

SINING-BAYAN: ART OF NATION BUILDING

**Social Artistry Fieldbook
to Promote Good Citizenship Values
for Prosperity and Integrity**

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ALL SONGS COPYRIGHT Joey Ayala

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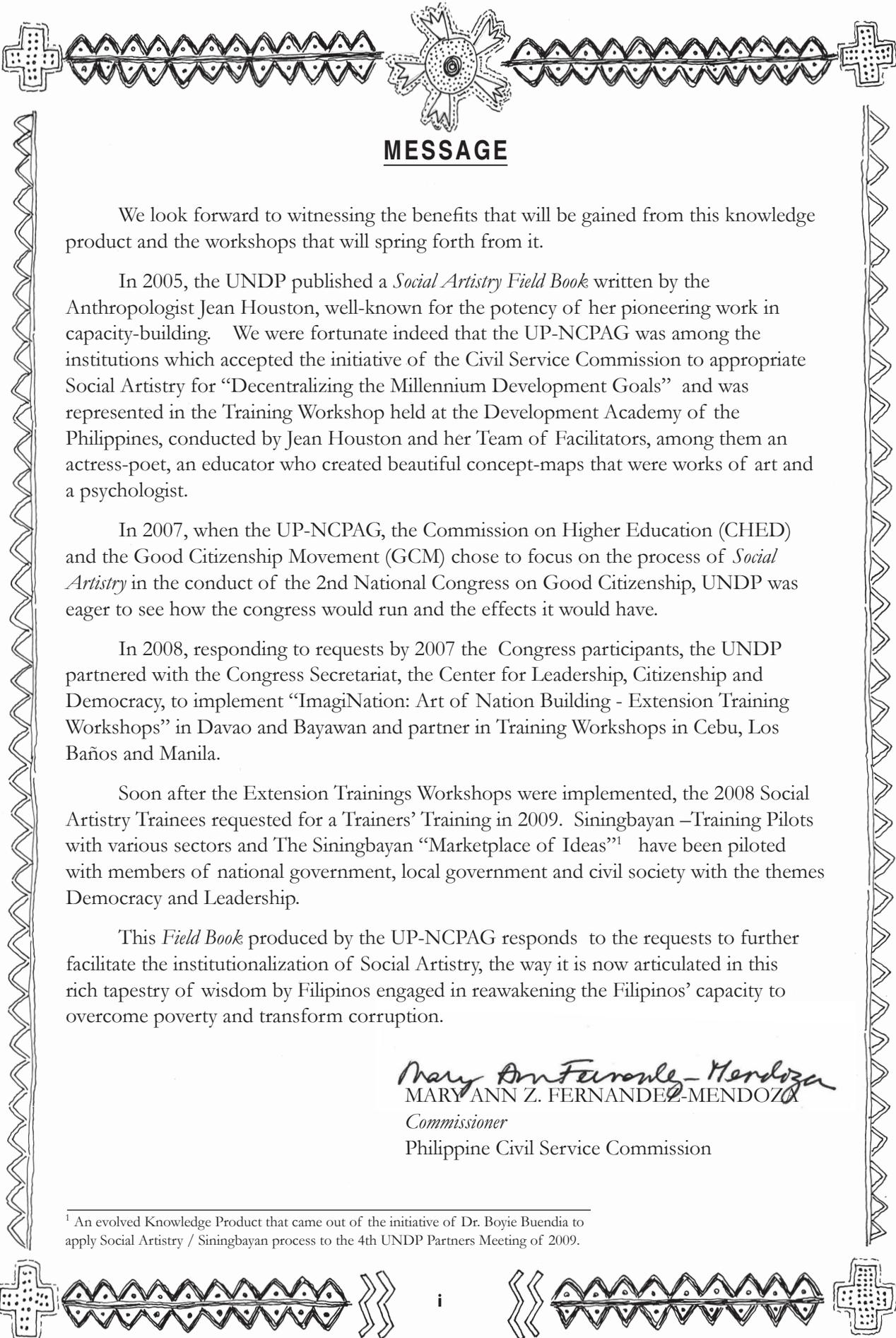
TABLE OF CONTENTS

<i>i</i>	MESSAGE Mary Ann Fernandez-Mendoza <i>Commissioner, Civil Service Commission</i>
<i>ii</i>	FOREWORD Bro. Rolando Dizon, FSC <i>Chair, National Congress on Good Citizenship</i>
<i>iv</i>	PREFACE: Siningbayan: Art of Nation Building Alex B. Brillantes, Jr. <i>Dean, UP-NCPAG</i>
<i>vi</i>	ACKNOWLEDGEMENTS
<i>vii</i>	INTRODUCTION Joey Ayala President, Bagong Lumad Artists Foundation Inc.(BLAFI)
1	<i>Musical Reflection: KUNG KAYA MONG ISIPIN</i> <i>Joey Ayala</i>
2	SININGBAYAN Joey Ayala
5	PART I : PAGSASALOOB (CONTEMPLACY)
9	“BUILDING THE GOOD SOCIETY WE WANT” My Hope as a Teacher in Political and Governance Jose V. Abueva
19	THE GOOD CITIZENSHIP VALUES ENSHRINED IN THE PREAMBLE OF THE 1987 PHILIPPINE CONSTITUTION Josefina Atienza – Salvaña
25	<i>Musical Reflection: BATHALA</i> <i>Joey Ayala</i>
26	SOCIAL ARTISTRY: DIGNITY, DEVELOPMENT, AND GOVERNANCE Alex B. Brillantes, Jr.
38	OVERCOMING POVERTY WITH SOCIAL ARTISTRY: Art Whose Canvas Is Society Antonio Meloto
46	<i>Musical Reflection: CLASSROOM 101</i> <i>Joey Ayala</i>

- 47 OVERCOMING CORRUPTION: Basic Things To Know
Asia Pacific Human Development Report, EO 828, AO255, UNCAC Preamble
and General Provisions
- 60 *Musical Reflection: TINGNAN N'YO (ARKIPELAGO)*
Joey Ayala
- 56 CAN WE REALLY SOLVE CORRUPTION?
Alex Brillantes, Jr., Pauline Salvaña-Bautista and Maricel Fernandez
- 58 HOW TO SOLVE A PROBLEM LIKE CORRUPTION
Teresita D. Baltazar
- 61 THE UNFINISHED EVOLUTION: TOWARDS A FILIPINO
CONSCIOUSNESS
Felipe M. de Leon, Jr.
- 85 *Musical Reflection: PAG-IBIG SA TINUBUANG LUPA*
Poem by Andres Bonifacio
Recording Artists: Karina David and Becky Demetillo Abraham
- 86 BEING AND BECOMING GOOD CITIZENS
THROUGH SOCIAL ARTISTRY
Mary Ann Fernandez-Mendoza
- 93 *Musical Reflection: ULTIMOADIOS*
Adapted by Joey Ayala from various translations of the poem by Jose Rizal
- 95 *Musical Reflection: TUNGO SA LIWANAG*
Joey Ayala
- 96 PART 2: PAGSALINAW (ARTICULACY)
- 96 PAGSALINAW (ARTICULACY)
Joey Ayala
- 99 *Musical Reflection: WALANG IBANG SADYA*
Joey Ayala
- 103 VISUAL ARTS FOR DEVELOPMENT
Alma Quinto
- 112 *Musical Reflection: MAGKAUGNAY*
Joey Ayala

- 113 CREATING DANCE STUDIES IN FIVE RELEVANT LESSONS
Basilio Esteban S. Villaruz
- 135 *Musical Reflection: AGILA*
Joey Ayala
- 137 PROMOTING GOOD CITIZENSHIP:
PETA's Creative Empowerment Through Theater
Ma. Gloriosa Cabangon
- 153 *Musical Reflection: MAGLAKAD*
Joey Ayala
- 156 KUWENTONG BAYAN (STORY TELLING)
Christine S. Bellen
- 161 *Musical Reflection: IKAW AT AKO*
Joey Ayala
- 163 ULAT: TULA
Victor Emmanuel Carmelo D. Nadera, Jr.
- 166 *Musical Reflection: AWIT NG MORTAL*
Joey Ayala
- 169 PART 3: PAGESAGANAP (OPERACY)
- 169 IMAGINATION: ART OF NATION-BUILDING
Joey Ayala
- 172 SOCIAL ARTISTRY AND HUMAN RESOURCE DEVELOPMENT:
BECOMING THE BEAUTIFUL HUMAN BEING WE ARE MEANT TO BE
Mary Ann Fernandez-Mendoza
- 185 *Musical Reflection: NARITO*
Joey Ayala
- 186 SOCIAL ARTISTRY IN CIVIC WELFARE TRAINING SERVICE
Building the Self to Extend to Others
Pauline S. Bautista
- 195 *Musical Reflection: MAGKABILAAN*
Joey Ayala

197	SOCIAL ARTISTRY IN VOTER EDUCATION Henrietta T. de Villa
199	GOOD CITIZENSHIP VALUES IN VOTER EDUCATION Good Citizenship Movement
204	PART IV: EVALUATION GUIDE Dinah Palmera S. Nadera
211	AFTERWORD Joey Ayala
212	Musical Reflection: PASASALAMAT <i>Joey Ayala</i>
214	CHAPTER AUTHORS



MESSAGE

We look forward to witnessing the benefits that will be gained from this knowledge product and the workshops that will spring forth from it.

In 2005, the UNDP published a *Social Artistry Field Book* written by the Anthropologist Jean Houston, well-known for the potency of her pioneering work in capacity-building. We were fortunate indeed that the UP-NCPAG was among the institutions which accepted the initiative of the Civil Service Commission to appropriate Social Artistry for “Decentralizing the Millennium Development Goals” and was represented in the Training Workshop held at the Development Academy of the Philippines, conducted by Jean Houston and her Team of Facilitators, among them an actress-poet, an educator who created beautiful concept-maps that were works of art and a psychologist.

In 2007, when the UP-NCPAG, the Commission on Higher Education (CHED) and the Good Citizenship Movement (GCM) chose to focus on the process of *Social Artistry* in the conduct of the 2nd National Congress on Good Citizenship, UNDP was eager to see how the congress would run and the effects it would have.

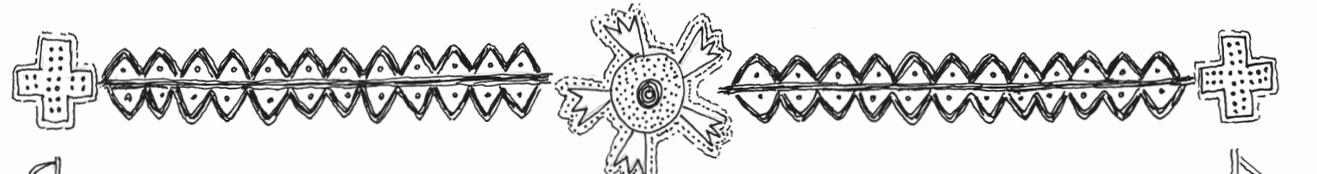
In 2008, responding to requests by 2007 the Congress participants, the UNDP partnered with the Congress Secretariat, the Center for Leadership, Citizenship and Democracy, to implement “ImagiNation: Art of Nation Building - Extension Training Workshops” in Davao and Bayawan and partner in Training Workshops in Cebu, Los Baños and Manila.

Soon after the Extension Trainings Workshops were implemented, the 2008 Social Artistry Trainees requested for a Trainers’ Training in 2009. Siningbayan –Training Pilots with various sectors and The Siningbayan “Marketplace of Ideas”¹ have been piloted with members of national government, local government and civil society with the themes Democracy and Leadership.

This *Field Book* produced by the UP-NCPAG responds to the requests to further facilitate the institutionalization of Social Artistry, the way it is now articulated in this rich tapestry of wisdom by Filipinos engaged in reawakening the Filipinos’ capacity to overcome poverty and transform corruption.


MARY ANN Z. FERNANDEZ-MENDOZA
Commissioner
Philippine Civil Service Commission

¹ An evolved Knowledge Product that came out of the initiative of Dr. Boyie Buendia to apply Social Artistry / Siningbayan process to the 4th UNDP Partners Meeting of 2009.



FOREWORD

While the most obvious signs of our national crisis are massive poverty, high unemployment, and massive immigration, an increasing awareness worldwide of the need to build the capacity of the mind and spirit as a core and a pillar of development opens up opportunities for attainable transformation. The Filipino must now “discover a consciousness that articulates its own economic, political and cultural aspirations,”¹ and discover venues for expressing his “*goodness and genius as a people.*” (*Felipe de Leon, Jr., 2nd National Congress on Good Citizenship Presenter*) The crisis we face today as a nation is the cumulative loss of the fundamental values and beliefs which our forebears adhered to.

We have seen how Leaders of Local Government Units, National Government Agencies, Civil Society, Non-Government Organizations, People’s Organizations and Business who make a difference in our people’s well being are known for harnessing their “*initiative, innovativeness and creativity*” (*Alex Brillantes, National Congress on Good Citizenship Congress Co-Chair*) in surpassing the logistical limitations of resources in order to deliver the services rightfully due every Filipino.

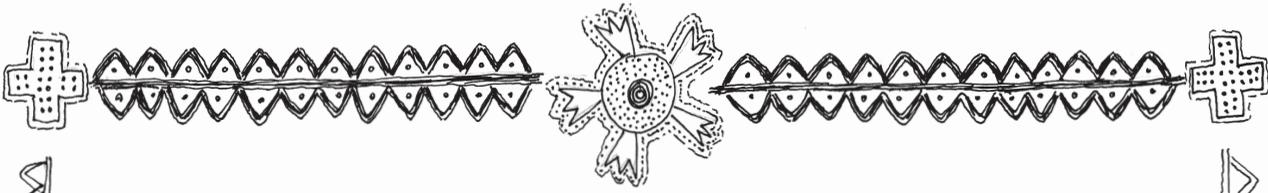
This is “*art whose canvas is society*” (*Tony Meloto, 1st National Congress on Good Citizenship Keynote Speaker*). It is the “*reawakening of the sleeping manlilikha in each one*” (*Joey Ayala, 2nd National Congress on Good Citizenship Resident Social Artist*). It manifests in Patriotism, Integrity and Excellence. This is art that builds society, which we may choose to call “Social Artistry.”

The Filipinos’ intrinsic Social Artistry needs to be harnessed quickly to stave off further deterioration of the quality of our citizen’s life amidst persistent poverty and widespread corruption.

When UNDP first introduced Social Artistry for Governance Capacity Building in 2005, UP-NCPAG was among the institutions which responded to their invitation to participate in the training workshop entitled, “Social Artistry: Decentralizing the Millennium Development Goals” facilitated by Jean Houston.

As we prepared for the 2nd National Congress on Good Citizenship (NCGC), convened by the UP-NCPAG, the Commission on Higher Education (CHED) and the Good Citizenship Movement (GCM) in 2007, we chose Social Artistry to be a principal focus of the Congress.

¹ Constantino, Renato. *Identity & Consciousness: The Philippine Experience*, Quezon City: Malaya Books, 1974.



Entitled, “ImagiNation: Art of Nation Building- Promoting Good Citizenship Values to Overcome Poverty and Transform Corruption,” the 2nd NCGC featured plenary talks which elicited imaginings towards a poverty-and corruption- free society, with a Keynote Presentation by Civil Service Commissioner May Fernandez and break out workshops in articulating the overcoming of poverty and the transformation of corruption with poetry (*VimNadera*), storytelling (*Christine Bellen*), dance (*Steve Villaruz*), scene improvisations (PETA), and collaborative textile tapestries (Alma Quinto).

Participants enthusiastically participated throughout the two days of reflection, creation and practical action planning. Shortly after the 2nd NCGC had been completed, the Congress Secretariat at the UP-NCPAG Center for Leadership, Citizenship and Democracy (CLCD) received requests from participants from national government, local governments, and civil society for further training for their institutions. The CLCD responded by collaborating with these institutions to implement “ImagiNation: Art of Nation Building Extension Training Workshops” in Manila, Los Baños, Cebu, Davao and Bayawan from 2007 to 2008, with the support of UNDP .

Soon after the Training Workshops were completed, the trainees requested for Trainers’ Trainings for the youth, government and civil society institutions for 2009. That is how the idea for this *Field Book* was born.

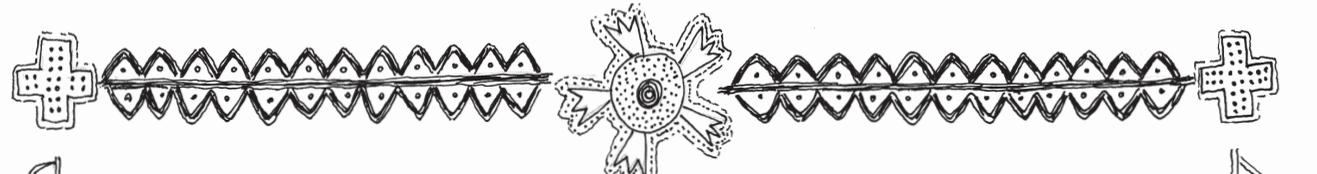
In this work, we have gathered the wisdom and experience of the presentors of the 1st and 2nd National Congresses on Good Citizenship. This compendium makes available to trainers some concepts and methodologies that elicit the Filipino’s innate Social Artistry in various contexts, settings and applications.

In your hands is a collaborative work-in-progress which you will enrich with your own experiences.

Such is Social Artistry.


ROLANDO R. DIZON, FSC
Chair, National Congress on Good Citizenship





PREFACE

The 2005 UNDP *Social Artistry Field Book* defines “Social Artistry” as “a transformative approach to building leadership capacity that can effectively cultivate the kind of leaders necessary to facilitate change.”³ Its use towards addressing and resolving development issues, such as, poverty reduction, gender equality, education, health, and the environment, is attributed to Jean Houston. However, as a process, social artistry is inherent to indigenous culture and has been employed to address crises throughout Philippine history.

Specifically, “social artistry” offers “essential tools to unlock our own unique possibilities and to claim the distinct gifts we possess on the physical, psychological, symbolic and spiritual levels of our own being.”⁴ Given that “in Philippine culture, there is an underlying belief in the psychic unity of humanity”⁵ we can appreciate that Filipinos are naturally predisposed to these capacities which social artistry is meant to heighten. The need to “gather the potential genius of every culture”⁶ felt in capacity-building in effect is an encouragement of the need to uphold and propagate the “magical and mystical worldview of the Filipino”⁷ by addressing the physical, psychological, symbolic, and spiritual levels of capacity-building.

In order to understand their own motivations and expectations and be clear about values, citizens must tap into their depths of spiritual awareness, rational logic, and creative thinking to develop a wide range of their human capacities.⁸ Values, attitudes, motivations, and skills emerge from the matrix of culture, which is “the unique totality of world view, values, belief systems, knowledge, skills and practices, core principles and ideas shared by a society,”⁹ hence the intimate relationship between values and culture.

³ UNDP “Introduction on Social Artistry,” *The Social Artist’s Fieldbook: Developing Your Inner Capacities*. Makati: UNDP, 2005.

⁴ Houston, Jean. “Author’s Introduction,” *The Social Artist’s Fieldbook: Developing Your Inner Capacities*. Makati: UNDP, 2005.

⁵ De Leon, Felipe M. Jr., *A Magical Consciousness: The Cultural Matrix of Philippine Traditional Music*.

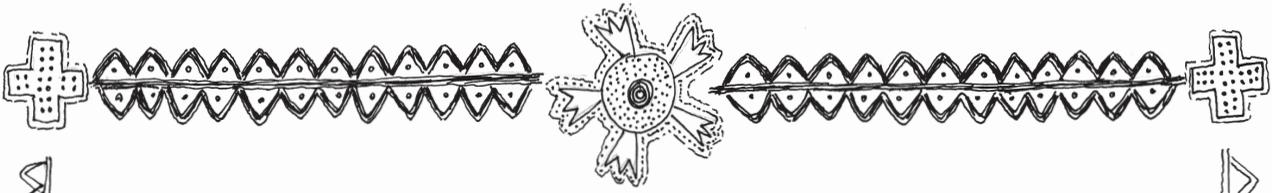
⁶ Houston, Jean. “Author’s Introduction,” *The Social Artist’s Fieldbook: Developing Your Inner Capacities*. Makati: UNDP, 2005.

⁷ De Leon, Felipe M. Jr., *A Magical Consciousness: The Cultural Matrix of Philippine Traditional Music*.

⁸ UNDP “Introduction on Social Artistry,” *The Social Artist’s Fieldbook: Developing Your Inner Capacities*. Makati: UNDP, 2005.

⁹ De Leon, Felipe M. *Culture in Development Planning*, unpublished essay.

¹⁰ Pilar, Nestor. “Relevance of the New Public Administration in Philippine Public Administration,” in *Introduction to Philippine Administration: A Reader*, Quezon City: UP, 1993.

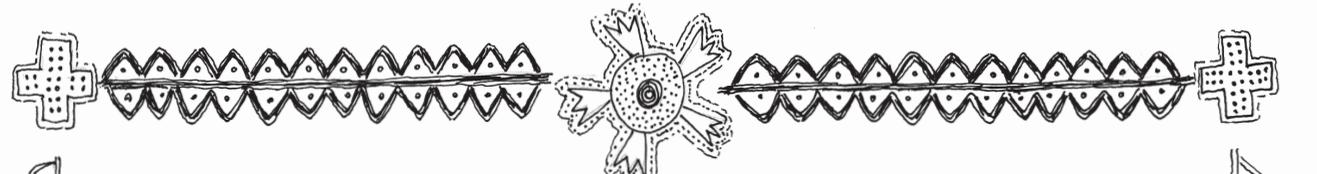


Appropriating social artistry as an approach to values formation flows with the suggested integration of “behavioral techniques which are intended to increase sensitivity to social equity and client welfare which must suit the Filipino psyche and temperament”¹⁰ to complement highly scientific, rational and mathematical training tools for human resource development. In government, the widespread interest in the reinvention of governance sets an opportune moment for introducing such socio-emotional processes to effect a passion for nurturing lives. In business, the thrust towards social enterprise provides context for facilitating the desire to infuse resources into human capacity building. For civil society, the much sought after empowerment of the citizenry creates a need for a basic and relevant orientation on development. In the academe, the introduction of mandatory citizenship education implies the necessity of exploring effective approaches to building this new field of study. Sensitizing techniques are expected to “advance the values of relevance, social equity, and social welfare and seeks to evolve administrative behavior that is sensitive to emotions, conflicts and risks. Such are perceived as “antidote to bureaucratic insensibility and non-responsiveness.” With unfeeling policy implementation no longer considered relevant to effectiveness of mandate, and governance increasingly perceived to be a shared function of all in society, exploring the institutionalization of social artistry in human resource development through the academe, business, civil society and government comes at an opportune time.

By seeking to transform the inner life of Filipinos towards becoming Social Artists, perhaps the elusive results of efforts towards poverty alleviation and corruption eradication will begin to manifest in a richer Filipino population and an improved Philippine corruption perception index (CPI).

Alex B. Brillantes, Jr.
Dean and Professor
University of the Philippines
National College of Public Administration and Governance





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Karina David and Becky Demetillo Abraham for the use of their recording, "*Pag-ibig sa Tinubuang Lupa.*"

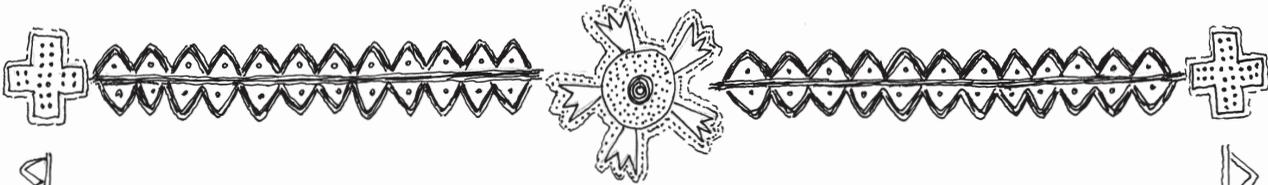
Joey Ayala for the use of his recordings.

