and also for other causes such as healing (disasters, trauma, social themes.) In line with this thrust, PETA has the Mekong partnership program with community people dealing with the issue of HIV AIDS.

The creative pedagogy as applied to organizational development also deals with the following issues: gender sensitivity, environment advocacy, corporate world, promotion of human rights, and research. PETA has four major programs: (a) Children's Theater, (b) Teen Theater, (c) Women's Theater Program, which is suffering unavailability of funds, and (d) the Mekong partnership program.

5.2. Interfaced Programs on Cultural Caregiving

Lumad and Moro (Indigenous peoples of the Philippines) artifacts can be used for economic progress. NCCA will be providing grants to the masters and their products be sold to a boutique within the NCCA. Opening a cultural identity shop on April 27 headed by Dr. David Baradas. They are familiarizing the NCCA Finance Head Josie Maglalang with this plan to make a marketing scheme in support of this shop. She hopes that the NCCA cooperative will get into the picture in cooperation with various artists.

The "Interfaced Programs on Cultural Caregiving" is an extension of the SLT Projects. This is loosely based on the Bangladesh experience of the GRAMI bank by Dr. Aristotle Alip. It was the bank offers micro finance to women entrepreneurs. This opens a new opportunity where college graduate children of minorities can participate economically or be gainfully employed. There is a Memorandum of Understanding that covers this. Interfaced Programs for Cultural Caregiving responds to one of the objectives of the School of Living Traditions and moves its stages forward.

5.3. Artists for Crisis

Artists for Crisis is an NCCA Project. This is a trainer's training program that deals with issues in art: for the self, for the community, for healing, the quick response in care-giving program. With the NCCA as a cultural umbrella, in December 2008 they sent out an open letter to the Filipino artist and more than 60 responded with their CVs. This program should benefit young people, children and women. Program should lure student artists who lack experience.

6. DUNONG KATUTUBO: New directions in Professionalizing Development Work

The INFACE consultation in Mindanao provided the impetus for integration for the indigenous knowledge system in the NCCED programming framework by Paving the way for the development of DUNONG KATUTUBO program interface with SCCTA. Dunong Katutubo is a Collaborative Flagship Program Between NCCED and SCCTA which is the content management and dissemination of culture based Indigenous knowledge system (PIKS) which aims to mainstream the indigenous knowledge system while at the same time sustaining the indigenous people's culture.

Article 29 of the Draft United Nations Declaration on the Rights of Indigenous Peoples states that "*Indigenous peoples are entitled to the recognition of the full ownership, control and protection of their cultural and intellectual property. They have the right to special measures to control, develop and protect their sciences, technologies and cultural manifestations, including human and other genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs and visual and performing arts.*"

Being signatory to this UN Declaration, as well as to the Convention on Biological Diversity and the Cartagena Protocol on Biosafety, the Philippines would do well to develop and promote a program for management and delivery of a sustainable culture-based indigenous knowledge system. Development agents need to recognize, value and appreciate it in their interaction with the local communities; and of equal relevance is the acceptance of indigenous knowledge as part of the global knowledge.

DUNONG KATUTUBO is a comprehensive database research, management, content packaging and dissemination of indigenous knowledge systems as practiced, evolved and continues to be lived by the country's various indigenous peoples. It has the following objectives:

1. Databank, document, consolidate, and map out various forms, contents and disseminate processes in local indigenous knowledge systems;
2. Integrate culture-based IK into the comprehensive Index of Philippine Culture;
3. Develop Indigenous Knowledge learning continuum; and
4. Produce Indigenous Knowledge teaching and learning modules and curriculum resource

Since the basic component of any country's knowledge system is its indigenous knowledge and that significant contributions to global knowledge have originated from indigenous people, for instance in agriculture, health care, food preparation, education, natural-resource management, and a host of other activities in rural communities. Dunong Katutubo project has the following expected outcomes:

1. An online website on culture-based Philippine Indigenous Knowledge Systems;
2. A learning continuum on the country's Indigenous Knowledge System; and
3. Indigenous Knowledge modules and curriculum resources for formal and alternative cultural education and dissemination purposes

Indigenous knowledge (IK) refers to the local knowledge or information base unique to a given culture or society which facilitates communication and decision-making. Indigenous knowledge is

developed and adapted continuously to gradually changing environments, passed down from generation to generation, and closely interwoven with people's cultural values

Mechanics of Implementation Currently, many indigenous knowledge systems are at risk of becoming extinct because of rapidly changing natural environments and fast pacing economic, political, and cultural changes on national and global scales. Many practices vanish because of the influx of foreign technologies or development concepts that promise short-term gains or solutions to problems without being capable of sustaining them. The tragedy of the impending disappearance of indigenous knowledge is most obvious to those who have developed it and make a living through it.