Congress Chair Bro. Rolando R. Dizon (2nd National Congress on Good Citizenship).

Dr. Alex B. Brillantes, Dean of UP-NCPAG, Mr. Jose Angelito Aurelio, NCPAG Administrative Officer and the entire UP NCPAG community.

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INTRODUCTION

It is probably less stressful and, therefore, happier to unite on the grounds of beauty than on the grounds of ugliness. The problem with being “anti” something (anti-corruption, anti-poverty, anti-violation of human rights, etc.) is similar to the dilemma of the martial artist. The more contrary force one uses, the greater the potential damage to self, and the greater the energy needed to conquer the foe. When we give our energy to the enemy, the stronger it becomes.

While forceful, invasive and confrontational measures may be necessary in emergencies, we hope that they will become less and less so as our empathy, understanding, foresight and compassion increase. This book is an attempt to address societal imbalances in a more constructive, natural and organic manner. You will probably have come across the ideas here elsewhere. This book is a matrix of these various ideas in the context of nation-building.

A broad palette of perspective and experience is represented here but in no way is this a claim to completeness. Just as a song is never finished until people stop singing it their own way, person-, culture- and nation-building will forever be works-in-progress.

The problem with waging very specific wars (again: anti-corruption, anti-poverty, anti-violation of human rights, etc.) is that soon, the more warriors we have, the more wars we are waging on the single Battlefield. As a Taoist might say, “*if you can name It, then you ain’t got it.*”

This book is offered as something to stimulate your personal creativity - your *sarilikha*, while we try to get even better than we already are - *ikot-paangat*



Joey Ayala

President and Resident Artist

Bagong Lumad Artists Foundation, Inc (BLAFI)

Kung Kaya Mong Isipin

Intro: (D G A) x 2

I

 D A
Kung kaya mong isipin, kaya mong gawin
Bm /A G A
Isa-isang hakbang lamang at ika'y makakarating
D A
Tulad ng puno na galing sa binhi
Em /F# G A
Ang mga dakilang gawa'y nagmumula
(D G A) x 2

Sa guni-guni

II

 D G D
Kung ang nais mo'y maging malaya
 Bm A G D
Sa mundong puno ng panunupil
 G D G D A A7
Buhayin sa sarili ang malayang paraan
D G D Bm A G D
At sa araw-araw na pakikitungo sa tahanan at lipunan
 G D G D A A7
Buhayin sa sarili ang malayang paraan

I ulit

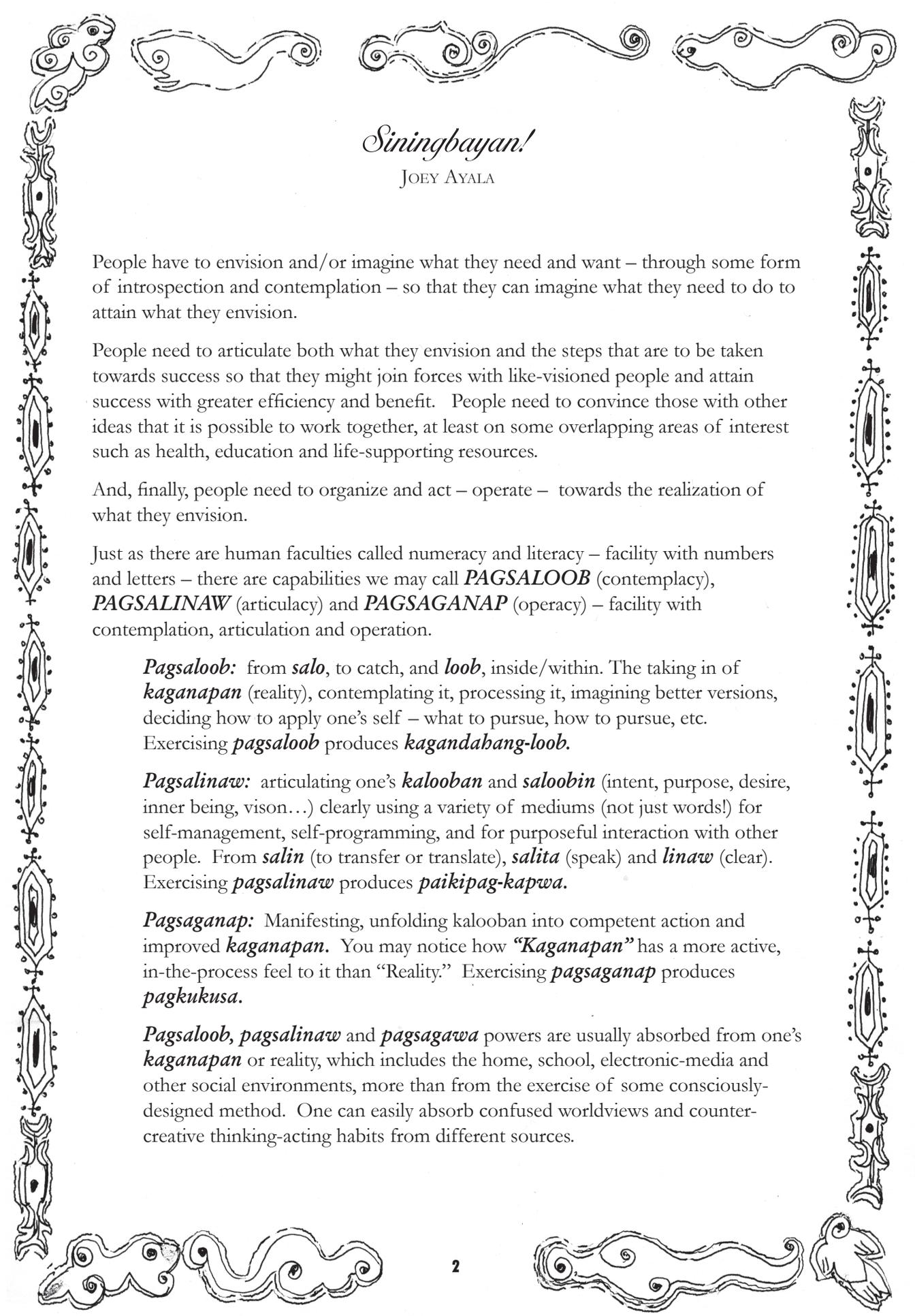
III = II

Kung ang nais mo'y maging payapa
Sa mundong puno ng digmaan
Buhayin sa sarili ang payapang paraan
At sa araw-araw na pakikitungo sa tahanan at lipunan
Buhayin sa sarili ang payapang paraan

I ulit, pwera huling linya

Em /F# G F# B B7
Ang mga dakilang gawa'y nagmumula sa guni-guni
 E B
Kung kaya mong isipin, kaya mong gawin
C#m /B A F#m B
Isa-isang hakbang lamang at ika'y makakarating
E B
Tulad ng puno na galing sa binhi
F#m /G# A B E
Ang mga dakilang gawa'y nagmumula sa guni-guni
F#m /G# A B E A B E
Ang mga dakilang gawa'y nagmumula sa guni-guni

Words & Music by Joey Ayala
joeyayala@blafi.org



Siningbayan!

JOEY AYALA

People have to envision and/or imagine what they need and want – through some form of introspection and contemplation – so that they can imagine what they need to do to attain what they envision.

People need to articulate both what they envision and the steps that are to be taken towards success so that they might join forces with like-visioned people and attain success with greater efficiency and benefit. People need to convince those with other ideas that it is possible to work together, at least on some overlapping areas of interest such as health, education and life-supporting resources.

And, finally, people need to organize and act – operate – towards the realization of what they envision.

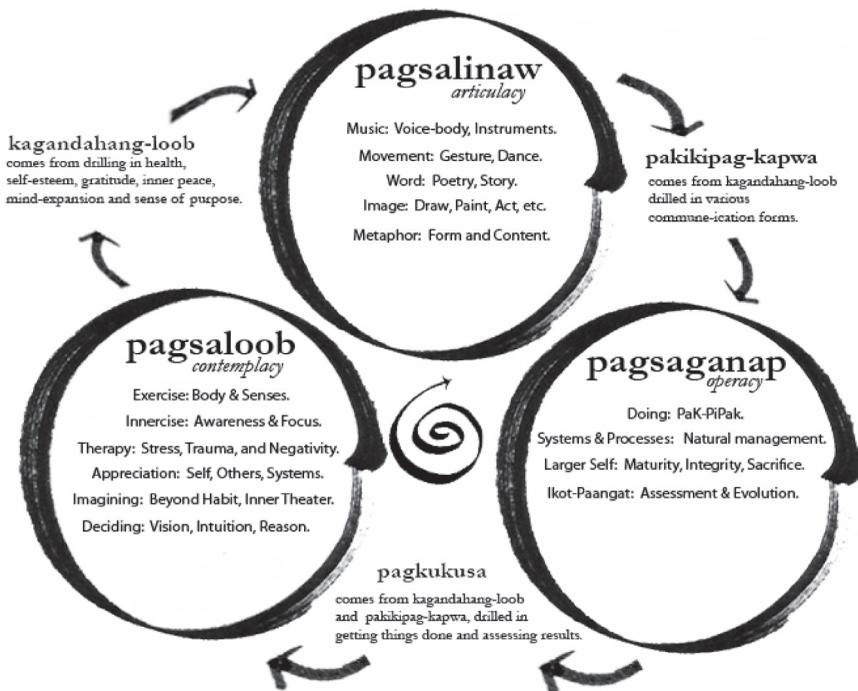
Just as there are human faculties called numeracy and literacy – facility with numbers and letters – there are capabilities we may call **PAGSALOOB** (contemplacy), **PAGSALINAW** (articulacy) and **PAGSAGANAP** (operacy) – facility with contemplation, articulation and operation.

Pagsaloob: from *salo*, to catch, and *loob*, inside/within. The taking in of *kaganapan* (reality), contemplating it, processing it, imagining better versions, deciding how to apply one's self – what to pursue, how to pursue, etc. Exercising *pagsaloob* produces *kagandahang-loob*.

Pagsalinaw: articulating one's *kalooban* and *saloobin* (intent, purpose, desire, inner being, vision...) clearly using a variety of mediums (not just words!) for self-management, self-programming, and for purposeful interaction with other people. From *salin* (to transfer or translate), *salita* (speak) and *linaw* (clear). Exercising *pagsalinaw* produces *paikipag-kapwa*.

Pagsaganap: Manifesting, unfolding *kalooban* into competent action and improved *kaganapan*. You may notice how “*Kaganapan*” has a more active, in-the-process feel to it than “Reality.” Exercising *pagsaganap* produces *pagkukusa*.

Pagsaloob, pagsalinaw and **pagsagawa** powers are usually absorbed from one's *kaganapan* or reality, which includes the home, school, electronic-media and other social environments, more than from the exercise of some consciously-designed method. One can easily absorb confused worldviews and counter-creative thinking-acting habits from different sources.



How important are *pagsalooob*, *pagsalinaw* and *pagsaganap*?

These capabilities – *pagsalooob* (contemplacy), articulacy (*pagsalinaw*) and operacy (*pagsaganap*) – allow people to participate creatively, as value-creators, in governance and nation/culture-building. Sustainable sacrifice and everyday heroism depend on these capabilities.

Without *pagsalooob* people don't know what they want and what they are capable of in the context of kaganapan. *Di na sinusuri ang sariling kalooban, at kumikilos na lamang ayon sa kinaugalian, kabit di na angkop sa kaganapan.*

Without *pagsalinaw* they are tongue-tied or feel they have nothing to express even when they are literate. Many people also can talk on and on and not really say anything. *Di nila maisalinaw ang sariling saloobin.*

Without *pagsaganap* they just wait for someone else to tell them what to do. *Di nila maisagawa ang kanilang nais gawin o nais makitang kaganapan.*

Without *pagsalooob*, *pagsalinaw* and *pagsaganap* people participate in nation-building efforts as “warm bodies” or “*pambala sa kanyon*” (cannon fodder). They dream other people's dreams. They spout other people's opinions. They follow other people's orders. Because they cannot possess and govern themselves, they are possessed and governed by others. The non-exercise or underdevelopment of these capabilities leads to situations where great concentrations of power become inevitable, and corruption – the abuse of power and authority - probable.

CAPABILITIES	PROGRAMS	MODULES	SUSTAINABLE RESULTS
Contemplacy PAGSALOOB	Aligning Body, Emotions and Mind.	<p>Exercise: body and senses.</p> <p>Innercise: awareness and focus.</p> <p>Therapy: dealing with stress, trauma, and counter-evolutionary beliefs and biases.</p> <p>Appreciation: self, others, systems.</p> <p>Imagining: thinking beyond habit.</p> <p>Deciding: vision, intuition, reason.</p>	<i>Kagandahang-loob</i> comes from drilling in health, self-esteem, inner peace, mind-expansion and sense of purpose.
Articulacy PAGSALINAW	Capturing and Sharing Thoughts and Feelings.	<p>Music: voice, body, instruments.</p> <p>Movement: gesture, dance.</p> <p>Word: poetry, story.</p> <p>Image: draw, paint, sculpt, etc.</p> <p>Metaphor: form and content.</p> <p>Selection, Mastery, Application and Integration</p>	<i>Pakikipag-kapwa</i> comes from <i>kagandahang-loob</i> drilled in various communication forms.
Operacy PAGSAGANAP	Getting Things Done.	<p>Goals & Plans: how to formulate.</p> <p>Systems and Processes: natural and man-made.</p> <p>Organizing and Management</p> <p>Teamwork.</p> <p>Assessment and Evolution: <i>Ikot-Paangat.</i></p>	<i>Pagkukusa</i> comes from <i>kagandahang-loob</i> and <i>pakikipag-kapwa</i> , drilled in making things happen (production of value and results).

Part I

PAGSALOOB

Contemplacy in Social Artistry

LOOB PALABAS

Learning from Within

Mga halimbawa ng mga salundiwa

TAO

LAKAS

LABAS PALOOB

Learning from the Wisdom of the Elders

To Ponder The Nation We May Want

Good Governance

ALEX B. BRILLANTES, JR.

Good Citizenship

JOSE ABUEVA

Good Citizenship Values

JOSEFINA ATIENZA SALVANA

Overcoming Poverty

ANTONIO P. MELOTO

Overcoming Corruption

ALEX B. BRILLANTES, JR.

TERESITA DAZA BALTAZAR

The Unfinished Evolution

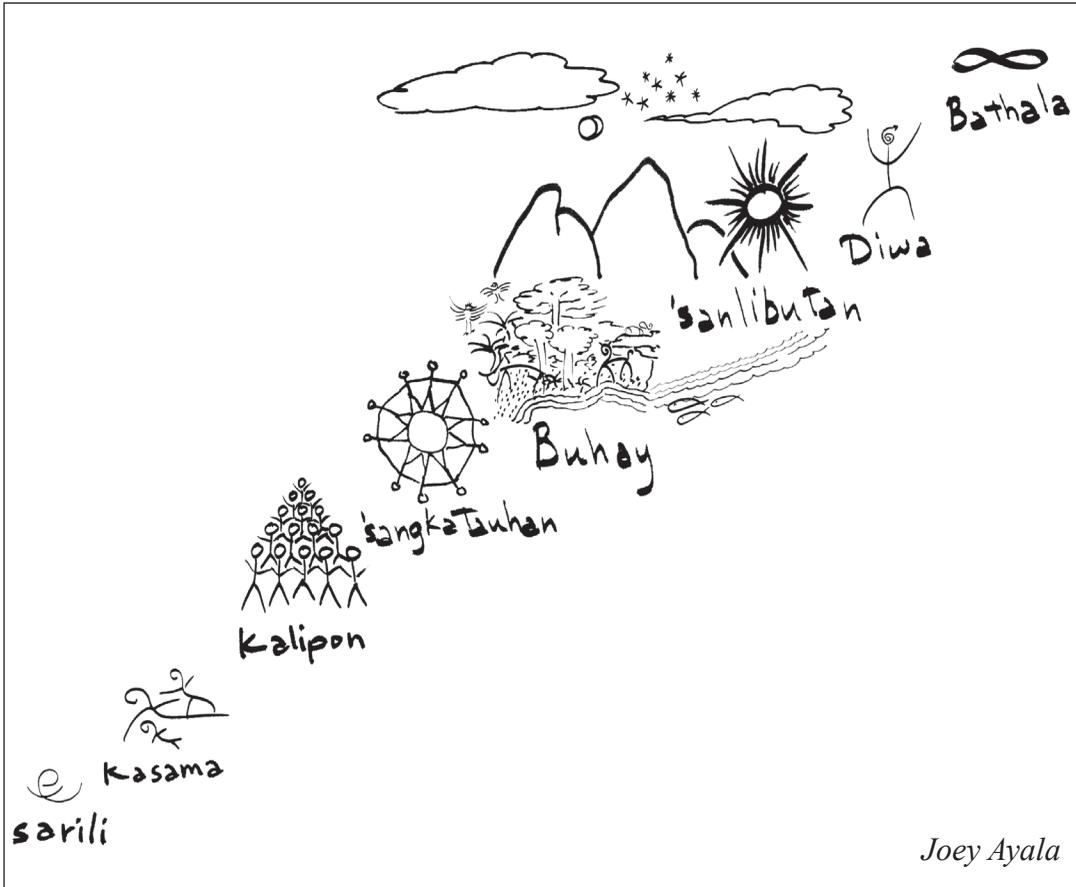
Towards a Filipino Consciousness

FELIPE DE LEON JR.

Being and Becoming Good Citizens Through Social Artistry

MARY ANN FERNANDEZ MENDOZA

Pagsaloob



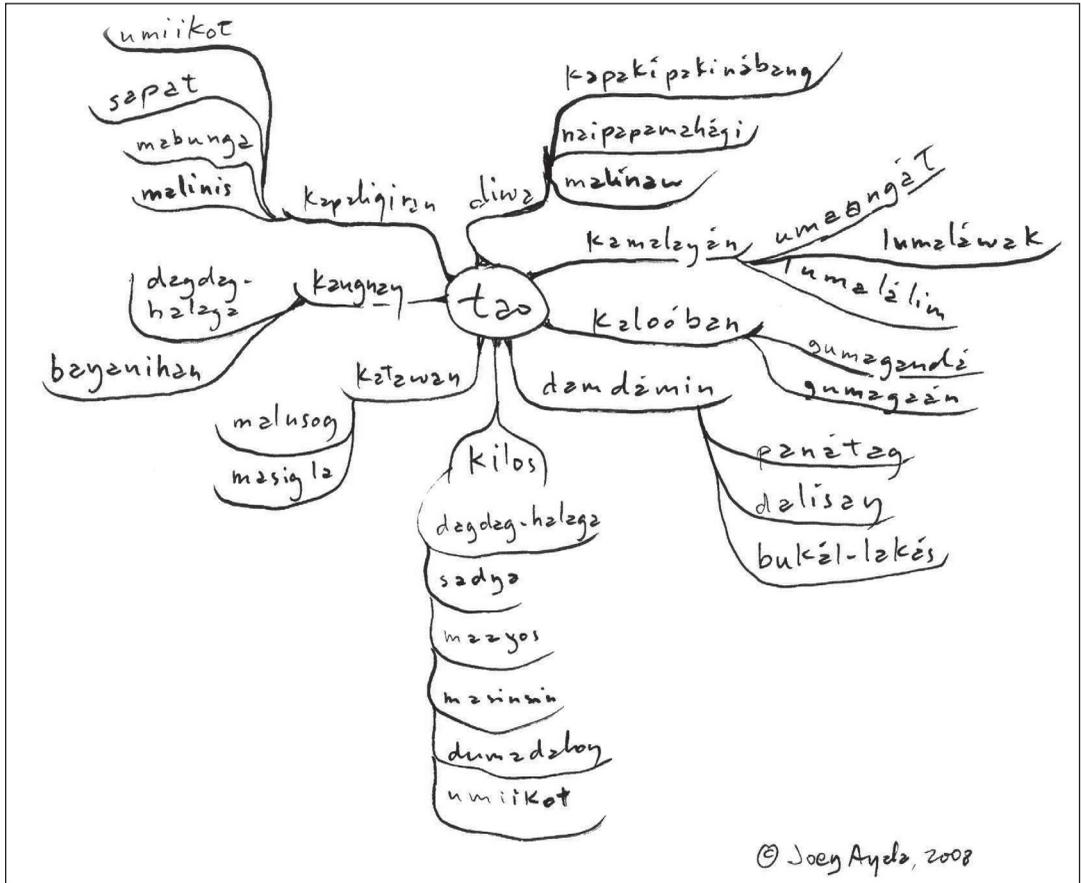
Joey Ayala

The Expanding Self

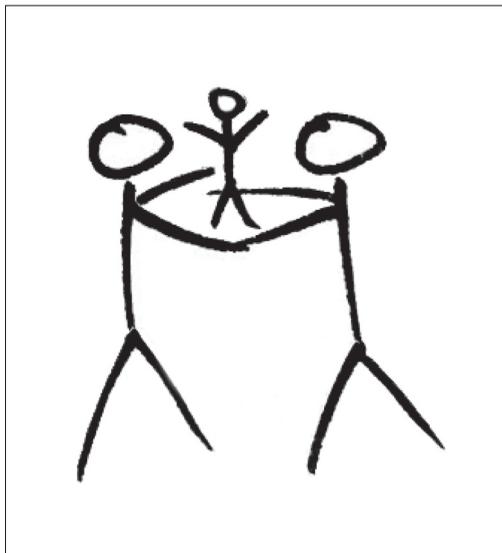
This picture shows how people naturally expand in *kamalayan* and identity from *sanggal* whose concerns are *gatas* and lambing and whose society is *ina*, and, later, *ama* – to mature adults who conceive of infinity and ponder creation and God.

Mga halimbawa ng salundiwa

TAO



PAMILYA

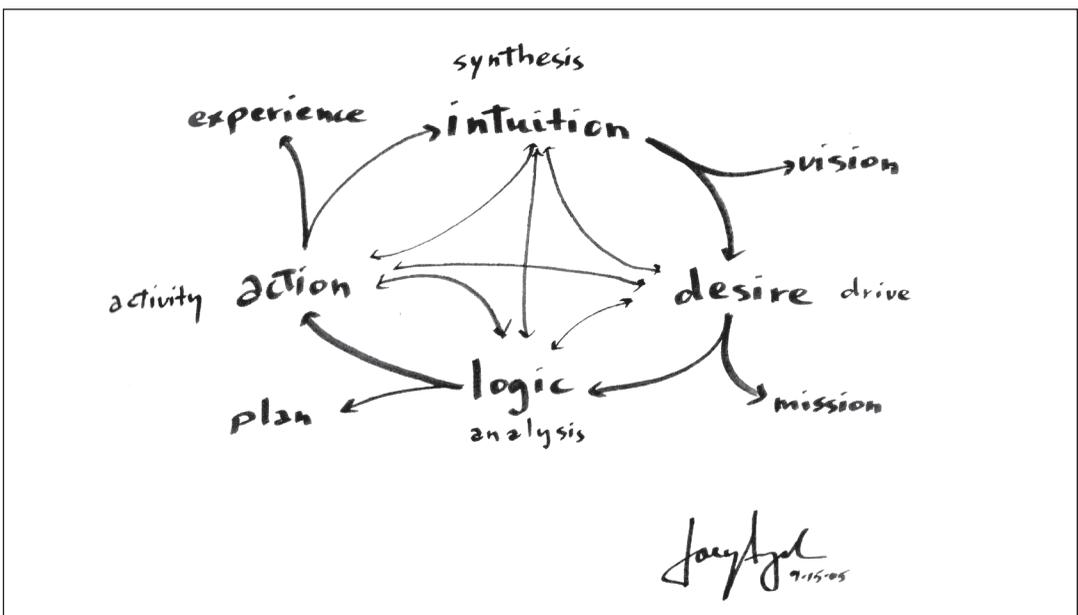
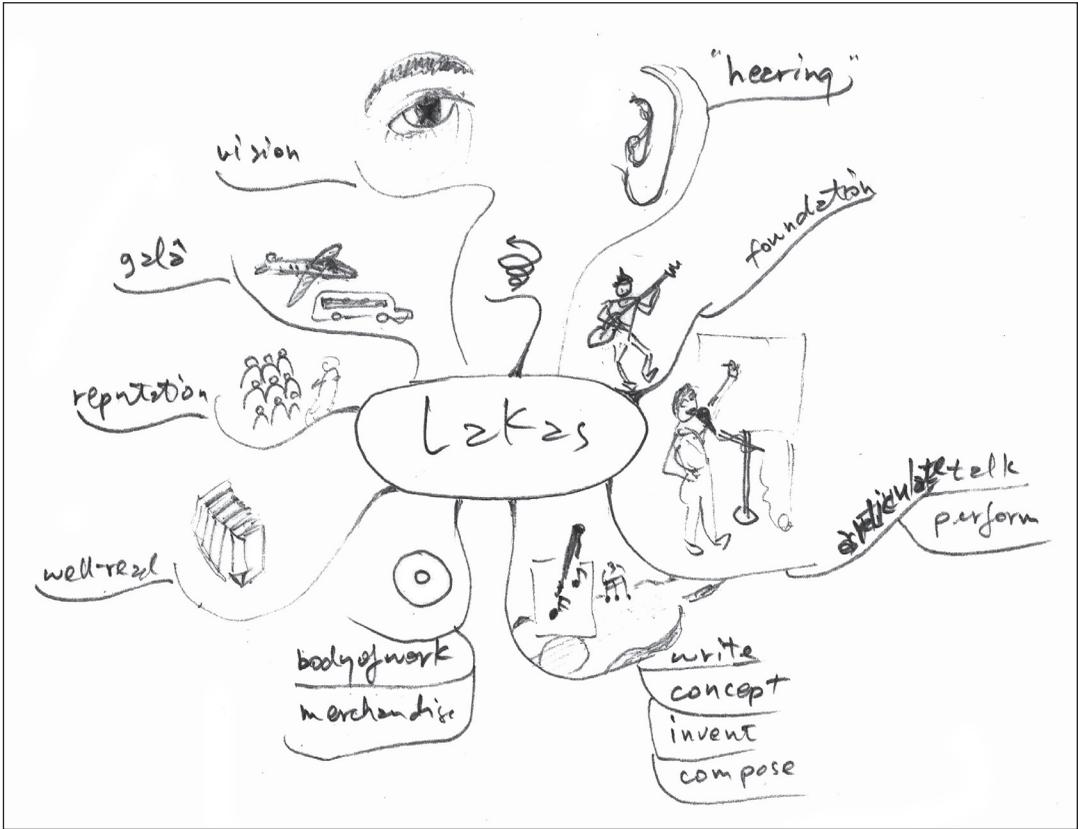


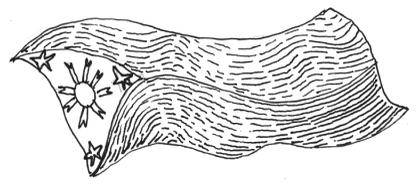
KALIPON



Mga halimbawa ng salundiwa

LAKAS





*Ang Pagtukod og 'Maayong Katilingban' nga Gugma Nato:"
Ang paglaum nako isip magtutudlo bahin sa politika ug pagdumala*

*"Ang Pagbuo ng Ating 'Magandang Lipunan'":
Ang aking pag-asa bilang guro sa larangan ng pulitika at pamamahala*

*"Building the 'Good Society' We Want:"
My Hope as a Teacher in Politics and Governance*

JOSE V. ABUEVA

U.P. Professor Emeritus of Public Administration
and Political Science, and founding President of Kalayaan College

Ako, po, ay bata pa dahil ako'y 20 taong masbata sa Unibersidad ng Pilipinas na sa taong 2008 ay nagdiriwang ng kanyang unang dantaon o sentenaryo.

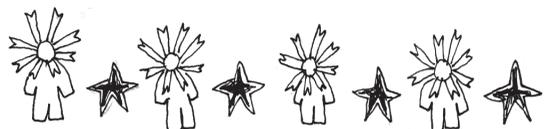
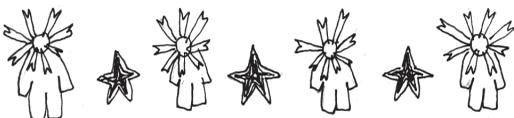
Ang una kong pagsilbi sa U.P. bilang guro ay mula 1950 hanggang 1970. Nagturo ako ng public administration at political science. Matapos ng ako'y nagsilbi sa 1971-72 Constitutional Convention, sa Ford Foundation (sa Nepal, Thailand at sa Pilipinas, 1973-1977), at ng sampong taon sa United Nations University, bumalik ako sa U.P. noong 1987 nang nahirang akong pangulo ng Unibersidad.

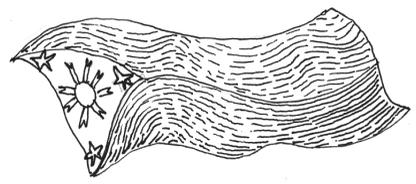
Ang aking kolehiyo sa U.P. ay ang Institute of Public Administration na naging National College of Public Administration and Governance (NCPAG, U.P.). Sa NCPAG aking nasimulan ang Center for Leadership, Citizenship and Democracy. Nang ako'y naging propesor at pangulo ng pribadong Kalayaan College mula 2000 patuloy akong nagsilbi sa U.P. bilang Professor Emeritus ng Public Administration at Political Science.

I have told you my career story in a nutshell only to say that I have been long concerned with public administration, politics and governance, and with the role of leaders and citizens in our struggle as a people to build a modern, developed, and progressive democratic country. And I want to share with our citizens, especially the youth, the tremendous challenges of that struggle for the common good of all Filipinos in our generation and succeeding ones.

Honestly, like many of you, I am frustrated that we, Filipinos, have not achieved more progress since our independence in 1946, compared to some of our progressive neighbors in Asia who were less developed then. It's been over sixty long years.

We know some of the reasons for our inability to solve our problems and achieve our goals as a nation.





One of them has to do with our lack of unity and focus as a people who form the Filipino nation. Too many of us may not love our country enough to transcend our selfish personal and family interests when we are called upon to obey the laws, support change and reforms, and make some sacrifice in order to promote the common good and the national interest. These deficiencies make us a weak nation in the face of our grave problems and challenges. In turn, our weak nation makes for a weak state and its ineffective government, what Gunnar Myrdal calls “a soft state.” (See Annex 1.)

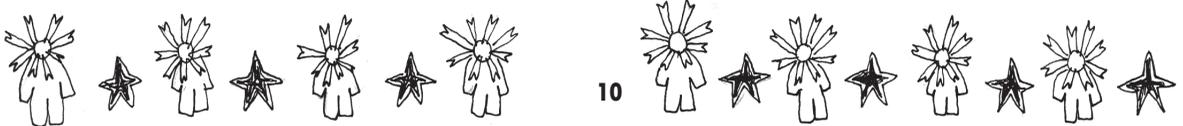
Our weak nation and “soft state” are related to the tendency of many of our leaders to use governmental power and authority more to serve their private and political interests rather than to promote the public good. Entrenched in their power bases, they lack the spirit of nationalism and a sense of urgency and accountability to the citizens who are the source of the nation-state’s sovereignty, according to our Constitution. This has led to the collective failure of our national leaders to lead us to our vision, ideals and goals through “good governance.”

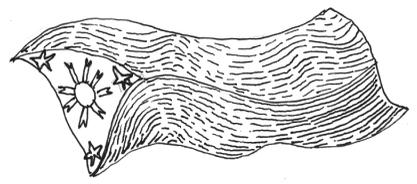
In turn “good governance” depends not only on good leaders and good citizens but also on functional institutions through which we can satisfy our needs and fulfill our lives as citizens and as a nation. These institutions include our own families, and all kinds of community, socio-cultural, religious, educational, professional, civic, political, governmental, economic, and business organizations. We refer to these various institutions and organizations as belonging to one or another of the three intersecting spheres of state, business/market, and civil society. Indeed, some of the institutions are transnational and global in nature.

Of course, we have some outstanding national political leaders who serve our country well. And we have many more local political leaders who stand out as faithful, accountable public servants who faithfully serve their constituents. In turn satisfied constituents trust and support their leaders; and together they work to achieve their common goals and aspirations.

However, in the absence of functioning political parties as in the established democracies, citizens are unable to choose better leaders and hold them accountable for their shortcomings and corruption. As citizens, by and large we tend to focus on personalities, personal popularity, and “winnability” in choosing our president and legislators, rather than on their ideas and policies and performance in office.

Political parties are meaningless to the people who see no significant difference among them; for our political parties are organizations mainly of politicians concerned with electing candidates and dividing the spoils of office among themselves and their partisans. Politics seems always to be a competition between those who are in office and those outside who want to take their place, with no clear relevance to the people’s welfare and the public interest, and to expected public policy and public services, and reforms.





Poverty, ignorance and apathy make some citizens vulnerable during elections when they sell their votes to vote-buying candidates. The same citizens tend to exchange their support and loyalty for the political protection and employment that the leaders promise and provide. If we could somehow develop economically so that many more citizens can be better educated and employed, be able to escape poverty and rise to belong to the middle class, they will become more secure and independent, more informed about public affairs, and also more critical of bad governance and corruption. They will also demand change and reform in government and politics.

Our weak nation and soft state are also related to the fact that our public institutions continue to be weak and obsolete and dysfunctional. We have not been able to reform or change them in more meaningful ways since 1946 when we regained our independence.

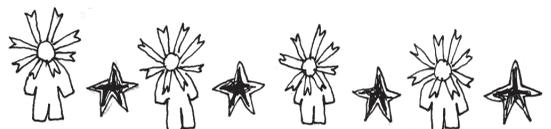
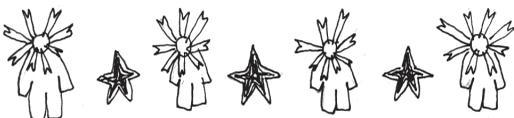
In September 1972, President Ferdinand Marcos became a dictator and molded the 1973 Constitution to serve his personal agenda. By destroying our democratic institutions, he was able to extend his powers as an authoritarian president from the maximum of 8 years to over 20 years, until he was overthrown by the people at the EDSA Revolt in February 1986. Meanwhile, he had plundered the government and the economy, enriched his family and cronies, reversed our economic development, corrupted politics and society, and spoiled the military as his partners in power.

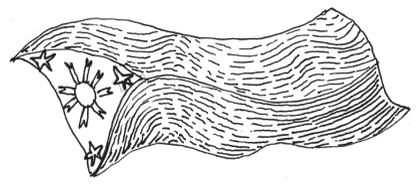
Under President Corazon Aquino we restored our democracy under the 1987 Constitution. But despite its laudable vision of “the Good Society” and its ideal of public office and governance, this Constitution simply restored the old and ineffective political institutions. Under it the old politicians who had collaborated with Marcos quickly recovered their power.

By “the old and ineffective institutions,” I refer specifically to: (1) our presidential government with its exaggerated separation of powers and checks and balance among the President, the Senate and the House of Representatives, that is causing endless conflict and gridlock among them; (2) our highly centralized unitary structure of governance that concentrates governmental power and decision-making in the National Government in Metro Manila and the lack of local and regional autonomy; and (3) our political party system that prevents our political parties from being principled, policy oriented, cohesive, responsive, and accountable to the people.

Moreover, the 1987 Constitution restricts the participation of foreign investors in our economic development, so they have invested a great deal more in our neighboring countries where they feel more welcome and appreciated. This is one reason why we have not developed as fast as they. Other factors are our lack of infrastructure and the high cost of doing business in the country because of red-tape and corruption.

Our weak nation and ineffective “soft” State cannot hold our officials accountable for their failure and corruption. As a weak and divided nation, we are continually fighting





each other in our personal, parochial, and adversarial style of politics. We have not been able to end the Communist rebellion or the Moro rebellion and achieve a just and durable peace. Unfortunately, it is true that too many of us don't love our country enough to sacrifice and do much more for the good of all. We seem to be trapped in a vicious cycle of underdevelopment with our weak nation and "soft state," and ineffective governance, despite some notable improvements in policy and performance. Thus a public mood of dissatisfaction and pessimism and even of hopelessness prevails.

Because of our collective failures, somehow we seem to feel that as a nation we have no vision, no common purpose and goals, and no clear direction. This is one of the worst failures of our national leaders. As a whole, they have not focused our sights on our authentic and authoritative vision and goals which are clearly stated in our 1987 Constitution. And on our indigenous and emerging ideals of "good governance."

On the other hand, as a reaction, we are also witnessing a crescendo of public dissatisfaction with our traditional politics, leadership and governance, and a rising demand for change to "a new politics" of rectitude and good leadership in a modern society and government. But we have not yet reached the tipping point for organized "people power" to effect change and reform buoyed by rising hope and self-confidence by a majority of our people. The weight of political custom and tradition is still holding us down. For this reason I'd like to help raise our sights in order to raise our hopes of what is possible and achievable.

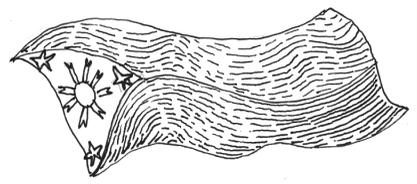
**Visions of "the Good Society,"
the Ideal Political System
and Government, and "Good Governance"**

To begin with, I'd like to share with you what I fondly call "the Filipino vision of 'the Good Society';" the vision of "our ideal political system and government" in our 1987 Constitution, and our emerging vision of "good governance." Here they are.

"The Vision of the Good Society in our 1987 Constitution":

- (1) "to build a just and humane society"; and
- (2) to establish "a government that shall embody our ideals, promote the common good, conserve and develop our patrimony, and secure to ourselves and our posterity the blessings of independence and democracy — under the rule of law and a regime of truth, justice, freedom, love, equality and peace...." (Preamble.)





Our “ideal political system and government” in the Constitution:

“The Philippines is a democratic and republican State. Sovereignty resides in the people, and all government authority emanates from them.”

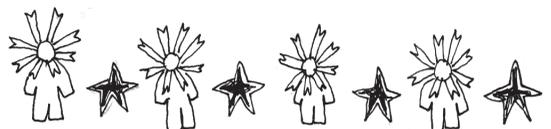
Art. II. Sec. 1)

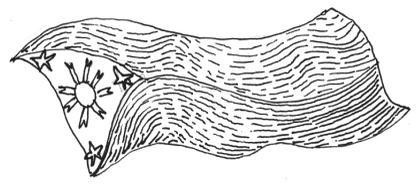
“The prime duty of the Government is to serve the people.” (Art. II. Sec.).

“Public office is a public trust. Public officers and employees must at all time be accountable to the people, serve them with utmost responsibility, integrity, loyalty, and efficiency, act with patriotism and justice, and lead modest lives.” (Art. XI. Sec.1)

Moreover, let me add the concept of “good governance” as an ideal in our “New Democracy” or a newly restored democracy emerging from authoritarian rule. This is the case of Filipino democracy that emerged in 1986 from over 13 years of authoritarian rule under President Ferdinand Marcos and has yet to be consolidated. Blending Filipino and international ideals, we understand “good governance” as manifesting these features:

- (1) people’s participation in free and fair elections and in policy and decision-making made possible by an open and accessible government in a free society with a competent and responsible media;
- (2) responsiveness of the government to the needs and demands of the people who are informed, empowered and enabled to express their will to their political leaders and civil servants;
- (3) transparency and accountability of public servants in response to the citizens’ will and their right to know (“the truth” in governance) as the sovereign in a democracy;
- (4) honesty and fidelity of public servants and the punishment of those who are abusive and corrupt;
- (5) efficiency in the exercise of power and authority to make the best use of scarce resources, including time especially;
- (6) effectiveness in providing the needed public services, solving problems, and achieving goals, all for the common good;
- (7) the protection and enhancement of human rights and the fulfillment of social justice;
- (8) achieving ecological integrity and sustainable development; and
- (9) realizing “*Pamathalaan*,” the indigenous Filipino vision of governance: “dedicated to the enhancement of man’s true spiritual and material worth”...”through leadership by example, reasonable management, unity (*pagkakaisa*) between the governors and governed, and social harmony based on love (*pagmamahalan*) and compassion (*pagdadamayán*). (Pablo S. Trillana III. *The Loves of Rizal*, 2000. p. 179.)





Since 1987, I have been speaking and writing about these constitutional vision and ideals because, as I have noted above, many Filipinos often assume and lament that as a people and nation we, Filipinos, have no vision, common purpose or goals. In fact, we have these goals and purpose written in our 1987 Constitution, which makes them authentic and legitimate because our people ratified the Constitution in the national plebiscite held in February 1987. Our schools and universities are directed to teach the Constitution to their students.

However, for emphasis, let me reiterate what I said earlier on. It is true that our leaders rarely point out to the people our national vision, purpose, or goals embodied in the Constitution. And our students are not learning about the Constitution as they should. For these reasons, among others, the default of our leaders and the failure to approach these vision and ideals in our personal experience, we cannot fault many among our people for assuming that they do not exist at all. What we often hear, read and witness are reports and stories of public life that obscure and deny the existence or validity of our national vision and goals.

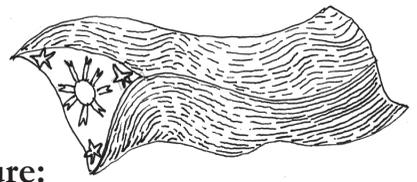
A Vision of an Ideal Future Philippines

For my part, since 1987, I have composed verses, a poem if you will, regarding a vision of our future as a nation in the global community. It is largely based on the vision of “the Good Society” and the ideal “democracy and good government” embodied in our 1987 Constitution. But I have elaborated on them as I learn of other ideas and ideals that Filipinos may wish to consider in thinking about the future of our Global Filipino Nation.

By our “Global Filipino Nation,” I am referring to the important reality that Filipinos now form a nation that is the 13th most populous in the world although the Philippines is a small country in area. There are some 90 million Filipinos living in the homeland and some 9 million overseas. And more overseas Filipinos are recovering their Philippine citizenship under the dual citizenship law and want to be active in improving governance in the homeland through the absentee voting law, and possible constitutional amendments.

Here is my contribution to the quest for an inclusive, unifying and inspiring vision of our borderless Global Filipino Nation in which every Filipino in the Motherland and overseas would have a significant role to play and an important stake in its fulfillment.





A Vision of Our Future: Building “The Good Society” We Want

JOSE V. ABUEVA

United under God, we shall develop citizens and leaders who love our country, and trust and challenge one another to solve our problems and achieve our goals.

Upholding truth, honesty and excellence, we shall work together for the common good of all Filipinos at home and around the globe.

For, conscious of our roots in Asia, we are a Global Filipino Nation committed to the well-being, security, and advancement of all our people—and humankind.

We want to be free and peaceful, united in our diversities, egalitarian, prosperous, life-sustaining and nonkilling.

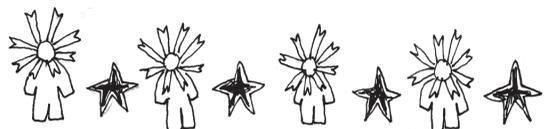
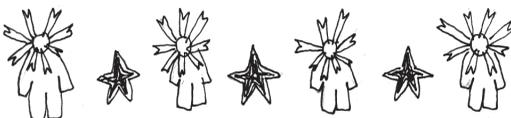
In our quest for “the Good Life” we shall focus on the poor and powerless, the excluded, exploited, and oppressed.

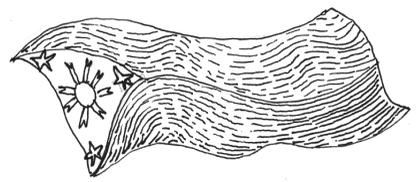
We shall achieve our vision of “The Good Society” through good citizenship, leadership and governance in inclusive democracies

And responsive, effective and accountable institutions that enable us to satisfy our needs and fulfill our lives as individuals and as a nation.

As well shall we do our share in shaping a just, humane, and nonkilling world, and safe, sustainable environments.

In sum, a Global Filipino Nation that is God-centered—whose people love and care for one another near and far.





ANNEX 1

On the Philippines Being a Weak Nation and a “Soft State” and Filipino Democracy at Risk

To keep my contribution to this book brief, I am appending the following pages in order to explain what I mean by the Philippines being “a weak nation and a ‘soft state.’” These three pages are taken from my article published in the *Philippine Journal of Public Administration*, entitled “Ideals and Practice in the Study of Philippine Public Administration and Governance.” (Volume LII. April and October 2008. pp. 123-125)

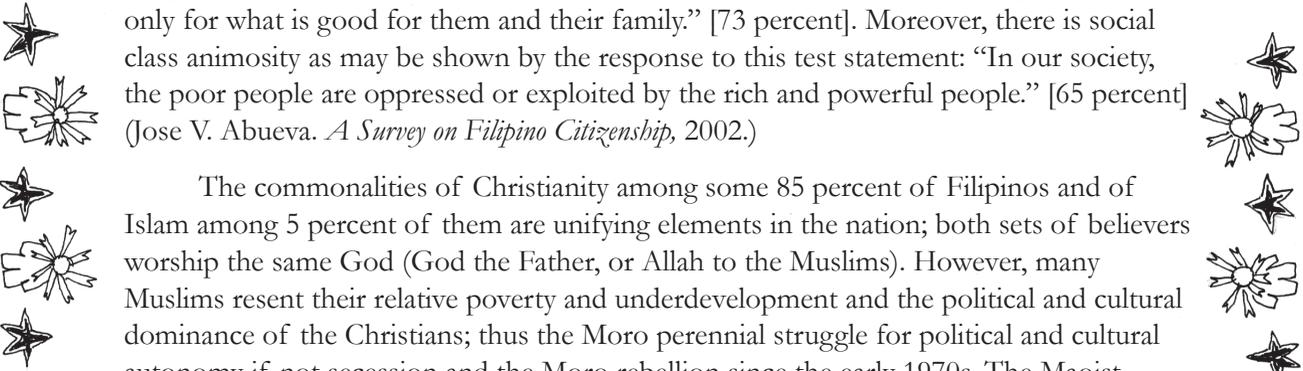
A Weak Nation and a “Soft State”

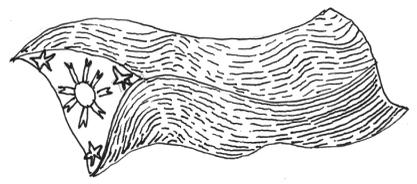
Social and political trust is regarded as “social capital” for any nation. In this regard the Filipino nation has a troubling deficit. Majority of the respondents in a national survey in 2001 agreed with these test statements: (1) “Most Filipinos do not trust each other.” [57 percent]; and (2) “Most Filipinos would know what is for the common good but care only for what is good for them and their family.” [73 percent]. Moreover, there is social class animosity as may be shown by the response to this test statement: “In our society, the poor people are oppressed or exploited by the rich and powerful people.” [65 percent] (Jose V. Abueva. *A Survey on Filipino Citizenship*, 2002.)