The Sub-Commission on Cultural Dissemination (specifically through the NCCEd) and the Sub-Commission for Cultural Communities and Traditional Arts (SCCTA) will pool 4.5 Million Pesos (P3,000,000.00 from SCCTA and P1,000,000.00 from NCCEd) for Dunong Katutubo Project which will be implemented in five phases:

1. National Consultative Workshop on PIKS Framework – February 20-22, 2010

A team of cultural masters will be convened for consultation with IK stakeholders on the terms of references to be adopted for the program. Target outputs are research and data banking templates as well as bibliography of available IK learning materials and publications.

2. Formation of Academic – IP Community Consortia for Regional Implementation – March 1 – 30, 2010

NCCEd and SCCTA will initiate the call for proposals and designation of IP Community-Academe partnership to pilot the regional implementation of the program based on TOR set in the National Consultative Workshop

3. Regional Pilot Implementation of PIKS – April 1 – October 2010

The following activities will be undertaken by selected partnership grantees:

- Consolidation research and documentation of regional IK data bank (4 months)
- Development and production of IK Teaching and Learning Materials (3 months)

4. Presentation and validation Workshop on IK Teaching and Learning Materials – November 5-9, 2010

The workshop will re-convene all regional partnership-grantees for presentation critique and integration of produced IK Teaching and Learning Materials together with cultural masters, academic experts and curriculum development specialists from the DepEd. The finalized modules will be submitted to DepEd and CHED for classroom piloting in June 2011

5. Project wrap-up – November 15 – December 15, 2010

Partnership grantees are expected to submit to the project Secretariat the Project Terminal Report and the “finalized” versions of the IK Teaching and Learning Materials

Dennis Marasigan, the Luzon convenor, remarked that there are some gaps in their study on cultural education and these pass every year. He observed that there must be a growing body of cultural knowledge however; he also observed that there is a lack of the next generation of researchers on this subject matter. He told the group that there is a Luzon INFACE culture education portal, it is not the actual body of resources, but one can find the sources.

Nestor Horfilla the Mindanao convenor clarified that local indigenous knowledge is collective knowledge. In the process of documentation considerations has to revolve around this concept. There should be safeguards in the protection of their knowledge because the IPs are grateful for saving their culture. The following questions were posed:

- What are the methods in acquiring the knowledge; he said that there should be participation of the IPs themselves?
- In the documentation of the IP knowledge must all researchers understand the conditions of the groups they are researching?
- How do we safeguard the IP's knowledge?
- Do we involve the National Commission for Indigenous People (NCIP) in the process and find out the procedure and methodology in this process?
- How do we own or co-own the knowledge?

There are other important issues: residuals of the copyright system, what is ancestral domain in terms of intangible heritage, the IP's are not used to these issues and we, as cultural workers are more informed from our exposure and we must be in a position to protect their rights. Unlike the contemporary, day to day, ordinary skills that the mainstream culture study in universities and technical schools, the interventions and interests we get from the cultural communities involves these moral and ethical questions.

7. Conclusion

There are two worlds of realities present in many developing countries in Asia: the world of those who live in the cities and those who are living in the rural areas. The Urban and rural divides are worlds apart it is as if there are two sets of citizenry, two nations; Opportunities and access to these opportunities do not even come in equal proportions. In the field of learning for example, Access to education, its modes of delivery and even medium of transfer (teachers and trainers) in the Philippine Provinces differ from the from the urban areas. While institutions of higher learning provides the educational needs of the Urban folks, delivery of learning modules falls in the hands of development workers, Artists and cultural workers deliver lifelong learning.

As a government agency mandated to safeguard, promote and perpetuate the Filipino soul, it also has the authority and the power to bring about fulfillment of these mandates by:

- **Empowering INFACE/Community Work:** identify ways to qualify teachers and trainers in adult educators in the Philippines
- **Legitimizing/Validating INFACE/Community Work:** create national standards of accreditation and measurement.
- **Professionalizing INFACE/Community Work:** design programs that support projects focused on professionalized teaching and training in lifelong learning contexts

Adult Continuing Education in the Philippines is an indigenous tradition. Throughout time and history of the development of the Philippines as a culture, knowledge systems and technologies has been passed down from one generation of master craftsmen to the next. There are issues on paternity and ownership but the end of the discourse always lead to the question of sustainability of these knowledge systems.

Community development work brings people to the spaces where different worlds with the same woes and problems meet. Hence a debate on authenticity, indigeneity, hybridity and inter-cultural influence and borrowing arises as a consequence of this meeting, all of which inevitably leads to questions on power and agency.

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