The commonalities of Christianity among some 85 percent of Filipinos and of Islam among 5 percent of them are unifying elements in the nation; both sets of believers worship the same God (God the Father, or Allah to the Muslims). However, many Muslims resent their relative poverty and underdevelopment and the political and cultural dominance of the Christians; thus the Moro perennial struggle for political and cultural autonomy if not secession and the Moro rebellion since the early 1970s. The Maoist Communist rebellion dates back to 1968, succeeding the Soviet-oriented Communism that began decades earlier.

In a nation of ethnic, linguistic and cultural diversity, there are varying degrees of resentment towards a Manila-centric governance expressed in the term “Imperial Manila,” and the dominance of English and Filipino—the evolving national language which is largely Tagalog—in our language policy and official communication. Such policy and practice are prejudicial to the people in outlying provinces, and especially the poor, whose languages are not used in official communication. The predominant use of English and legalese in court trials is at the expense of many people who do not understand the language.

Ideas for nation-building and unity focus on what may be done to strengthen a weak Filipino nation: the people and citizenry of our nation-state called the Republic of the Philippines. Led by Senator Leticia R. Shahani and Dr. Patricia B. Licuanan, The Moral Recovery Program in 1988 urged our people to develop: “(1) a sense of patriotism and





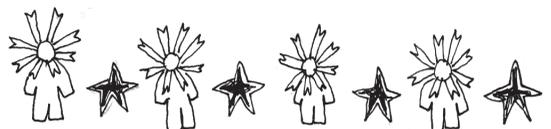
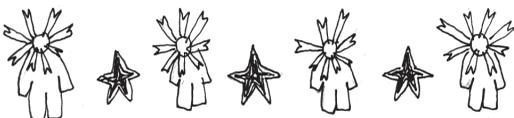
national pride, a genuine love, appreciation and commitment to the Philippines and things Filipino; (2) a sense of the common good, the ability to look beyond selfish interests, a sense of justice, and a sense of outrage at their violation; (3) a sense of integrity and accountability, an aversion towards graft and corruption in society and an avoidance of the practice in one's daily life; (4) the value and habits of discipline and hard work; and (5) the value and habits of self-reflection and analysis, the internalization of spiritual values, the emphasis on essence rather than form.”

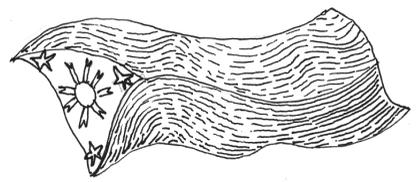
Observing our weaknesses as a nation or political community, I have urged fellow Filipinos: “(1) to achieve greater unity and cohesion as a national community in a globalizing world; (2) to deepen their sense of national identity and history; (3) to strengthen their love and pride of country; (4) to enhance their appreciation of things Filipino and the achievements of Filipinos; (5) to strengthen their concern for the common good and the national interest. All these qualities are to be expressed in deeds and not merely in words—in the substance of Filipino nationalism.” I have also called attention to the need for citizens to distinguish between “the public and the private spheres” in order to foster nationalism and reduce corrupt and unethical behavior. (Jose V. Abueva, *Filipino Nationalism*, 1989. p.809.)

In Gunnar Myrdal's *Asian Drama* he describes “Soft States” as having the following characteristics that seem to apply to the Philippines to some degree (*Asian Drama*, pp. 66, and 277).

- “Soft States are dominated by powerful interests that exploit the power of the State or government to serve their own interests rather than the interests of their citizens.
- “Policies decided on are often not enforced, if they are enacted at all, and in that the authorities, even when framing policies are reluctant to place obligations on people.
- “Governments require extraordinarily little of their citizens [and] even those obligations that do exist are enforced inadequately, if at all.....
- “There is an unwillingness among the rulers to impose obligations on the governed and a corresponding unwillingness on their part to obey rules laid down by democratic procedures.

Who are the exploiters of our “Soft State?” I would include (1) “rent-seeking,” abusive oligarchs or rich and powerful politicians and their families; but not all rich and powerful leaders misuse or abuse their power or authority; (2) “warlords” who use violence to gain and protect their power and political position; (3) politicians who use force, fraud, or buy votes to win elections and stay in power; (4) “rent-seeking” businessmen; (5) “rent-seeking” public administrators; (5) gambling lords, drug lords, and smuggling lords; (6) tax evaders; (7) rebels who collect “revolutionary taxes”; (8) terrorists;





(9) and even poor “informal settlers” and heads of so-called “squatter syndicates” who occupy private or public land and use their votes to win the protection of politicians.

Moreover, the Philippines has some characteristics of “a failing State” as described in the article, “Failing States and Failed States,” *Foreign Policy*, January 7, 2006. A “failing State” is one in which: “(1) the government does not have effective control of its territory; (2) it is not perceived as legitimate by a significant portion of its population (erosion of legitimate authority to make collective decisions); (3) it does not provide domestic security or basic services to its citizens (inability to provide reasonable public services); (4) it lacks a monopoly on the use of force [there are rebels and warlords who control their territories]; (5) it may experience active violence or simply be vulnerable to violence; (6) it has a high perception of corruption.”

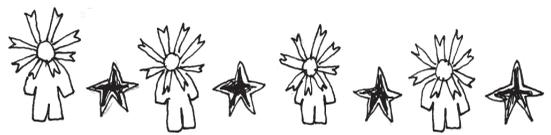
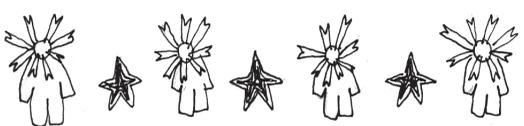
In Francisco Nemenzo’s judgment: “We need a state that is strong to implement fundamental reforms, to break elite resistance, and to withstand imperialist pressure.” (“Beyond the Classroom: UP’s Responsibility in Helping Rebuild a Damaged Nation,” *U.P. Centennial Lecture*, Feb. 15, 2008.)

Filipino Democracy at Risk

In 2005, Freedom House in New York downgraded the ranking of the Philippines from “free” to “partly free”; and in 2008 disqualified the country as an “electoral democracy.” According to Larry Diamond: “The Asian Barometer found that the percentage of Filipinos who believe democracy is always the best form of government dropped from 64 percent to 51 percent between 2001 and 2005. At the same time, satisfaction with democracy fell from 54 percent to 39 percent, and the share of the Filipino population willing to reject the option of an authoritarian ‘strong leader’ declined from 70 percent to 59 percent.” (“The Democratic Rollback: The Resurgence of the Predatory State,” *Foreign Affairs*, March-April 2008)

In the same article, Diamond cites the Philippines among more than 50 democracies that are in “democratic recession,” where democracy is “at-risk.” My own observation below is that Filipino democracy has not been consolidated since its formal restoration following the EDSA Revolt in 1986 that ended the Marcos dictatorship of over 13 years. Diamond’s theory of democratic consolidation is relevant.

“Emerging democracies must demonstrate that they can solve their governance problems and meet their citizens’ expectations for freedom, justice, a better life, and a fairer society. If democracies do not more effectively contain crime and corruption, generate economic growth, relieve economic inequality, and secure freedom and the rule of law, people will eventually lose faith and turn to authoritarian alternatives. Struggling democracies must be consolidated so that all levels of society become enduringly committed to democracy as the best form of government and to their country’s constitutional norms and constraints.” (Larry Diamond, “The Democratic Rollback: The Resurgence of the Predatory State.” *Foreign Affairs*, March-April 2008)





**THE GOOD CITIZENSHIP VALUES
ENSHRINED IN THE PREAMBLE
OF THE 1987 PHILIPPINE CONSTITUTION**

JOSEFINA ATIENZA – SALVAÑA

We, the sovereign
Filipino people,
imploing the aid of Almighty God,
in order to build a just and humane society
and establish a Government
that shall embody our ideals and aspirations,
promote the common good, conserve and develop our patrimony,
and to secure to ourselves
and our posterity
the blessings of independence and democracy
under the rule of law
and a regime of truth,
justice,
freedom,
love,
equality,
and peace,
do ordain and promulgate this constitution.



The values enshrined in the preamble of the 1987 *Philippine Constitution* can, and ought to, be lived by all members of Philippine society. It is envisioned that indeed, in time, these values will be shared in all sectors, in the circumstances specific to each, including: in the Government sector (executive, legislative, and judicial departments; national government agencies, local government units, government- owned or controlled corporations, government financial institutions, and other government offices); private sector (corporate business sector, in all industries and of various scale - owners, managers, employees); education (faculty, administration, and students in educational institutions at the pre-school, elementary, secondary, tertiary, graduate, and post-graduate levels, and in vocational, non-formal and continuing education programs); health; services; military and police; religious; labor; agriculture and fisheries; media and entertainment; youth; and the civil society sector (NGOs, POs, foundations, cooperatives, civic organizations, neighborhood and alumni associations).

Those who seek to live and share values will find themselves affirmed in the conviction that they are making an effective - though, perhaps, largely and often silent - contribution to shaping the future of our country and our people. Shaping the Filipino character in the values enshrined in our constitution begins in the heart of each one of us, as we resolve to live and share these values.



LIVING THE VALUES ENSHRINED IN THE 1987 PHILIPPINE CONSTITUTION

(The characteristics listed here are not meant to be exhaustive, but they do present a good picture of the characteristics that one who lives each of these basic values would be expected to manifest. It is suggested that one who reads through this attempt to reflect on/ list down characteristics with regard to living each value as he sees them, and/or illustrate these in terms of specific applications/ situations relevant to a sector/ concern of interest to him).

One who lives the basic value of **FAITH IN ALMIGHTY GOD** believes that God is almighty and can do all things. He knows and acknowledges his dependence on God. He is grateful for the blessings he receives from God. He wants to serve God and to fulfill his will and his commands, as he understands them to be. He prays and seeks to do his best.

One who lives the basic value of **RESPECT FOR LIFE** is grateful for his life. He cherishes his life and that of others. He does his best to nurture and protect life and will not do anything that would unnecessarily endanger life. In all he does, he seeks to be positive, affirming. He is ready to defend life if called upon to do so. He values the dignity of every human person and has full respect for human rights.

One who lives the basic value of **ORDER** is organized in his thoughts, words, deeds, in his relationships, and in the use of resources. He is neat. He is disciplined. He seeks to be self-reliant in his basic needs. He makes proper use of funds and other resources within his control. His lifestyle is consistent with his means and stature. He establishes his priorities and seeks to act on them in a logical manner, given the time and resources available. He exercises moderation. He is not wasteful. He is efficient. He is punctual. He does not procrastinate. He waits for his turn.

One who lives the basic value of **WORK** knows that work is an essential part of being human; that work is a duty. He seeks to use his talents and resources to build, to contribute to the betterment of his own life, that of others, and of society as well. He is industrious, productive, diligent, conscientious, orderly, and persevering. He is not lazy, he is not wasteful. He seeks to make full and efficient use of his human resources and the material resources within his control. He seeks to draw from his work the means of providing for his life and for his family and of serving the human community. He is grateful for his work. He does his work cheerfully and thoroughly. He is proud of his work.

One who lives the basic value of **CONCERN FOR THE FAMILY AND FUTURE GENERATIONS** loves his family and does his best for them. He recognizes the family as the foundation of the nation and seeks to strengthen its solidarity and actively promote its development. He sees marriage as the foundation of the family. He recognizes and acts upon the right of children to special assistance and protection and the need to attend to the formation of the youth and their physical, moral, spiritual and social well-being. He seeks to strengthen ethical and spiritual values within his family. He fulfills his role in his family with love.



One who lives the basic value of LOVE cares for others. He is willing to make sacrifices for the good of another. He is patient, kind, gentle, understanding, and forgiving. He loves God. He loves his family and his country. He loves others as he loves himself. He serves without seeking a reward. He is generous. He is thoughtful. He is friendly. He is careful not to cause hurt or harm to anyone. He has a special concern for the underprivileged, the sick, the elderly, the handicapped, and for all who live in poverty.

One who lives the basic value of FREEDOM cherishes his freedom and is careful to preserve it. He uses his freedom in his daily life and in his work with utmost responsibility. He exercises and encourages critical and creative thinking. He seeks to make good decisions and to act on them with confidence. He recognizes and respects the freedom of others. He has initiative. He acts with courage and resolve. He has enthusiasm.

One who lives the basic value of PEACE has serenity based on order. He has a sense of harmony with others, and has no on-going conflict with anyone. He is not hostile to anyone. He is reconciled with all men. He does not engage in acts of violence (except in cases of legitimate defense by military forces) nor does he violate in any way the rights of his fellowmen. He knows who he is and what his duties and obligations are and he does his best to fulfill them. He does not impose unreasonable demands on himself or on anyone. He seeks to be a peacemaker.

One who lives the basic value of TRUTH is honest in all ways and at all times. He has integrity. He knows his place. He seeks to always communicate accurately, clearly and effectively. He does not participate in any acts of graft and corruption, neither as a giver nor as a taker. There is no pretense in him. He does not boast. He does not flatter. He means what he says. He is trustworthy.

One who lives the basic value of JUSTICE gives each person his due. He knows and respects his rights and the rights of others. He deals fairly with everyone. He does not exploit others. He does not manipulate others. He keeps his promises.

One who lives the basic value of UNITY has a sense of oneness with everyone. He seeks to live in peace and harmony with others. He shares what he has. He seeks to do to others what he would like others to do to him. He desires the good of others. He does not isolate himself from others. He has empathy. He feels with others. He knows that what he does affects others. He works well with a team. He acts in solidarity with others. He does not put himself up at the expense of others. He does not have a “crab mentality”.

One who lives the basic value of EQUALITY respects the basic equality of all human beings and their having the same dignity as himself. He does not use his position to exploit others. He listens and allows others to express themselves, and to be themselves. He does not put others down. He does not impose his will on others, nor does he seek to get his way at the expense of someone else.

One who lives the basic value of RESPECT FOR LAW & GOVERNMENT knows and obeys the laws pertinent to his life and work. He encourages others to obey the law. He respects authority and obeys Government directives and guidelines with dispatch.

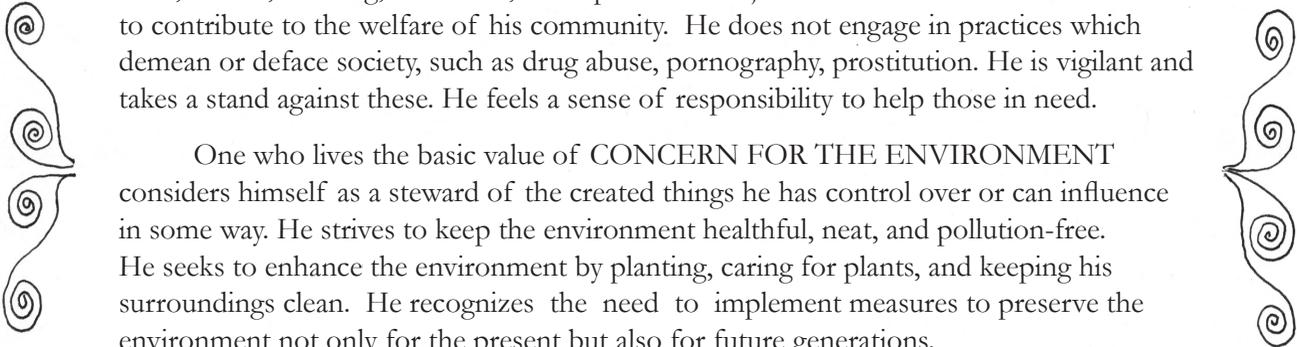


He has an affection for Government and looks to Government with gratitude and good will. He pays his taxes in the right amount and at the right time, and is current in whatever licenses he is required to have, if any. He votes wisely. When the principles of good government are violated, he is ready to help that they be upheld.

One who lives the basic value of PATRIOTISM loves our country. He is proud of our country. He is ready to come to its defense, if such should ever be necessary. He loves our people. He is proud to be Filipino. It is an honor for him to be of service to our country. He knows and upholds the Constitution. He seeks to be informed about our country - its history, its resources, its heroes, the problems and challenges it faces, its directions. He participates in its development in the ways he can. He uses locally-made products whenever possible.

One who lives the basic value of PROMOTION OF THE COMMON GOOD is committed to participating in efforts to enable not only himself and his family, but all members of society as well, to possess the sum total of social conditions needed to reach fulfillment, which include all that they need for a truly human life, starting with food, shelter, clothing, education, and a peaceful and just environment. He does his best to contribute to the welfare of his community. He does not engage in practices which demean or deface society, such as drug abuse, pornography, prostitution. He is vigilant and takes a stand against these. He feels a sense of responsibility to help those in need.

One who lives the basic value of CONCERN FOR THE ENVIRONMENT considers himself as a steward of the created things he has control over or can influence in some way. He strives to keep the environment healthful, neat, and pollution-free. He seeks to enhance the environment by planting, caring for plants, and keeping his surroundings clean. He recognizes the need to implement measures to preserve the environment not only for the present but also for future generations.



Bathala

Capo II, Intro = (Am7sus Am79) x 4

Am7sus Am79 Am7sus

Batha - - - la

Am79

Dm/A

Likha Ninyo ang bawa't bagay sa mundo

G

G7

Lupang kayumanggi't luntiang bukirin

Am7sus

Am79

Am7sus Am79

Alat ng dagat at tamis ng hangin

Am7sus Am79 Am7sus

Batha - - - la

Am79

Dm/A

Ang bawa't bagay na nagmula sa Inyong palad

G

G7

Ay may tungkulin sa mundong kinagisnan

Am7sus

Am79

Am7sus G

Sa pagtupad nito ang lahat ay tinitimbang

C

Ang tao

D7/C

Inyong hinugis at pinaahon sa lupa

F

Pinagkalooban ng talino at diwa

E

Am7sus Am79 Am7sus

Upang mundo'y ipagyaman

Am7sus Am79 Am7sus

Tali - - -no

Am79

Dm/A

Naging ararong nagpaamo sa parang

G

Naging kumpit na sumagupa sa karagatan

Am7sus

Am79

Am7sus

Naging apoy na nagpalayas sa karimlan

Asus A

Saga - na

Dm

Sa kayamanan ang mundong Inyong likha

G

G7

At may bahagi rito ang bawa't nilalang

Am7sus

Am79

Am7sus G

Kung susuyuin lang mula sa kalikasan

C

Subali't

D7/C

Buhay-dalisay ay 'di sapat sa iilan

F

Sila'y nasilaw sa kinang ng kasakiman

E

Am79

Ganid na diyos ang sinamba

Koro = walang saliw (optional chords)

(B^b)

A)

Pinaghahati-hatian po nila ang lupa

(B^b)

A)

Karagatan at himpapawid ngayo'y may bakod na

(F)

Kapwa tao't hayop ma'y inaagawan ng tahanan

(C)

Walang nakaliligtas sa kanilang karahasan

(E)

Kaunlaran at kabutihan daw ang kanilang sadya

(Am

F

Dm

F E)

Dm E

Subali't ang lumilitaw ay 'sang panggagahasa

Tulay: (Am7sus-Am79) x 2, Dm G Am7sus Am79 Am7sus G

C

Bathala

D7/C

Ako'y hinugis Niyo't pinaahon sa lupa

F

Ang aking buhay ay dito nagmula

G

C

G

G7

At dito rin inaalay

C

Bathala

D7/F#

Bigyang lakas itong Inyong tanod-lupa

F

Upang umiral sa mapagsamantala

G

C

Panalangin ko'y Inyong dinggin

G

Harinawa

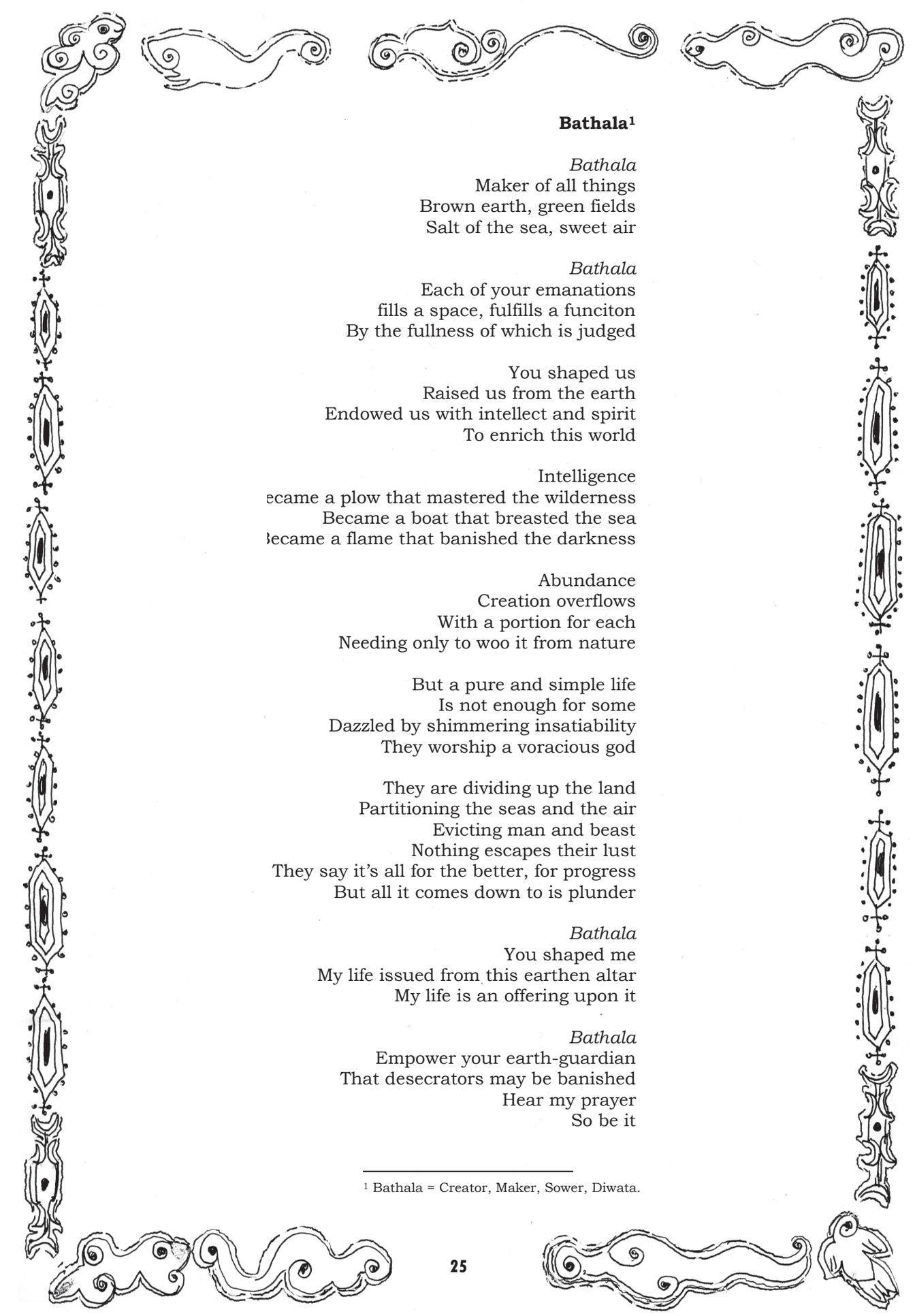
A

Bathala

Extro: (Am7sus Am79) x 4

Words & Music by Joey Ayala

joeyayala@blafi.org



Bathala¹

Bathala

Maker of all things
Brown earth, green fields
Salt of the sea, sweet air

Bathala

Each of your emanations
fills a space, fulfills a function
By the fullness of which is judged

You shaped us
Raised us from the earth
Endowed us with intellect and spirit
To enrich this world

Intelligence
became a plow that mastered the wilderness
Became a boat that breasted the sea
became a flame that banished the darkness

Abundance
Creation overflows
With a portion for each
Needing only to woo it from nature

But a pure and simple life
Is not enough for some
Dazzled by shimmering insatiability
They worship a voracious god

They are dividing up the land
Partitioning the seas and the air
Evicting man and beast
Nothing escapes their lust
They say it's all for the better, for progress
But all it comes down to is plunder

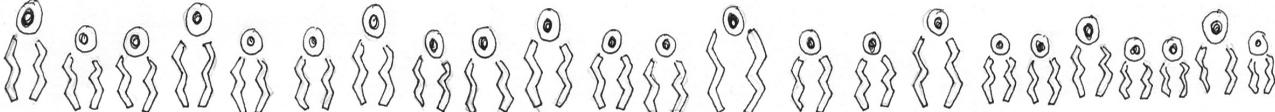
Bathala

You shaped me
My life issued from this earthen altar
My life is an offering upon it

Bathala

Empower your earth-guardian
That desecrators may be banished
Hear my prayer
So be it

¹ Bathala = Creator, Maker, Sower, Diwata.



SOCIAL ARTISTRY: DIGNITY, DEVELOPMENT, AND GOVERNANCE

ALEX B. BRILLANTES, JR.

*Good governance can lead to dignity and development.
Bad governance can lead to INdignity and UNDERdevelopment*

Before you read on, here is a point for reflection:

Based on your knowledge, experience and wisdom what are the major issues, concerns, challenges and problems confronting DEVELOPMENT or GOVERNANCE today?

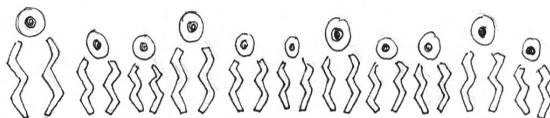
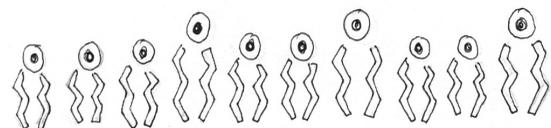
DEVELOPMENT

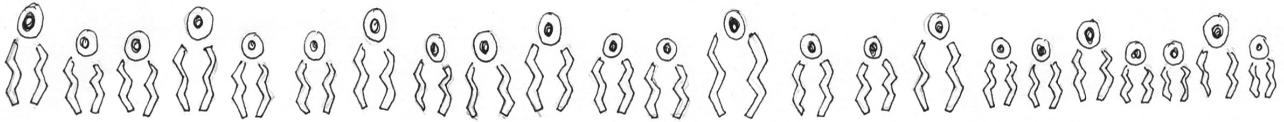
“Development is the progression from a simpler or lower to a more advanced, mature, or complex form or stage: act of improving by expanding or enlarging or refining; a process in which something passes by degrees to a different stage especially a more advanced or mature stage.”

There are competing Classic Paradigms of Growth and Development. The classic Marxian interpretation is Development of Underdevelopment – that countries develop at the expense of other countries. Amartya Sen interprets Development as Freedom. Development efforts may actually lead to underdevelopment, to unequal development or to maldevelopment. People can be victims of development. But at the end of the day, we can focus on “Human Centered Development” which emphasizes that Development is for the Individual, and that the human being is at the center of development. In this mindset, “Development” is a state where the individual maximizes one’s “potential.” When one maximizes one’s full potential, one has dignity.

The human-centered paradigm of development emphasizes that it is the **sustained elevation of an entire society and social system towards a better or more human life**. It must represent the entire gamut of change by which an entire social system, tuned to the diverse basic needs and desires of individuals and social groups within that system, moves away from a condition of life widely perceived as unsatisfactory and towards a condition of life regarded as materially and spiritually better (Todaro, 1982)

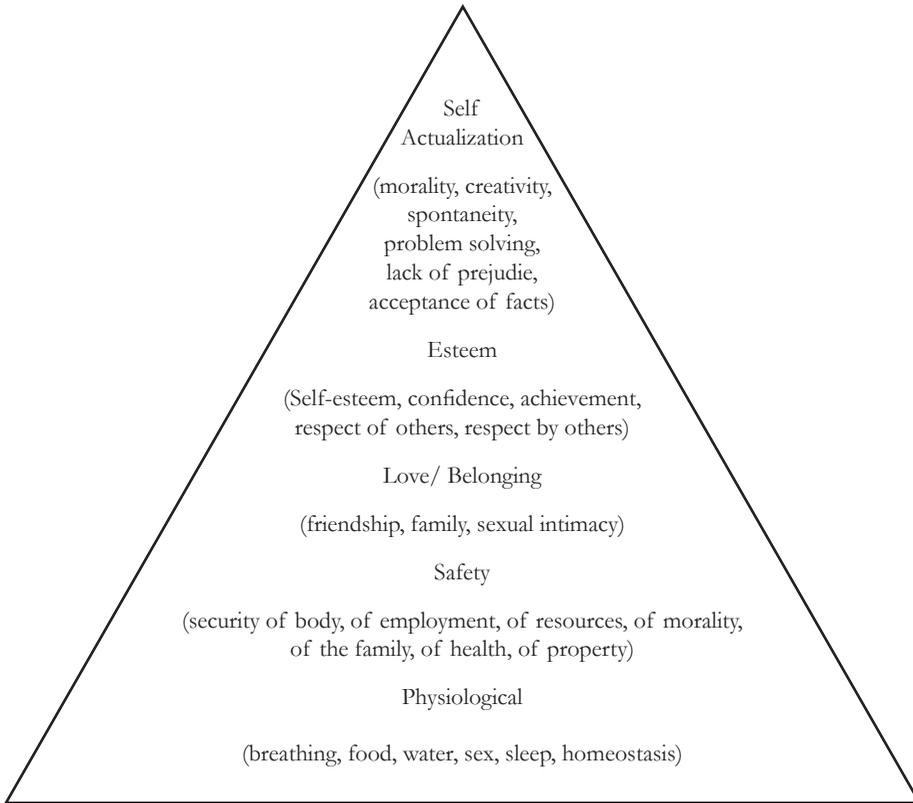
The condition of life that befits human dignity may be described with these three “scorecards.”





INDIVIDUAL

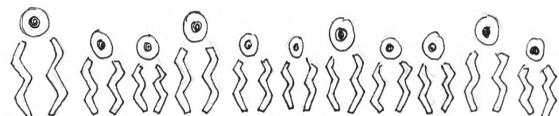
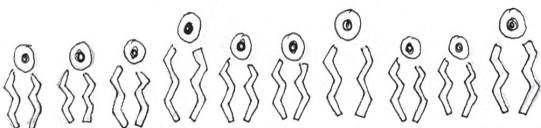
The Classic Hierarchy of Needs (Maslow, 1943) lists the needs of the individual as follows:

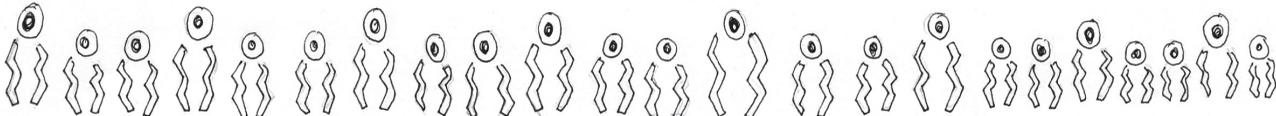


GLOBAL

The **Millennium Development Goals** (UNDP, 2000) lists global guideposts for development as follows:

- Eradicate extreme poverty and hunger
- Achieve universal primary education
- Promote gender equality and empowering women
- Reduce child mortality
- Improve maternal health
- Combat HIV/AIDS, malaria, and other diseases
- Ensure environmental sustainability
- Develop global partnership for development

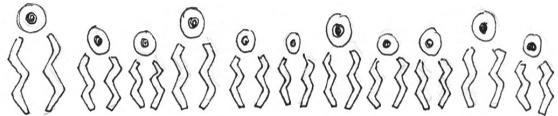
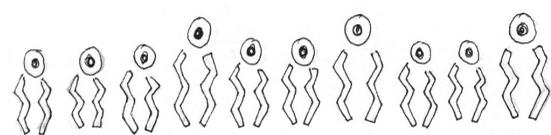


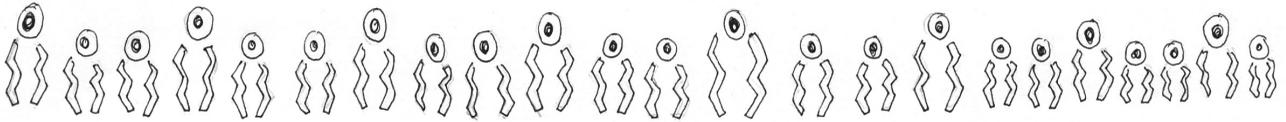


LOCAL GOVERNMENT UNITS

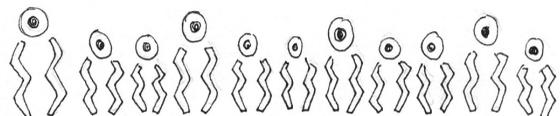
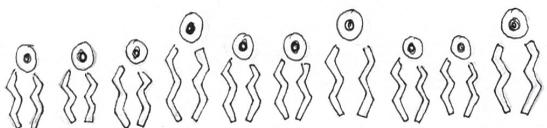
The **Philippine Local Government Code of 1991** lists services and facilities that ought to be present in communities as follows:

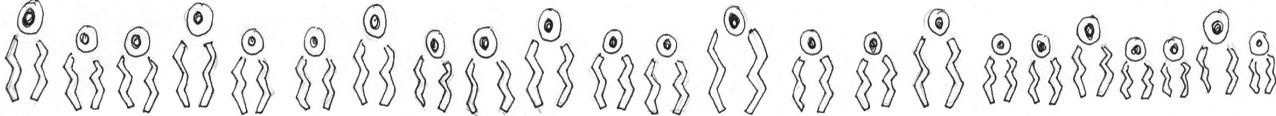
BASIC SERVICES OF BARANGAYS, MUNICIPALITIES, PROVINCES AND CITIES IDENTIFIED UNDER SECTION 17 OF THE DECENTRALIZATION CODE BARANGAY	
	planting materials distribution system
	operation of farm produce collection and buying stations
	maintenance of barangay health center and day-care center
	Services and facilities related to general hygiene and sanitation, beautification, and solid waste collection
	maintenance of katarungang pambarangay
	maintenance of barangay roads and bridges and water supply systems
	maintenance of Infrastructure facilities such as multi- purpose hall, multipurpose pavement, plaza, sports center, and other similar facilities
	maintainance of Information and reading center
	maintainance of Satellite or public market
MUNICIPALITY	
	extension and on-site research services and facilities related to agriculture and fishery activities
	dispersal of livestock and poultry, fingerlings, and other seeding materials for aquaculture
	palay, corn, and vegetable seed farms
	medicinal plant gardens
	fruit tree, coconut, and other kinds of seedling nurseries
	demonstration farms
	quality control of copra
	improvement and development of local distribution channels, preferably through cooperatives
	interbarangay irrigation system
	water and soil resource utilization and conservation projects
	enforcement of fishery laws in municipal waters including the conservation of mangroves
	pursuant to national policies and subject to supervision, control and review of the DENR, implementation of community-based forestry projects which include integrated social forestry programs and similar projects
	management and control of communal forests with an area not exceeding fifty (50) square kilometers
	establishment of tree parks, greenbelts, and similar forest development projects



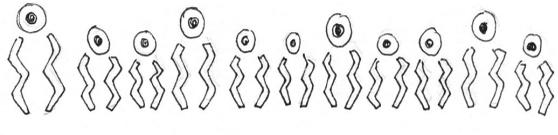
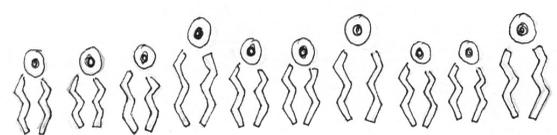


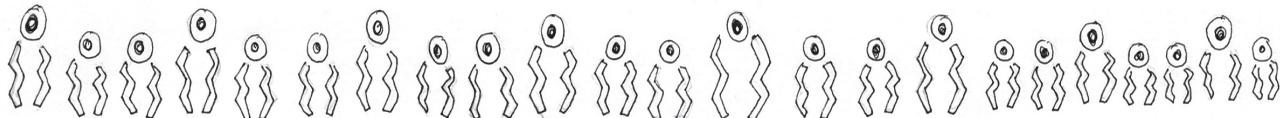
	subject to the provisions of Title Five, Book I of this Code, health services which include the implementation of programs and projects on primary health care, maternal and child care, and communicable and non-communicable disease control services
	access to secondary and tertiary health services
	purchase of medicines, medical supplies, and equipment needed to carry out the services herein enumerated
	social welfare services which include programs and projects on child and youth welfare, family and community welfare, women's welfare, welfare of the elderly and disabled persons
	community-based rehabilitation programs for vagrants, beggars, street children, scavengers, juvenile delinquents, and victims of drug abuse
	livelihood and other pro-poor projects
	nutrition services
	family planning services
	information services which include investments and job placement information systems, tax and marketing information systems, and maintenance of a public library
	solid waste disposal system or environmental management system and services or facilities related to general hygiene and sanitation
	municipal buildings, cultural centers, public parks including freedom parks, playgrounds, and sports facilities and equipment, and other similar facilities
	infrastructure facilities intended primarily to service the needs of the residents of the municipality and which are funded out of municipal funds including, but not limited to, municipal roads and bridges
	school buildings and other facilities for public elementary and secondary schools
	communal irrigation, small water impounding projects and other similar projects
	fish ports
	artesian wells, spring development, rainwater collectors and water supply systems
	seawalls, dikes, drainage and sewerage, and flood control
	traffic signals and road signs; and similar facilities
	public markets, slaughterhouses and other municipal enterprises
	public cemetery
	tourism facilities and other tourist attractions, including the acquisition of equipment, regulation and supervision of business concessions, and security services for such facilities
	Sites for police and fire stations and substations and the municipal jail



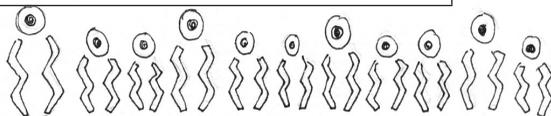
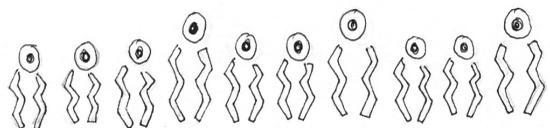


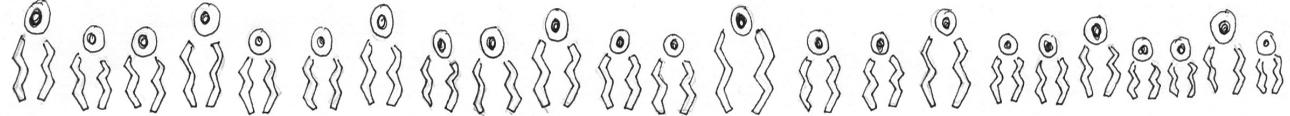
PROVINCE	
	agricultural extension and on-site research services and facilities which include the prevention and control of plant and animal pests and diseases
	dairy farms, livestock markets, animal breeding stations, and artificial insemination centers
	assistance in the organization of farmers' and fishermen's cooperatives and other collective organizations, as well as the transfer of appropriate technology
	industrial research and development services, as well as the transfer of appropriate technology
	pursuant to national policies and subject to supervision, control and review of the DENR, enforcement of forestry laws limited to community-based forestry projects, pollution control law, small-scale mining law, and other laws on the protection of the environment
	mini-hydro electric projects for local purposes
	subject to the provisions of Title Five, Book I of this Code, health services which include hospitals and other tertiary health services
	social welfare services which include pro grams and projects on rebel returnees and evacuees
	relief operations
	population development services
	provincial buildings, provincial jails, freedom parks and other public assembly areas, and other similar facilities
	infrastructure facilities intended to service the needs of the residents of the province and which are funded out of provincial funds including, but not limited to, provincial roads and bridges
	inter-municipal waterworks, drainage and sewerage, flood control, and irrigation systems
	reclamation projects; and similar facilities
	programs and projects for low-cost housing and other mass dwellings, except those funded by the Social Security System (SSS), Government Service Insurance System (GSIS), and the Home Development Mutual Fund (HDMF)
	provided, That national funds for these programs and projects shall be equitably allocated among the regions in proportion to the ratio of the homeless to the population
	investment support services, including access to credit financing
	upgrading and modernization of tax information and collection services through the use of computer hardware and software and other means
	inter-municipal telecommunications services, subject to national policy guidelines
	tourism development and promotion programs





CITY	
	adequate communication and transportation facilities
	support for education, police and fire services and facilities
	extension and on-site research services and facilities related to agriculture and fishery activities
	dispersal of livestock and poultry, fingerlings, and other seeding materials for aquaculture
	palay, corn, and vegetable seed farms
	medicinal plant gardens
	fruit tree, coconut, and other kinds of seedling nurseries
	demonstration farms
	quality control of copra
	improvement and development of local distribution channels, preferably through cooperatives
	interbarangay irrigation system
	water and soil resource utilization and conservation projects
	enforcement of fishery laws in municipal waters including the conservation of mangroves
	pursuant to national policies and subject to supervision, control and review of the DENR, implementation of community-based forestry projects which include integrated social forestry programs and similar projects
	management and control of communal forests with an area not exceeding fifty (50) square kilometers
	establishment of tree parks, greenbelts, and similar forest development projects
	subject to the provisions of Title Five, Book I of this Code, health services which include the implementation of programs and projects on primary health care, maternal and child care, and communicable and non-communicable disease control services
	access to secondary and tertiary health services
	purchase of medicines, medical supplies, and equipment needed to carry out the services herein enumerated
	social welfare services which include programs and projects on child and youth welfare, family and community welfare, women's welfare, welfare of the elderly and disabled persons
	community-based rehabilitation programs for vagrants, beggars, street children, scavengers, juvenile delinquents, and victims of drug abuse
	livelihood and other pro-poor projects
	nutrition services
	family planning services
	information services which include investments and job placement information systems, tax and marketing information systems, and maintenance of a public library





	solid waste disposal system or environmental management system and services or facilities related to general hygiene and sanitation
	municipal buildings, cultural centers, public parks including freedom parks, playgrounds, and sports facilities and equipment, and other similar facilities
	infrastructure facilities intended primarily to service the needs of the residents of the municipality and which are funded out of municipal funds including, but not limited to, municipal roads and bridges
	school buildings and other facilities for public elementary and secondary schools
	communal irrigation, small water impounding projects and other similar projects
	fish ports
	artesian wells, spring development, rainwater collectors and water supply systems
	seawalls, dikes, drainage and sewerage, and flood control
	traffic signals and road signs; and similar facilities
	public markets, slaughterhouses and other municipal enterprises
	public cemetery
	tourism facilities and other tourist attractions, including the acquisition of equipment, regulation and supervision of business concessions, and security services for such facilities
	sites for police and fire stations and substations and the municipal jail

VALUES OF DEVELOPMENT

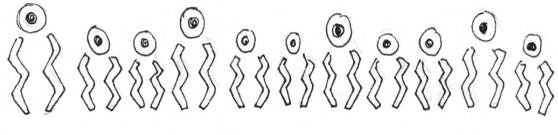
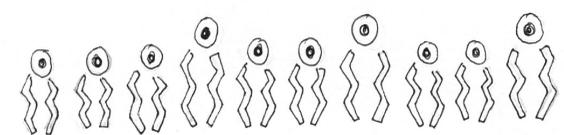
Three core values of development may be used as a conceptual basis and practical guideline for understanding the inner meaning of development

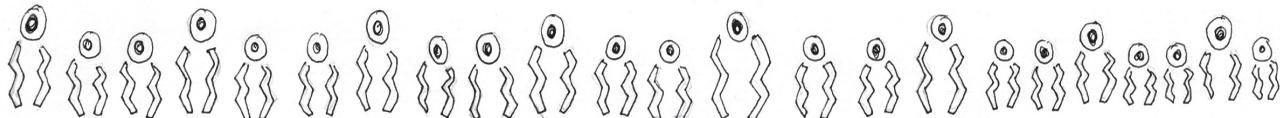
1. Life sustenance is the capacity to provide the basic needs of food, shelter, health, protection
2. Self-esteem is a profound sense of self-worth
3. Freedom from servitude is freedom from the ascendancy ignorance, nature, other men, misery, institutions, and dogmatic beliefs and the ability to choose with minimal external constraints in the pursuit of goals

Given that development is the state where an individual maximizes his potential, it is important to ask the question:

“Does the political, social, cultural and economic environment in our community provide the context and opportunity to fulfill every person’s full potential?”

The political, social, cultural and economic environment are shaped by governance, which is the delivery of what individuals and society needs. Therefore, the succeeding questions would be:





“Can good governance lead to dignity and development?

And conversely, can bad governance lead to indignity and underdevelopment?”

Indeed, good governance is the “missing link” between human beings, development and dignified life.

GOVERNANCE

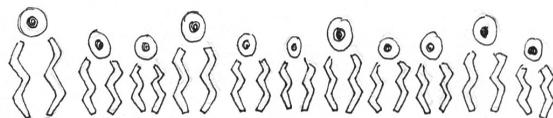
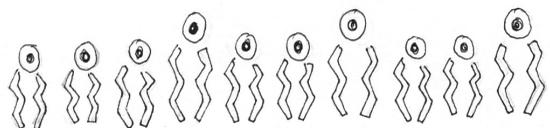
“Governance is the exercise of political, economic and administrative authority to manage a nation’s affairs. It is the complex mechanisms, processes, relationships and institutions through which citizens and groups articulate their interests, exercise their rights and obligations and mediate their differences.” (UNDP, 1997)

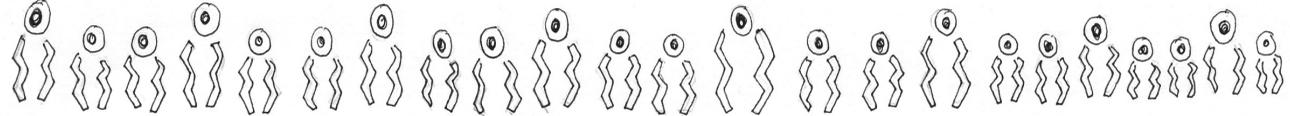
Good governance DEMANDS accountable governments, transparent institutions, participative mechanisms, predictable environment and innovative and creative leaders at the national and local levels

Good governance is “ the effective delivery of public goods”.

Good governance has been operationalized through ten fundamental indicators: (Brillantes, 2003)

Transparency	Availability of reliable information. Provision of appropriate, necessary and relevant information to stakeholders when needed and upon demand
Participation	Partnerships with civil society. Provision of a voice for all stakeholders in the formal and informal decision-making process.
Accountability	Decision-makers are answerable for their actions and violators penalized accordingly.
Leadership	Provision of clear and strategic long-term vision. Vision and mission are owned by all and are arrived at consensually and in a participatory manner.
General Organization and Management	Existence of clear organization and management institutions and processes characterized by absence or minimum of red tape
Intergovernmental relations (vertical and horizontal, including clustering)	Presence of coordinative relationships (from simple sharing of information to activity sharing to clear delineation of hierarchy between and among national and local institutions, or among co-equal levels of government)
Rule of Law	Legal systems in place. Stable and legal framework fairly and impartially enforced



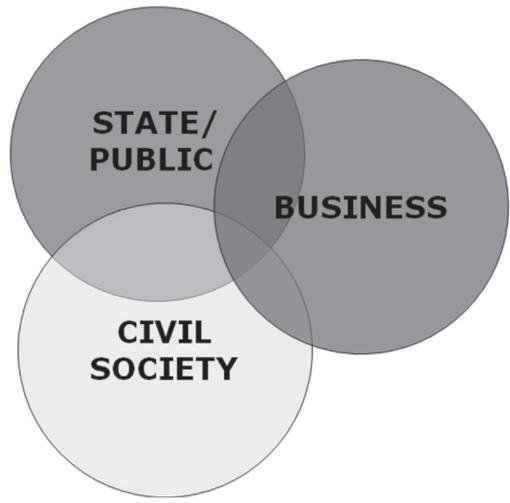


Continuity in the implementation of programs, predictability and sustainability	Appropriate programs and projects initiated by previous administrations are continued after proper evaluation
Preference for the poor	Availability of local property alleviation programs. Manifest bias to address the pervading problem of poverty.
Effective, responsive provision of basic services	Basic services, especially those identified under Section 17 of the Code are provided (See Annex 1, Checklist of Basic LGU Services)

Bad governance is lack or absence of transparency (“back box”), accountability, participation, rule of law. It is manifested in corruption (delivery of basic services are compromised); excessive centralization (“imperial Manila”); absence of rule of law (“suggestion lights”)

Good Governance is the “missing link.” It is often the missing link between anti-poverty efforts and poverty reduction. In this way, poor governance has led to underdevelopment. To overcome poor governance, it is imperative that government, business and civil society form partnerships. It is also imperative to build capacities and to strengthen institutions.

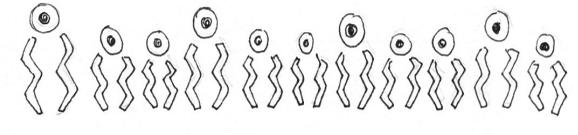
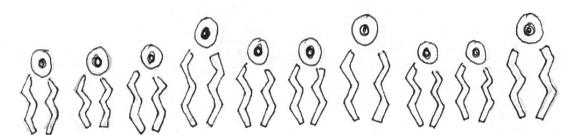
Government, Business and Civil Society are the Actors in governance.

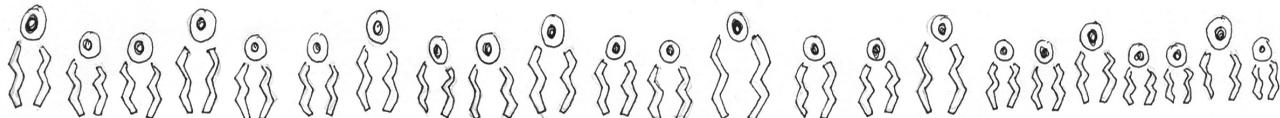


There are roles that must be expected from the three actors in governance:

Government is expected to

- enable and facilitate participation from civil society and private sector
- provide the legal, regulatory framework; political order
- provide resources (e.g. technical expertise, infrastructure)
- create an enabling setting – government sometimes can be a disabler





Business is expected to

- generate jobs and incomes
- serve as engine of society
- spur economic development
- provide complementary, supplementary and alternative delivery systems

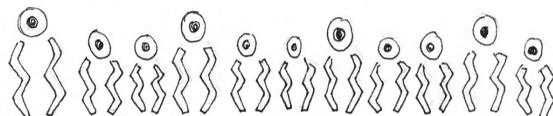
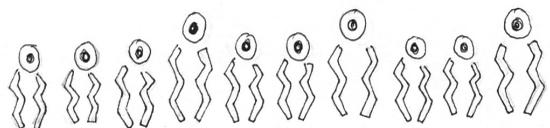
Civil Society is expected to

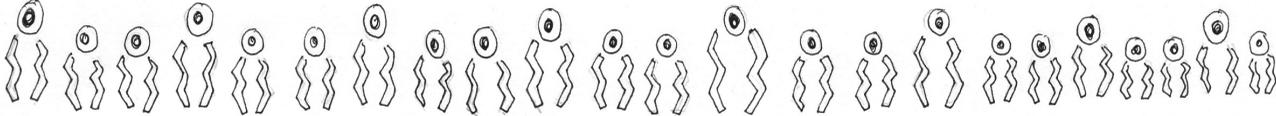
- facilitate political and social interaction
- mobilize various groups in society to participate
- provide voice to the inarticulate and the unarticulated
- check and balance government power and private sector behavior
- provide alternative delivery systems

When individuals, in their capacity as actors playing roles in government, business and/or civil society, take the goal of providing the needs which underlie dignified human life, the dignity of the individual, through the attainment of one's full potential, and the development of society, may be achieved. A change in people's acceptance of previous development models towards human-centered development is crucial if we are to highlight the dignity of the human being. The following features of education are seen to build the capacities of citizens towards effectively playing their roles in human-centered governance that effectively highlights human dignity.

FEATURES OF EDUCATION FOR HUMAN-CENTERED DEVELOPMENT

Interdisciplinary and holistic	learning for sustainable development embedded in the whole curriculum, not as a separate subject
Values-driven	it is critical that the assumed norms – the shared values and principles underpinning sustainable development – are made explicit so that that can be examined, debated, tested and applied
Critical thinking and problem solving	leading to confidence in addressing the dilemmas and challenges of sustainable development
Multi-method	word, art, drama, debate, experience, ... different pedagogies which model the processes. Teaching that is geared simply to passing on knowledge should be recast into an approach in which teachers and learners work together to acquire knowledge and play a role in shaping the environment of their educational institutions
Participatory decision-making	learners participate in decisions on how they are to learn
Applicability	the learning experiences offered are integrated in day to day personal and professional life





Locally relevant	addressing local as well as global issues, and using the language(s) which learners most commonly use. Concepts of sustainable development must be carefully expressed in other languages – languages and cultures say things differently, and each language has creative ways of expressing new concepts
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(UNESCO)

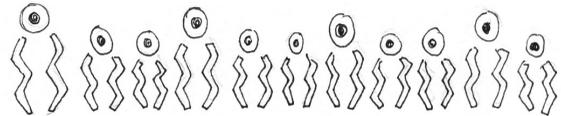
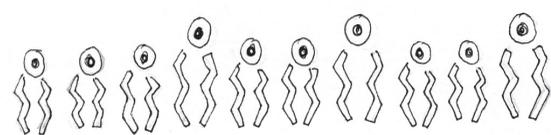
SOCIAL ARTISTRY

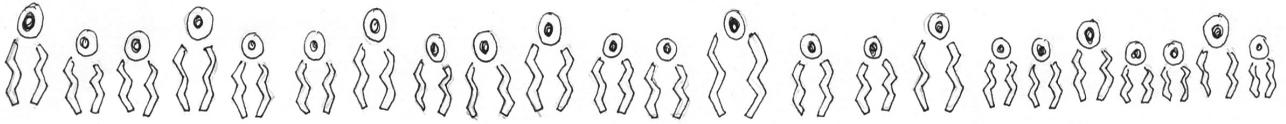
The 2005 *UNDP Social Artistry Field Book* defines “Social Artistry” as “a transformative approach to building leadership capacity that can effectively cultivate the kind of leaders necessary to facilitate change”. (UNDP, 2005) Its use towards addressing and resolving development issues such as poverty reduction, gender equality, education, health, and the environment is attributed to Jean Houston. As a process, the depth and breadth of contemplation and the creative expressiveness of articulation involved in social artistry is inherent to indigenous culture and has been employed to address crises throughout Philippine history.

Specifically, social artistry offers “essential tools to unlock our own unique possibilities and to claim the distinct gifts we possess on the physical, psychological, symbolic and spiritual levels of our own being.” (Houston, 2005) Given that “in Philippine culture, there is an underlying belief in the psychic unity of humanity” (De Leon, 2006) we can appreciate that Filipinos are naturally predisposed to these capacities which social artistry is meant to heighten. The need to “gather the potential genius of every culture” (Houston, 2005) felt in capacity-building in effect is an encouragement of the need to uphold and propagate the “magical and mystical worldview of the Filipino” (De Leon, 2006) by addressing the physical, psychological, symbolic, and spiritual levels of capacity-building.

In order to understand their own motivations and expectations and be clear about values, citizens must tap into their depths of spiritual awareness, rational logic, and creative thinking to develop a wide range of their human capacities. (Houston, 2005) Values, attitudes, motivations, and skills emerge from the matrix of culture, which is “the unique totality of world view, values, belief systems, knowledge, skills and practices, core principles and ideas shared by a society,” (Houston, 2005) hence the intimate relationship between values and culture.

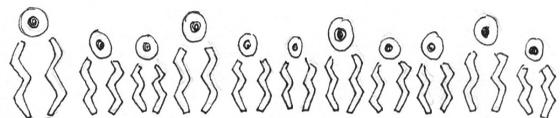
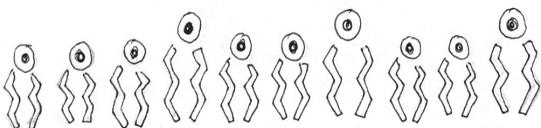
Appropriating social artistry as an approach to values formation flows with the suggested integration of “behavioral techniques which are intended to increase sensitivity to social equity and client welfare which must suit the Filipino psyche and temperament” (Pilar) to complement highly scientific, rational and mathematical training tools for human resource development. In government, the widespread interest in the reinvention of governance sets an opportune moment for introducing such socio-emotional processes to effect a passion for nurturing lives. In business, the thrust towards civic





social responsibility provides context for facilitating the desire to infuse resources into human capacity building. For civil society, the much sought after empowerment of the citizenry creates a need for a basic and relevant orientation on development. In the academe, the introduction of mandatory citizenship education implies the necessity of exploring effective approaches to building this new field of study. Sensitizing techniques are expected to “advance the values of relevance, social equity, and social welfare and seeks to evolve administrative behavior that is sensitive to emotions, conflicts and risks. Such are perceived as “antidote to bureaucratic insensibility and non-responsiveness.” With unfeeling policy implementation no longer considered relevant to effectiveness of mandate, and governance increasingly perceived to be a shared function of all in society, exploring the institutionalization of social artistry in human resource development through the academe, business, civil society and government comes at an opportune time.

By seeking to transform the inner life of Filipinos towards becoming Social Artists, perhaps the results of efforts towards poverty alleviation and corruption eradication will begin to manifest in the celebration of the human dignity of every Filipino.





OVERCOMING POVERTY WITH SOCIAL ARTISTRY: ART WHOSE CANVAS IS SOCIETY

ANTONIO MELOTO

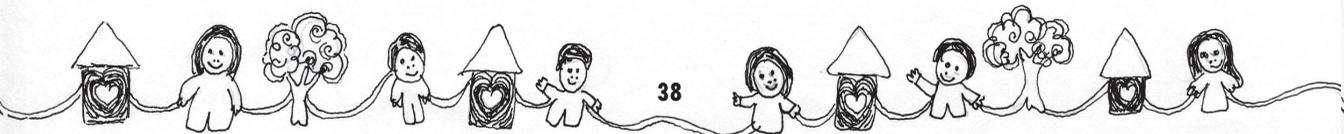
Any meaningful effort to develop the country must first consider the need for respect and restoration of those at the bottom of the heap. Our people are trapped in what many call the vicious cycle of poverty. I call this the 5 S's of sustainable poverty – squatter, shanty, slum, survival, subsistence. A human being has no security as an informal settler, or a squatter. He lives a low standard and quality of life in a shanty. He can take no pride in living in a slum. He tends to acquire and adopt predatory behavior in a survival environment. His work productivity is low, with little motivation to improve work in a subsistence economy, what we call in the vernacular – “isang kahig, isang tuka” (one scratch, one peck).

At a Centennial Lecture Series on Poverty at the University of the Philippines, Arsenio Balisacan noted that poverty reached its highest level in 2006, with 32%, or 27 million, of the 84 million Filipinos living in poverty. The incidence of poverty has increased since 2003, when, ironically, 2003-2006 is perceived as a period of respectable economic performance. “Hampas lupa” (trampled to the ground) and “patay gutom” (in chronic hunger) are faces of the Filipinos many of our politicians in the gated villages do not know.” 70% of our people in the countryside are landless. 40% of them are squatters in slum urban areas. Most of the students in public schools are squatters living in slums. We must break this pattern.

“What can we do for our country” is the question ringing in the hearts of many Filipinos today. I suggest three points of action. First let us give the poor the gift of respect, not just pity and dole out. Second let us give them the gift of dreams, real hope that they can see, aspirations that they can reach. Finally, we must share with them the gift of excellence. A nation will prosper if its brightest and most successful citizens will generously share their talent and resources with majority of the population who are underdeveloped because of poverty and historical neglect. If we want the Philippines to rise soon, we must all fall madly in love with our country, lavish her with affection, delight in her beauty, and take pride in her achievements.

THE GIFT OF RESPECT

It defies simple human logic why this country shall remain poor while our Asian neighbors are achieving rapid growth, when our land is richer and our people are more gifted than most of them. Poverty is behavioral and spiritual, we have compromised our values and lost our integrity as a people. I am just an ordinary Filipino in search of answers why my country is poor and a Catholic wondering why my people are corrupt.





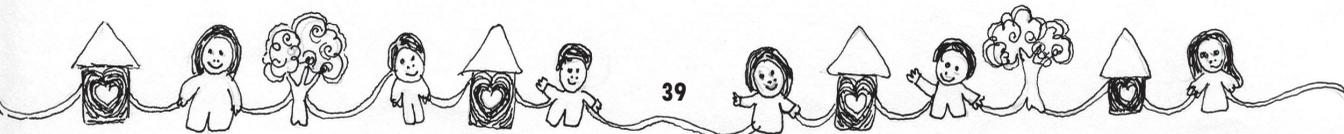
Even with my limited understanding, it is clear to me that the lack of conviction in putting faith into action has led to the inequity in wealth, inequality in status and the long history of injustice that has made our country the most corrupt and one of the poorest in Asia.

If we are a weak nation it must be because we are a weak people with nominal faith, lacking in character and moral conviction. A weak people elect corrupt leaders who use immoral power for personal gain, who impose their will on the weak majority with the use of force and violence. Corruption, greed, and violence that cause poverty are social ills that define us as a nation. The Filipino has become his own worst enemy. We have cultivated behavioral aberrations and cultural patterns that make it difficult for us to cut the cycle of poverty and remove corruption. However, while it is important to be vigilant in pointing out injustice and wrongdoing, we are called to just as vigorously to honor the good and the right that have been done. We need to consciously extol kindness, generosity, hard work and heroism until these qualities become second nature to us. Giving respect to the helpless poor begins with recognizing their right to live in dignity as human beings by addressing the social injustices committed against them for over three centuries with our kindness, generosity, hard work and heroism towards enabling them to have their own homes

THE GIFT OF DREAMS, ASPIRATIONS AND HOPE

We are smart, we know what is wrong with us, yet we can't seem to use our genius to lift ourselves out of our collective misery and shame over poverty. This is at the root of our problem of poverty. It is not about the poor being hopeless – because they have long learned to cope with hopelessness. What is alarming is the hopelessness that has seeped into the psyche and spirit of the rich, the educated and the working middle class. Many are leaving and their children are also thinking of leaving. It seems, the greatest tragedy that we are experiencing now is that our people have lost their capacity to dream. We are losing the critical sector that have the aspirations, the drive and the expertise to lead the majority who do not have the confidence nor the resources to initiate change. Humor, sarcasm and cynicism have become our common outlet for personal and societal frustration and helplessness.

It is imperative that we must have hope. But hope can be like a mirage. There is a very thin line between hope and escapism. Hope can bring people into fantasy. And this is where many Filipinos are - a new breed who are hooked on telenovelas, Wowowee and Pinoy Big Brother, and whose daughters have embraced the Sex Bomb dancers as their icons and their way out of poverty. Real hope must have basis. Hope must be seen. Hope must be felt. Hope must be smelled. Hope must be planted on the ground. Hope must be shared. Hope must be passed on to our children. Hope is best seen, felt, smelled, and shared with tangible testimonies of action. 1500 communities built by Filipinos for the poorest Filipinos after only three years has spread the virus of hope across sectors. Hope is a powerful force that invites transformation. It can be powerful





enough for thieves to stop stealing, for the lazy to work, to transform ugly slums into beautiful communities.

The yearning for a better life and better times in the Philippines must be matched with a clear, sincere and grand vision that will inspire our citizens to work together for the greater good. The good news is that many want to help. Institutional collaborations among academe, business, civil society, government and Filipinos abroad, as well as individual contributions to put communities on the ground testify to the great things that can be accomplished with unified aspirations and action. We have shown how Filipinos here and abroad have the brains and the talent to do it. If we offer our collective excellence to uplift the poor, this will be a beautiful country where no one is in need and every Filipino will be proud.

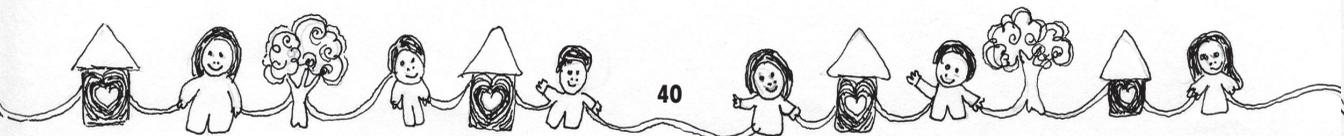
THE GIFT OF EXCELLENCE

Many of us are concerned over what is happening now although our reactions and responses may vary. How can an ordinary Filipino contribute towards the realization of the dream of our people to rise out of poverty? Traditionally, everyone looks to big business and government for answers. I am no businessman nor am I in government yet I represent the vast majority of Filipinos who also have the power to change this country. It is important for us to connect, have a shared vision, have confidence and trust in one another and faith in our institutions. We need to move forward as a nation.

Like Rizal, we must liberate our country from the “matapobre” mentality of Dona Victorina to build an egalitarian society and a caring culture where rich and poor live together peacefully in inclusive communities. Dr. Felipe de Leon, in his paper *Dona Victorina Syndrome and Philippine Underdevelopment*, notes how the underdevelopment of Philippine society is fundamentally rooted in the chronic loss of Filipino self-esteem and dis-unity due to centuries of colonization and mis-education. He notes that doubt in the Filipino capacity for achievement, especially among the elites, causes blind dependence on foreign goods, concepts, techniques, approaches, and expertise (incurring a considerable drain on our economy).

We, therefore, need to have a unifying brand- our goodness and genius as a people. We have shown, by putting 1500 communities on the ground to replace slum dwellings, how government, business, civil society and the international community, without competing with anyone or bringing anyone down, but simply by working with everyone without talking politics, can serve the best interests of the poor. Most importantly, we have shown the way to address the problem of poverty at its core: landlessness.

Giving land to the landless, homes to the homeless, food to the hungry is the first step towards restoring human dignity, which is a natural building block for breeding excellence. I recall a particular visit to Gawad Kalinga Baseco last December that made



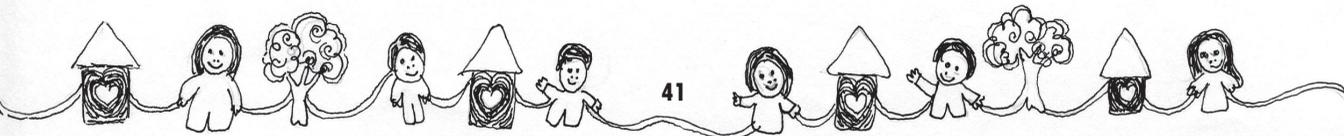


me realize the profound value of giving hope to the poor by giving them homes that are their own. Upon entering one of the first of nearly a thousand homes we had already built in the area for fire victims, I was overwhelmed by the beautiful interior that I saw – tiled floors, glass-topped furniture and a fragrant toilet. I remember just a year earlier moving the family from a shanty made of plastic, rusted GI sheets and old wood from the nearby canal. I asked the mother of the house, Malou, who now looked clean and confident, what brought about the dramatic change in such a short time. Instead of telling me that she and her husband are now working and earning, which they are, she simply said *“Kasi ginawa mo kaming disente Tito... binigyan mo kami ng pag-asa.”* (You made us decent Tito, you gave us hope.) In simple language she was telling me a fundamental principle - that economic activities and benefits are natural consequences when the poor start to dream and to work for that dream.

In the same community, no major crime was reported last year among the over 5,000 residents compared to the 28 murders and homicides reported in 2003, the year before we entered the area. Values are put on the ground even before the houses are built. Responsibility, accountability and stewardship are effects of an occupancy agreement of no gambling and no vices. This is because 90 % of criminals are men. With loss of dignity, loss of productivity, and loss of nobility brought about by the cycle of poverty, men’s strengths are channeled towards vice, resulting in a culture of abuse. A decent and peaceful environment provides the right setting for people to dream bigger and work harder. Hope does not only trigger productivity, it brings peace.

What I have just described is beginning to appear as the pattern of development in over 850 communities we are currently building and the 7000 communities that we hope to build by 2010. The values that we teach are planted on the ground in relation to the goal of building a dignified community for all. Respect for life, respect for property, the bayanihan spirit and working for the collective good are pillars of community life. As a result, we have observed how grades of students went up, without intervention, simply by living these values everyday, thus illustrating how values need to be taught in relation to a goal, and are reinforced simply by the effects of living these values.

Another interesting observation was made over a three-year study by students of the UP School of Economics at a Gawad Kalinga site in Quezon City. Average income went down due to the loss of income from scavenging and begging. However, perceived poverty did not increase, and instead also went down. Spending on food increased as spending on vices decreased. The incidence of health problems went down as the nutrition index went up. Stories like these inspire more and more people to participate in building dignified communities for the poor. Seeing the result of having changed the slum environment for dreams to flourish continuously attracts the convergence of kindred spirits from government organizations, NGO’s and ordinary Filipinos here and abroad who love this country and have not given up and who will pursue change passionately following the path of peace.





CORE ISSUE OF POVERTY: LANDLESSNESS

The goal to restore human dignity by building 7000 communities to give homes to the poorest Filipinos is ambitious, but the good news is that we have the resources to address landlessness and homelessness. Consider these three points:

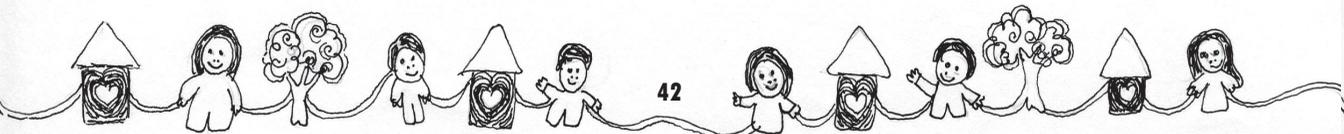
- (1) There is enough land to “un-squat” the squatters, also known as informal settlers, in this country.
- (2) There is enough money from government and the private sector to build 3 million simple, sturdy, concrete homes for the poorest Filipinos living in shanties today.
- (3) There is enough human resources to build these homes.

Without a doubt, if we offer our collective excellence to uplift the poor, this will be a beautiful country where no one is in need and every Filipino will be proud.

BUILDING A CULTURE OF GOOD CITIZENSHIP TO TRANSFORM POVERTY

The problems that besiege the poorest Filipinos are deeply rooted in the system of national governance when it was first introduced. Historian Renato Constantino notes how the culture of our leaders “seek the advancement of their well-being even at the expense of the welfare of their constituents, and accept reward for work well-done despite unsatisfactory life conditions in their territories, has been noticeable since the chiefs of barangays were utilized by the Spanish colony to implement their administrative system in the grassroots, becoming “participants in the exploitative process.” Through the century of independence, we have not overhauled this deeply rooted culture of ineffective governance. Although we have had many successes under a century of Filipino leadership, the fact that 32% of our people languish in poverty and that we are perceived among the most corrupt nations in the world points to the need to change the culture of Filipino citizenship and governance. I would therefore like to make this appeal to our youth:

Please be wiser and better than us. Build on our achievements, but more importantly, learn from our mistakes. I am really sorry for the state of things, because of my failure to do something about it. And many are now sorry, just like myself because of this state of degradation... But feeling sorry is not enough. Sorry does not restore beauty, sorry does not restore dignity, sorry does not restore the plan of God for man. Sorry begins it, but sorry is not enough. What needs to be done is to bring sorry to action, to convert regret to reform, to lift apathy to compassion and development. We who have not done well by the talents and treasures we have been gifted with, we who have abdicated our responsibility of shepherding the poor and the young to their birthright of enjoying the treasures of a beautiful and abundant country, we who have seen the errors of our ways and are sorry --- we must now restore what we destroyed... or allowed to be destroyed. Please repair the damage that we have done to this country and heal the wounds we have inflicted on our people. This way you can help us atone





for the sins of our generation, ease the burden of our conscience and give us peace as we prepare for a gracious exit.

I suggest five things that each one can do towards building a culture of good governance and good citizenship.

First, take the high road. Go for integrity and honor above money and power. Money and power will come and will last and will be a source of happiness if they are anchored on principles and values and if they are used to promote the good of others. Make your love for this country and our people, especially the poor, your reality and your priority. Make it the foundation of your career plans, your dreams and ambitions for your children and the goal of any political or economic power that you have the privilege to wield. Wherever you are in the world, excel and prosper but remain connected to the motherland and dedicate your success to the fulfillment not just of your dreams but to the many in your country who have lost their capacity to dream.

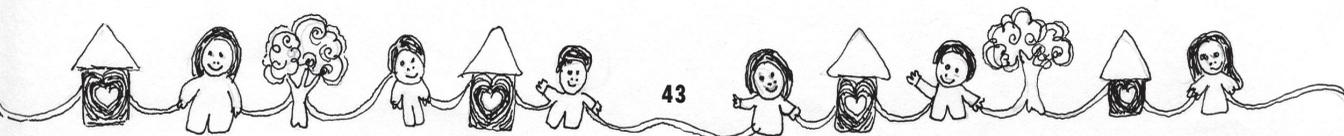
Second, serve the greater good. Your families' welfare will best be served by joining the work for social justice until there are no more troubled slums that will raise criminals who will harm our children. Do not be content in finding artificial security in gated subdivisions when you can provide yourself a buffer of peace by caring for the needy around you. Nor be content with living in first world luxury in a third world environment and contributing to the discontent and the growing threats around the security of your own family. And then your children will not know a squatter...because there will be none. They will not know what a beggar looks like...because there will be none.

Third, seek the highest interest of the lowest and the weakest. We will recover our lost treasure and regain our social capital by bringing out the gold in our people who have been covered with dirt for generations because of neglect and exploitation.

Give value to the land of your birth by sharing with those who for generations have been deprived of its use and abundance. Be a blessing to your children's future by making it your responsibility to be father or mother to the abandoned and neglected.

Fourth, raise the bar of excellence in public service. If we fuel the momentum and continue to raise the bar of excellence, the ugly shanties that constantly remind us that we are a third world country will soon disappear, the fields will be green with abundance and those who have taken arms will go back to the comfort of their families and start to live in peace. Your children will not know a corrupt politician...because there will be none.

And fifth, love this country with all your heart and value the privilege of being Filipino. Treasure your birthright and raise the dignity of our people, most of whom live without honor because of poverty and corruption. Be the hero who finds courage and the conviction that this country is worth saving, because it is a gift from God. Life gains meaning when it is dedicated to the fulfillment of a divine destiny to be a great people. Be the healing of the soul of this nation and the fulfillment of the dream that we have forgotten. Be the proud Filipino that we are not yet, but soon will be.



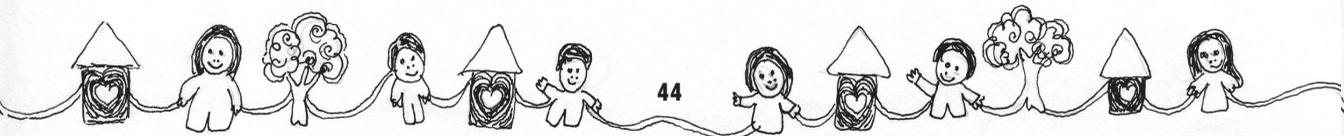


RESTORING HUMAN DIGNITY

The words “hampas- lupa” and “patay- gutom” will continue to exist for as long as a portion of our population is trampled on as others enjoy phenomenal success, and are in chronic hunger while others feast in abundance. Although this may be regarded as simply a manifestation of the phenomenon known as dualism, there is no reason for us to surrender to this social injustice. Our indigenous culture of “kapwa” attests to our natural inclination to “be our brother’s keeper”. “Kapwa” predisposes us to “bayanihan”, the spirit behind Gawad Kalinga. Anthropologist Hecky Villanueva notes in his doctoral dissertation that Gawad Kalinga talks about healing relationships in society where broken relationships at multiple levels have caused our national problems. He observes that in viewing poverty as behavioral and not economic, we aim to solve this behavioral poverty with an equation where the rich need to become better stewards of their skills, resources, and time and the poor need to regain their dignity, confidence, and to build capacities. In this equation, each individual replicates this work of helping others achieve their potential. It is a moral obligation that maintains and develops communities by being a bayani or hero. As heroes, each one works for bayanihan or the common good. Multiplied geometrically, bayanihan or nation building occurs. This is the “social artistry” that has built Gawad Kalinga. The movement provides each one with the venue to do bayanihan in the way that is most natural to himself or herself. Mayors have done their part in hundreds of cities across the Philippines. Government has contributed where it is able, and continues to do so. Business, through Corporate Social Responsibility, has poured millions of pesos as well as priceless human resources to building homes. And most recently, Academe is getting organized to help where their expertise lie – Architecture, Agriculture, Health, Governance, Social Justice- the list grows as more universities take part in building this country.

Bayanihan is strategically organized through the seven programs of Gawad Kalinga address various dimensions of development. The seven programs cover (1) community infrastructure, (2) Child and Youth Development, (3) Community Health, (4) Productivity, (5) Culture and hospitality, (6) Community Empowerment, (7) Environment.

The program most directly involved with values formation for good citizenship and governance is the fifth– the culture-building thrust of Gawad Kalinga. We are at a point of searching for culturally appropriate approaches that will build a sense of empowerment, productivity, sustainability and equity, known as the pillars of the human-centered development paradigm (or what is commonly called sustainable human development) among the youth and the children. Although, as Felipe de Leon Jr. stresses, *“Culture is much more than the arts” and describes culture as “a system of vital ideas that contains, energizes and directs virtually every aspect of social life and man’s relationship to his world. It touches everything from the humanities to the sciences, from religion to technology. It is the “matrix from which values, attitudes, motivations and skills emerge,”* we look upon the arts to bring tangible experiences of these three gifts I mentioned earlier to our youth - (1) respect, (2) aspirations, dreams and hope; and (3) excellence.





We highlight respect by enabling each one to freely explore his natural talents and skills in a cooperative rather than a competitive environment. Dr. Felipe de Leon strongly suggests how the communal nature of Filipinos should be highlighted over the individualist tendency emphasized by a consumerist and commodified society. We envision the Gawad Kalinga youth playing music in harmony with one another. We will highlight aspirations, dreams and hopes by providing tools which will enable the youth to express their visions of themselves in various creative ways – linguistically, kinesthetically, spatially, musically, through introspection and interactive experience such that hope is seen, heard, tasted, smelled. We will breed excellence by providing opportunities for the youth to engage themselves in both spontaneous and supervised creative experiences. For these three thrusts, there is a need to collaborate strategically with various sectors to share their expertise – from tangible teaching processes to physical materials for developing a culture of “initiative, innovativeness and creativity”, three qualities cited by UP-NCPAG Dean Alex Brillantes as important building blocks of governance today.

Let us not be afraid to dream of a country that we can be proud of. We have shown, in having achieved certain milestones of restoring the dignity of Filipinos simply by transforming squatters into home-owners, how what is logically impossible can be accomplished. If we love our country with all our heart and thank God always for the gift of being a Filipino we will be out of poverty in no time and there will be great rejoicing among our people.

I would like to end this chapter with a prayer, printed on the next page, and invite you to pray with me and share this prayer with others.

Everyone

*will live life to the fullest
in this land of plenty.*

*We claim the promise of our great God
to build us a great nation and to make us a great people.*

*We will breathe the sweet air of freedom,
walk our streets without fear,
look at our people no longer with shame or pity
but with great pride and joy.*

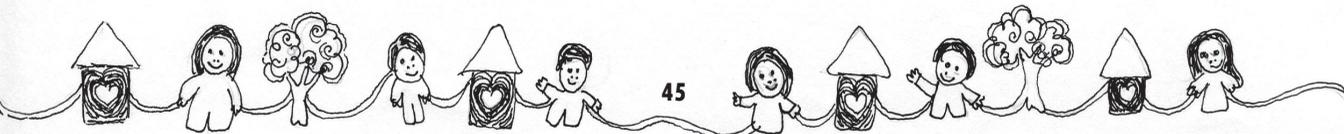
*We cherish the gift of being Filipino
and pass this gift to our children.
May we be architects of hope and builders of dreams
for our people who have lost their capacity to hope and to dream.*

*May we be patriots and saints who will restore the abundance of a rich land
and the honor of a great people loved by a great God.*

*May our Creator, in His amazing grace,
continue to reveal to us
that we are a people designed for perfection.*

Amen.

Tony Meloto's Prayer for Nation Building



Classroom 101

Dedicated to elementary school students & teachers met in Lanao & Marawi, September, 2004.

Intro (bass notes): (DDDD- FFFF- EEEE- GGGG F- E-) x 4

(DDDD- FFFF- EEEE- GGGG F- E-) x 4

'Di ko yata maintindihan kung paano ka natutong magbasa sa dilim
Anong tawag sa subject na yan? Walang kuryente 101...

(DDDD- FFFF- EEEE- GGGG - E-) x 3

Nagulat ako nang masaksihan ang galing mo sa pagsulat sa patak ng ulan.

Anong tawag sa subject na yan? Butas ang bubong

DDDD- FFFF- EEEE- GGGG-

101...

F- F# (GGGG- BbBbBbBb- AAAA- CCCC Bb- A-) X 3

Dito sa klasroom mo na iisa ang libro habang kayo'y tatlumpo

GGGG- BbBbBbBb- AAAA- GGGG

nagbabasa

F- E- (DDDD- FFFF- EEEE- GGGG F- E-) x 3

Dito sa klasroom mo, gumagawa ng paraan laban sa kamangmangan...

DDDD- FFFF- EEEE- GGGG- F- F#

Kamangmangan...

(GGGG- BbBbBbBb- AAAA- CCCC Bb- A-) X 3

Ika'y bulletproof student, may bulletproof titser, bulletproof pencil, bulletproof paper,

GGGG- BbBbBbBb- AAAA- GGGG F- E-

sa bulletproof klasroom, na may bulletproof curriculum...

(DDDD- FFFF- EEEE- GGGG F- E-) x 2

Gumawa ng paraan, gumawa ng paraan, gumawa, gumawa, gumawa ng paraan...

Tulay: (DDDD- FFFF- EEEE- GGGG F- E-) x 4

Use same patterns:

Heto na, heto na ang lesson plan na nakasanayan ng kabataan.

Anong tawag sa subject na yan? Gumawa ng paraan 101...

Asan na asan na ang mga salaping inilaan pantayo ng mga eskwelahan?

Anong tawag sa subject na yan? Pangungurakot 101...

Kaya sa klasroom mo iisa ang libro habang kayo'y tatlumpo nagbabasa...

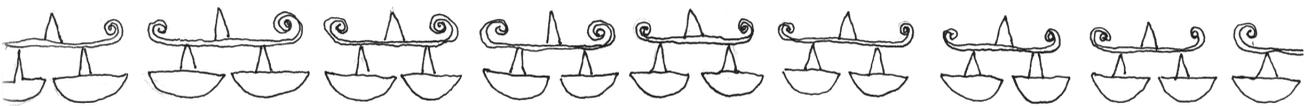
Dito sa klasroom mo gumagawa ng paraan laban sa kamangmangan ng kapwa mo

Ika'y bulletproof student, may bulletproof titser, bulletproof pencil, bulletproof paper,

sa bulletproof klasroom na may bulletproof curriculum...

Gumawa ng paraan, gumawa ng paraan, gumawa, gumawa, gumawa ng paraan . . .

Words & Music by Joey Ayala, joeyayala@blafi.org



OVERCOMING CORRUPTION

Basic Things to Know:

The 2008 Asia Pacific Human Development Report

“Tracking Corruption, Transforming Lives”

United Nations Convention Against Corruption

PP 828 and AO 255

“Corruption” is commonly defined as the “misuse of entrusted power for private gain.” Your initiative to transform the culture and the system that breeds and sustains corruption may be enriched with a knowledge of well-researched facts and existing legal and social structures that may be of support to your undertaking.

For that purpose, this chapter features useful excerpts from the 2008 Asia Pacific Human Development Report entitled “Tackling Corruption, Transforming Lives”, and reprints Proclamation No. 828, “Declaring a Decade (2005-2015) of Good Governance and Good Citizenship to Fight Corruption and Eradicate Poverty,” Administrative Order No.255, “Directing the Heads of the Executive Department to Lead Moral Renewal in their Agencies,” and the Preamble and General Provisions of the United Nations Convention Against Corruption (UNCAC)

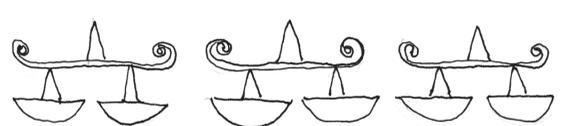
Reading notes from the Asia Pacific Human Development Report entitled “Tackling Corruption, Transforming Lives”

ON TRACKING CORRUPTION

Till now attention on corruption has concentrated more on its effects on economic growth and the business climate and less on the impact on human development – on the ways in which bribery and graft siphon off scarce national resources and weaken governments’ abilities to deliver public services and protect the interests of the poor. There has also been less attention to the ways in which corruption affects the livelihoods of poor households and frustrates many of their own efforts to improve their lives. The result, as Amartya Sen repeatedly points out, is a reduction in the capabilities of large segments of the population.¹(17)

Corruption has many damaging effects: weakened national institutions, inequitable social services, and blatant injustice in the courts – along with widespread economic inefficiency and unchecked environmental exploitation. And it hits hardest at the poor – who often depend heavily on public services and the natural environment and are least able to pay bribes for essential services that should be theirs by right. (1)

Corruption undermines human development. This can happen through various channels. It is likely, for example, to corrode ideals of public service, so that corrupt administrations will tend to be less interested in investing in health and education. Even





if they wish to, they will find that their activities have hampered economic growth and weakened tax collection, leaving them less to spend on public service programmes.

Corruption also affects the quality and composition of public investment. Corrupt officials are less attracted to small-scale projects that involve a large number of actors, preferring large infrastructure projects that offer greater opportunities for collecting rents. This distorts the pattern of public expenditure – away from key public goods such as public health, education and environmental protection, and towards new roads or airports or military hardware.

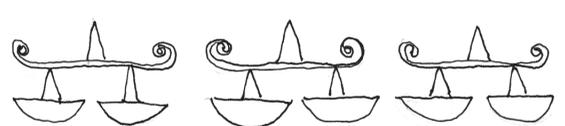
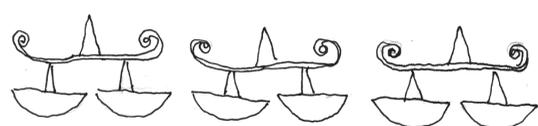
Corruption is also likely to undermine efforts at poverty reduction – by diverting goods and services targeted for the poor to well-off and well-connected households who can afford to bribe officials. The poor also lose out when they have to pay bribes, since they can only afford small amounts, which represent a high proportion of their income.

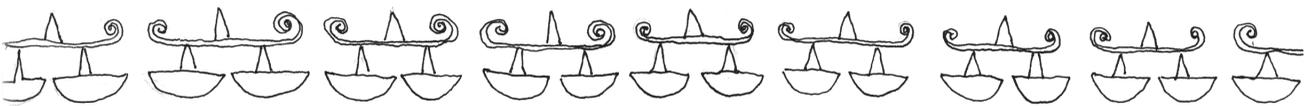
Corruption is also widespread in social services such as health and education, as well as in public utilities that provide electricity and water. As a result, poor people find themselves excluded from schools or hospitals that they cannot afford, or asked to pay extra simply to gain access to services to which they already have a right. (4)

Corruption can occur within health services at all levels – from grand corruption, as funds are siphoned off during the construction of new hospitals or health centres, to petty corruption as health workers or administrators demand bribes just to perform their routine duties. Corruption can also take various forms within health service staffing. (4) One might expect corruption to result in poorer standards of health. Some cross-national studies have indeed suggested that in countries where levels of corruption are higher immunization rates are lower and levels of child mortality are higher. (5)

Corruption is also widespread in education systems. This can start in the procurement of material and labour for school construction, as corrupt officials siphon off funds for school buildings – which can increase costs between two and eight times. There can also be corruption in the purchase of textbooks, desks, blackboards, and other supplies, as well as in contracts for cleaning services and meals. In many countries, there are irregularities in the hiring of teachers, which in the most extreme form, results in the recruitment of ‘ghost teachers’ or even in the creation of entire ‘ghost institutions’ – with the allocated salaries and other expenses channeled into the pockets of officials. Just as families may need to pay bribes to get into hospitals, they may also have to pay extra to get their children into schools. If governments do not address these problems, schools will continue to transmit a culture of corruption to succeeding generations. (5)

The empirical literature suggests that there is pervasive corruption in basic public services, such education and health: ‘Cross-national studies on the relationship between corruption and health and education outcomes find that health and education outcomes are worse in countries with high levels of corruption.’⁹ There is a significant relationship between corruption and child mortality.





Education is also critical for access to resources and opportunities. Higher access to public institutions increases awareness about public programmes creates pressure among the public officials for improving transparency and accountability and encourages public debates about policies. There is also some evidence that improvement in education increases pressure (voice) from below. A fine example of this is work of a grass root, mass-based initiative organization in India, known as Mazdoor Kisan Shakti Sangathan (MKSS), which was instrumental in the creation of Right to Information Act. MKSS ‘walked from village to village asking simple questions: Did the people know the amount of funds that was coming to their village for development? How was the money that came from different sources actually spent? Although these questions were simple, the poor and impoverished of India had never dared to ask.’¹⁰ In short, MKSS armed the poor with knowledge that led to greater access to information, which, hopefully, will have a negative impact on corruption. The other side of the coin is also true: a high rate of illiteracy mean that people will not be able to scrutinize public programmes, and therefore, vulnerability to corruption is high.

ON TACKLING CORRUPTION

Uprooting corruption can thus improve the quality of governance and boost economic efficiency, while reducing poverty and promoting human development. (55)

All forms of government are vulnerable to corruption, but some are more vulnerable than others. On the whole, corruption seems lower in democracies than authoritarian regimes, and lower within parliamentary than presidential systems. Although in democracies there is always the danger that elected politicians will become beholden to wealthy donors, citizens can always ‘vote the rascals out’. (2)

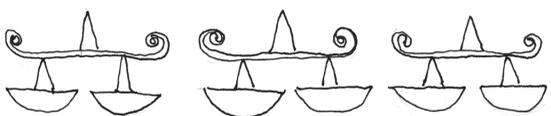
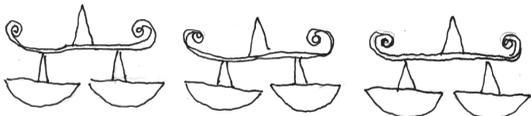
In turn, better human development conditions – wider-spread education, an informed citizenry with voice to influence decision makers in government and businesses – can help combat corruption. (3)

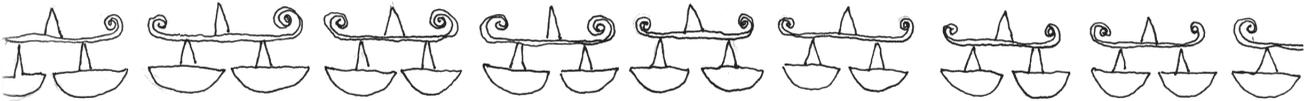
ON ANTI CORRUPTION ACTION

The primary responsibility for tackling corruption lies with governments. However with cooperation from businesses and civil society organizations that have the resources and the skills to carry out the necessary changes, individuals also have the power to contribute. What can individuals do? As citizens and consumers, some of the ways in which people can use their power include:

Know your rights. Learn about your legal rights and entitlements such as the right to information or eligibility under government schemes.

Exercise consumer power. Patronize only businesses you believe to be behaving ethically and responsibly; your money is your economic vote.





Encourage politicians fighting corruption. Vote for people who vow to tackle corruption and check whether they are following through on their promises.

Support community groups who check local services. This would include, for instance, parent-teacher associations to watch over the conduct of school management and neighbourhood groups which monitor social services.

Learn how to file complaints. Find out how to lodge complaints against corrupt services, whether directly or through NGOs, trade unions, or business organizations.

Report corruption. Take the time to report any instance of corruption you have encountered, however minor.

Resist demands for bribes. While it may seem easier to pay bribes to sidestep red tape or gain quicker access, in the long run almost everyone loses. (155)

An international agreement for aligning anti-corruption initiatives worldwide:

UNITED NATIONS CONVENTION AGAINST CORRUPTION

Text of the Preamble and Statement of Purpose

The States Parties to this Convention,

Concerned about the seriousness of problems and threats posed by corruption to the stability and security of societies, undermining the institutions and values of democracy, ethical values and justice and jeopardizing sustainable development and the rule of law,

Concerned also about the links between corruption and other forms of crime, in particular organized crime and economic crime, including money-laundering,

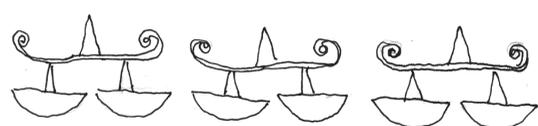
Concerned further about cases of corruption that involve vast quantities of assets, which may constitute a substantial proportion of the resources of States, and that threaten the political stability and sustainable development of those States,

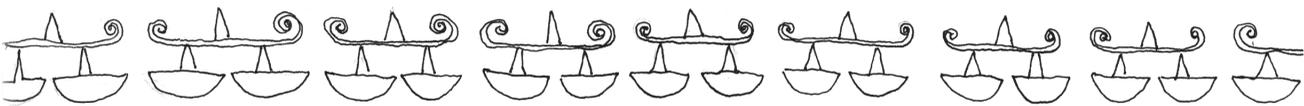
Convinced that corruption is no longer a local matter but a transnational phenomenon that affects all societies and economies, making international cooperation to prevent and control it essential,

Convinced also that a comprehensive and multidisciplinary approach is required to prevent and combat corruption effectively,

Convinced further that the availability of technical assistance can play an important role in enhancing the ability of States, including by strengthening capacity and by institution-building, to prevent and combat corruption effectively,

Convinced that the illicit acquisition of personal wealth can be particularly damaging to democratic institutions, national economies and the rule of law,





Determined to prevent, detect and deter in a more effective manner international transfers of illicitly acquired assets and to strengthen international cooperation in asset recovery,

Acknowledging the fundamental principles of due process of law in criminal proceedings and in civil or administrative proceedings to adjudicate property rights,

Bearing in mind that the prevention and eradication of corruption is a responsibility of all States and that they must cooperate with one another, with the support and involvement of individuals and groups outside the public sector, such as civil society, non-governmental organizations and community-based organizations, if their efforts in this area are to be effective,

Bearing also in mind the principles of proper management of public affairs and public property, fairness, responsibility and equality before the law and the need to safeguard integrity and to foster a culture of rejection of corruption,

Commending the work of the Commission on Crime Prevention and Criminal Justice and the United Nations Office on Drugs and Crime in preventing and combating corruption,

Recalling the work carried out by other international and regional organizations in this field, including the activities of the African Union, the Council of Europe, the Customs Cooperation Council (also known as the World Customs Organization), the European Union, the League of Arab States, the Organisation for Economic Cooperation and Development, and the Organization of American States,

Taking note with appreciation of multilateral instruments to prevent and combat corruption, including, inter alia, the Inter-American Convention against Corruption, adopted by the Organization of American States on 29 March 1996,¹ the Convention on the Fight against Corruption involving Officials of the European Communities or Officials of Member States of the European Union, adopted by the Council of the European Union on 26 May 1997,² the Convention on Combating Bribery of Foreign Public Officials in International Business Transactions, adopted by the Organisation for Economic Cooperation and Development on 21 November 1997,³ the Criminal Law Convention on Corruption, adopted by the Committee of Ministers of the Council of Europe on 27 January 1999,⁴ the Civil Law Convention on Corruption, adopted by the Committee of Ministers of the Council of Europe on 4 November 1999,⁵ and the African Union Convention on Preventing and Combating Corruption, adopted by the Heads of State and Government of the African Union on 12 July 2003.

1 See E/1996/99.

2 Official Journal of the European Communities, C 195, 25 June 1997.

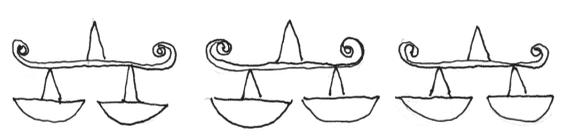
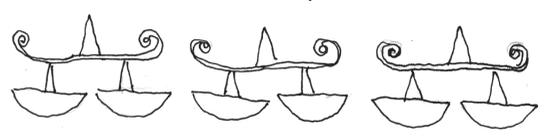
3 See Corruption and Integrity Improvement Initiatives in Developing Countries

(United Nations publication, Sales No. E.98.III.B.18).

4 Council of Europe, European Treaty Series, No. 173.

5 Ibid., No. 174.

6 General Assembly resolution 55/25, annex I





Welcoming the entry into force on 29 September 2003 of the United Nations Convention against Transnational Organized Crime,⁶

Have agreed as follows:

STATEMENT OF PURPOSE
Chapter I, General provisions, Article 1

The purposes of this Convention are:

- (a) To promote and strengthen measures to prevent and combat corruption more efficiently and effectively;
- (b) To promote, facilitate and support international cooperation and technical assistance in the prevention of and fight against corruption, including in asset recovery;
- (c) To promote integrity, accountability and proper management of public affairs and public property.

LEGAL FOUNDATIONS FOR DESIGNING AND PROPOSING
ANTI-CORRUPTION INITIATIVES IN THE PHILIPPINES

PROCLAMATION NO. 828

TITLE : DECLARING A DECADE (2005-2015) OF GOOD GOVERNANCE
AND GOOD CITIZENSHIP TO FIGHT CORRUPTION AND TO ERADICATE
POVERTY

DATE SIGNED: 14 April 2005

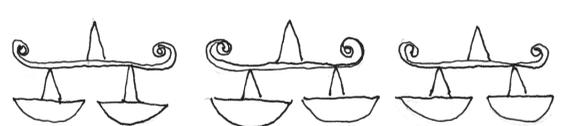
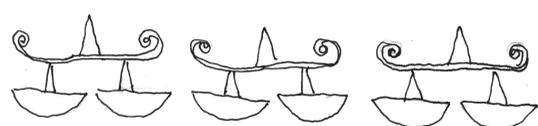
TEXT OF THE PROCLAMATION

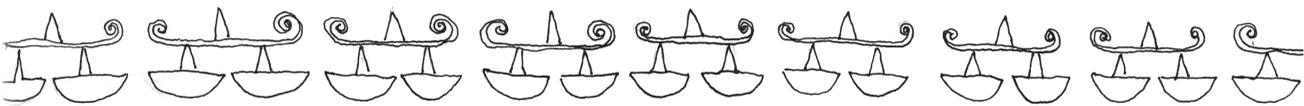
WHEREAS, the top priority of the administration is to win the war against graft and corruption that would result in poverty eradication by addressing the alarming losses in terms of undelivered basic services and programs;

WHEREAS, the mobilization of the entire government machinery and enlisting the support of the civil society is a comprehensive and holistic approach in the fight against graft and corruption and the eradication of poverty;

WHEREAS, the institutionalization of transparency and accountability on all government transactions at all levels of the bureaucracy will promote good governance;

WHEREAS, the necessity of instilling the Filipino values enshrined in the Preamble of the 1987 Constitution will lead to the making of good citizens, thereby contributing to nation building.





NOW, THEREFORE, I, GLORIA MACAPAGAL-ARROYO, President of the Philippines, by virtue of the power vested in me by law, do hereby declare a Decade (2005-2015) of Good Governance and Good Citizenship to fight graft and corruption and to eradicate poverty.

All agencies of the government, civil society organizations, professional and religious organizations, the mass media, and the citizenry are called upon to extend their wholehearted support and cooperation in the government’s anti-corruption programs and the promotion of the Filipino values as enshrined in the Preamble of the 1987 Constitution throughout the Decade of Good Governance and Good Citizenship.

ADMINISTRATIVE ORDER NO. 255

TITLE : DIRECTING THE HEADS OF THE EXECUTIVE DEPARTMENT TO LEAD MORAL RENEWAL IN THEIR AGENCIES

DATE SIGNED: 30 January 2009

TEXT OF THE ADMINISTRATIVE ORDER

WHEREAS, Section 1 of Article XI of the 1987 Philippine Constitution provides that public office is a public trust and that public officers and employees must, at all times, be accountable to the people, serve them with utmost responsibility, integrity, loyalty, and efficiency; act with patriotism and justice, and lead modest lives;

WHEREAS, Section 27 of Article II of the 1987 Philippine Constitution mandates that the State shall maintain honesty and integrity in the public service;

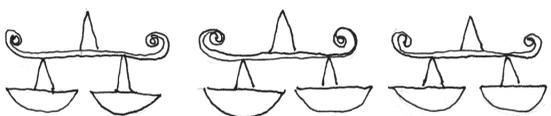
WHEREAS, Section 23 of Article II of the 1987 Philippine Constitution directs the State to encourage the participation of non-governmental, community-based, or sectoral organizations in promoting the welfare of the nation;

WHEREAS, Section 2 of Republic Act No. 6713, otherwise known as the “Code of Conduct and Ethical Standards for Public Officials and Employees” provides that it is the policy of the State to promote a high standard of ethics in public service;

WHEREAS, pursuant to Section 39, Chapter 8, Book IV of Executive Order No. 292, otherwise known as the “Administrative Code of 1987,” the Secretary of a department shall have supervision and control over the bureaus, offices and agencies under him;

WHEREAS, in line with the Medium-Term Philippine Development Plan (MTPDP) for 2004-2010 of the Macapagal-Arroyo administration, there is an urgent need for social reform through moral renewal and values formation in the Executive Department;

NOW THEREFORE I, GLORIA MACAPAGAL-ARROYO, President of the Republic of the Philippines, by virtue of the powers vested in me by law, do hereby order and direct:





SECTION 1. LEADERSHIP IN MORAL RENEWAL. All cabinet secretaries/ heads of agencies shall adopt and implement a Moral Renewal Program in their agencies.

Moral renewal refers to values formation and ethical behavior for government officers and employees, as well as the strengthening of people's values to achieve zero tolerance for corruption. It shall include, among others, the following:

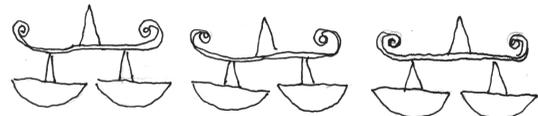
- a. Promotion of the Filipino values embodied in the Preamble of the 1987 Constitution, in particular: (i) the value of being *maka-Diyos*, which encompasses faith in the almighty; (ii) the value of being *maka-tao*, which includes truth, justice, freedom, equality and peace; (iii) the value of being *maka-kalikasan*, which involves the conservation and development of our patrimony;
- b. Ensuring that all bureaus, regional offices, and attached agencies of Departments nationwide adopt and implement the Integrity Development Action Plan (IDAP), which is the National Anti-Corruption Framework for the Executive Branch;
- c. The expansion and strengthening of the membership of the Integrity Committee in every department, agency, bureau and office;
- d. The formulation, promulgation and adoption of an agency-specific Code of Conduct to reflect the IDAP;
- e. Values formation activities of the Presidential Council on Values Formation; and
- f. The strict observance by all public officers of the principle of moral leadership by example, especially by Cabinet Secretaries.

SECTION 2. PARTICIPATION OF RELIGIOUS, CIVIL SOCIETY AND CIVIC GROUPS. Agencies shall enlist the participation of religious, civil society and civic groups through consultations, program development, promotion and implementation of their Moral Renewal Program.

SECTION 3. IMPLEMENTATION. Agencies shall submit their respective Action Plans for their Moral Renewal Program to the Presidential Anti-Graft Commission (PAGC), copy furnished the President, within ninety (90) days from effectivity hereof.

SECTION 4. MONITORING AND EVALUATION. It shall be the duty of PAGC to monitor and evaluate the implementation and evaluate the effectiveness of the Moral Renewal Program of the agencies, which shall include surveys of, and feedback from, agency officers and employees of all levels on the manner by which their respective heads have been complying with this Administrative Order and adopting the principles embodied herein.

PAGC shall submit regular reports to the President on the progress and status of the implementation of the Moral Renewal Program, copy furnished all the religious, civil

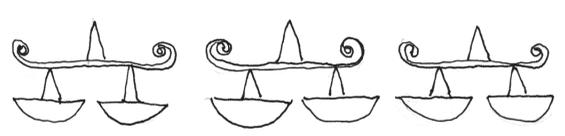
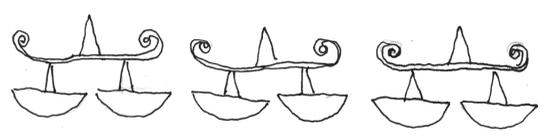


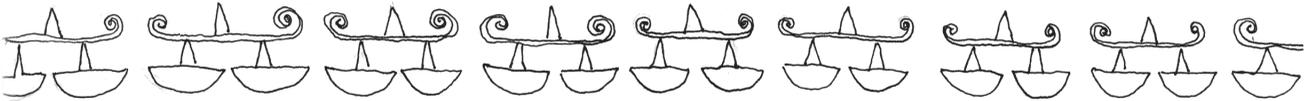


society and civic groups enlisted in accordance with Section 2 of this Administrative Order.

SECTION 5. ALLOCATION OF FUNDS. Agencies are hereby directed to allocate a portion of their maintenance, operations, and overhead expenditures (MOOE) budget as funding for their Moral Renewal Program.

SECTION 6. EFFECTIVITY. This Administrative Order shall take effect immediately after it has been published in at least two (2) newspapers of general circulation in the Philippines.





CAN WE REALLY SOLVE CORRUPTION?

ALEX B. BRILLANTES, JR.

PAULINE S. BAUTISTA AND MARICEL T. FERNANDEZ

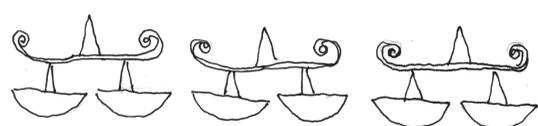
The history and experience of most nations show that no matter a country's level of development (or underdevelopment), size, or location, as long as there is government, there will always be some degree and variation of corruption, with officials supported by public resources using public office for private gain. However, because corruption in a third world country results the deprivation of basic services for the people and loss of citizens' lives and futures, the question "can we stop corruption?" ought to be asked.

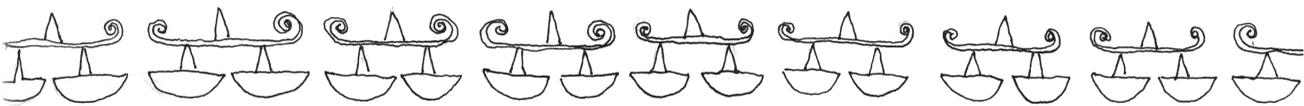
The pervasiveness of corruption in government institutions, systems, procedures, culture and leadership renders the need for a holistic, multi-dimensional and multi-disciplinary answer. From a public administration and governance standpoint, we suggest three ways by which the problem of corruption may be addressed. First, we can solve corruption by reforming public administration and governance structures, processes and institutions. Second, corruption can be addressed by reforming behavior and mindsets across the sectors engaged in governance, government and non-government alike, among the so called corruptor and the corrupted. Third, and perhaps most important, we can solve corruption through righteous and committed leadership, who can facilitate the transformation of systems and culture, by simply leading by example and providing the leadership in the fight against corruption.

Reforming Structures, Processes and Institutions

Insofar as the Philippine politico-administrative system is concerned, comprehensive anti-corruption structures, processes and institutions exist, with major laws (including the Revised Penal Code, Article XI of the 1987 Philippine Constitution and RA 3019 or the Anti-Graft and Corrupt Practices Act, and RA 6713, the Ethics and Accountability Act); and, seven institutions including the Civil Service Commission, Office of the Ombudsman, Sandiganbayan, Commission On Audit, Supreme Court, National Bureau of Investigation, the Anti-Money Laundering Council, the Office of the Ombudsman, and recently, the Presidential Anti-Graft Commission overseeing anti graft and corruption initiatives. We are therefore not lacking in anti-corruption laws. Neither are we lacking in anti-corruption. What we need is honest to goodness implementation and, as emphasized at the end of this article, leadership and political will.

Looking at the question behind the question however, why have other countries gained ground while ours continues to slide down in integrity measures? The UN Convention Against Corruption (UNCAC) has emphasized the need to further fine-tune and amend existing structures, processes and institutions to prevent and criminalize corruption and encourage international cooperation, technical assistance from international partners and continuous exchange of information is visibly urgent.





Reforming Behaviors and Mindsets

Experience suggests the need to “make corruption a high risk- low reward activity.” Therefore, changing the status quo inevitably involves the imperative to transform the mindsets and paradigms that breed corruption, which in our country, dates back to colonial practices of bidding for appointments and rendering public office as investments that need to be recovered. The meager compensation in the bureaucracy has been of no help either. An active and engaged citizenry and a consciousness of participation and vigilance will breed a culture of transparency, accountability, participation and predictability that are imperative to developing a culture resistant to corruption. This is imperative if anti-corruption initiatives are to be sustainable.

Political Will and Leadership by Example

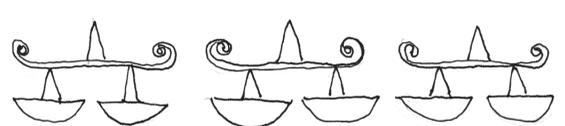
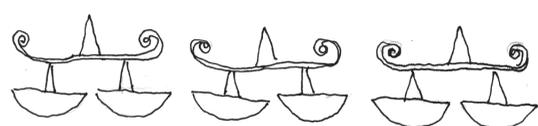
Beyond the problem of morality is one of leadership by example. The weak state apparatus which prevents our country from providing an enabling environment to improve living conditions for common Filipinos renders our poverty-stricken public vulnerable to corruption and abusive leadership.

Leadership indeed matters. Effective leaders are able to mobilize collaboration between the national and local public sector, the private sector and civil society to deliver goods and services to the public. Accountability, transparency, participation and predictability through rule of law are translated into experience as processes, tools and instruments. Experience become scorecards and benchmarks for political, social, administrative, economic and cultural dimensions of governance. The outcome of effective leadership is decreased incidence of corruption, better service delivery, economic growth and development, and improved living conditions. At the end of the day, implementation of anti-corruption initiatives is key to stopping corruption. And central to effective and sustainable implementation is leadership, and many times marked by political will.

Hence, if we are to solve the problem of corruption, a three pronged strategy of reforming structures and institutions, reforming mindsets, and effective leadership might provide the answer.

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HOW TO SOLVE A PROBLEM LIKE CORRUPTION

TERESITA D. BALTAZAR

Though corruption has always been with us, and worsening, it does not mean that we have to accept it as a given and give up trying to solve it. The success of other countries in fighting corruption, notably, Hongkong, gives us hope.

In 2004, Tony Kwok, retired Commissioner of the Independent Commission Against Corruption (ICAC) of Hongkong, became an anti-corruption Consultant of the Arroyo administration. In December, he conducted an Anti-Corruption Workshop for high-level officials of 40 agencies in the Executive. Using Hongkong's wholistic approach in fighting corruption as a template (prosecution, prevention, education, partnerships), the Workshop participants came up with an Integrity Development Action Plan (IDAP) consisting of 22 measures, or doables, in the 4 ways to fight corruption. The Presidential Anti-Graft Commission (PAGC) was tasked to monitor the implementation of the IDAP in all the participating agencies. The PAGC has since been actively promoting the IDAP nationwide and, to date, 156 agencies, regional offices and LGUs are implementing the IDAP.

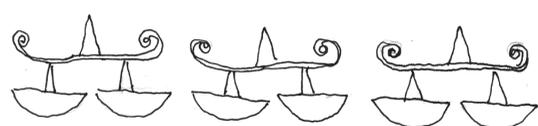
So, why is corruption still so bad? Because although this is a solution to the problem, it is not THE solution. It is part of the solution, not the WHOLE solution. It is also a long-term solution. It sets up the architecture needed to eradicate corruption. Many steps have to be taken for their full implementation. It will go through a gestation period before some results will be felt. More importantly, it will need a measure of competence and a lot of political will on the part of all those involved in its implementation for it to succeed in minimizing, if not eradicating corruption.

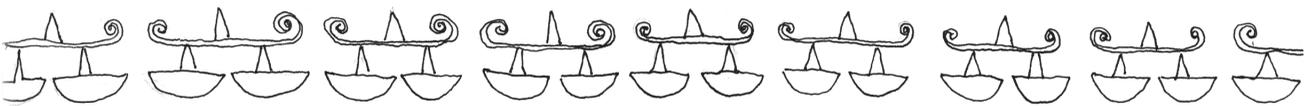
Corruption is not just a problem of government. It is our problem as a people and as a nation. We all suffer the consequences of this cancer in our society. Everyone therefore must do something to solve this problem.

From where I stand, I see corruption as a systems and a people problem.

Corruption occurs when there are weaknesses in the systems in government where opportunities for corruption abound – when there are no controls, no sanction mechanisms in place, too much discretion and no accountability, too much red tape, use of outmoded equipment and inefficient procedures, etc.

There must be a serious review of these systems. There already is an ongoing initiative in this direction – the Integrity Development Review (IDR). This is a project of the Office of the Ombudsman, with funding support from the European Union (EU). However, only a handful of agencies have undergone the IDR because it is so costly (about Php 1.5M/agency). And again, competence and political will on the part of the implementers of the IDR recommendations will be needed for the IDR to succeed in eliminating corruption.





For the agencies that have not undertaken the IDR, there is the Anti-Red Tape Law which mandates that all service procedures in government have to be clearly enunciated in Citizen's Charters. Compliance will be an occasion to revisit and improve existing systems and procedures – to cut red tape and to modernize. E-governance is the way to go in the fight against corruption.

What is the role of the citizenry in having better systems in government? Providing technical assistance and relentless advocacy for reforms – for systems improvement in government.

So much energy is being wasted in congressional investigations in aid of legislation. We don't need more legislation to fight corruption. There are enough laws. Let us stop barking up the wrong tree. We have to begin to address the weaknesses in the systems in government. We don't need laws here. We need the help of experts who will work with reformists in government to examine and address the corruption vulnerabilities in the systems in government. If we successfully fix the systems in government, we stop corruption once and for all. (I stand corrected. We need two more anti-corruption laws – the Right to Information and Whistleblower Protection).

The other half of the problem of corruption is the people problem. We need good people in government. What can government do to achieve this?

1. Hire only good people. Use an ethically-oriented personality test in recruitment.
2. Adopt a Code of Conduct (mandated by the Anti-Red Tape Law) and enforce strict adherence to it.
3. Continuing values formation.
4. Cleansing: remove the corrupt through prosecution.

How can the citizenry help to get good people in government?

1. Vote only for good people.
2. Advocate for the appointment of good people.
3. Assist in the cleansing; get the bad people out by filing cases against them and/or giving information and evidence in the cases pending against them.

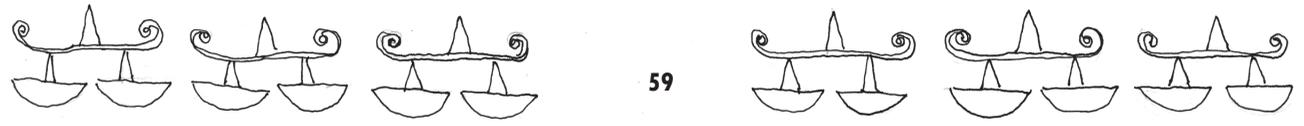
It is not enough that we have good people in government, the citizenry must strive to be good people themselves so that there will be zero tolerance for corruption all around.

This would require a nationwide values formation campaign – a national moral transformation that would bring about social transformation. And this social transformation that we envision would include the eradication of corruption.

To conclude, there is no quick fix to the problem of corruption. What is important is to understand the problem: that it is a systems and a people problem. And what each of us can do about it (see above). There is no point to complaining or pointing fingers. This will not solve the problem. Neither will marching in the streets with red flags. Nor will endless congressional investigations solve it.

Let us all just get down to doing something about it.

Ikaw – Ako – Tayo Mismo.





Tingnan N'yo (Arkipelago)

Capo II

Intro = Am

I

Am C G Am F C G
Pitong libong isla sa dagat – arkipelago
Am F G D Am
Batong basag, bansang buo
Am C G Am F C G
Animnapung milyong tao¹ dito ay namumuhay
Am F G D Am
Minsa'y nagkaisa, minsa'y hiwa-hiwalay

II

Am C/G D/F# (/E /F /E /D /C /B Am)
Tingnan niyo, tingnan niyo
Am C/G D/F# (/E /F /E /D /C /B Am)
Ang lupang ito
Am C F C
Basag na pangarap
G (/B /A /G /A)
Sa sahig ng mundo
Am C/G D/F# (/E /F /E /D /C /B Am)
Tingnan niyo, tingnan niyo
Am C/G D/F# (/E /F /E /D /C /B Am)
Ang lupang ito
C F C B^b D
Halina't pulutin ang pira-piraso

Tulay = Am

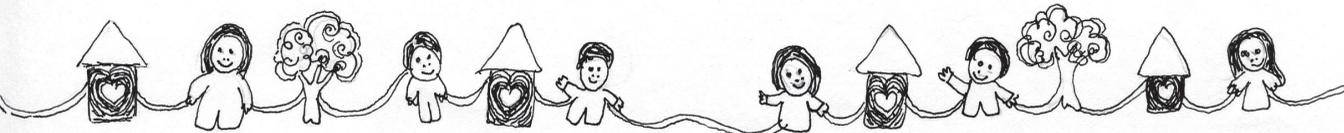
III = I

Dal'wang dekada ng dilim
Ngayo'y lumipas na
Nguni't may aninong natitira
Digmaang tahimik, digmaang pabulong
Digmaang mapayapa
Halik ng tingga ay 'di madama

IV = II

Tingnan niyo, tingnan niyo
Ang lupang ito
Ang anak niyang magiting
Ang siyang nagtago
Tingnan niyo, tingnan niyo
Ba't ba ganito

¹ This was in the mid-80s ©





THE UNFINISHED EVOLUTION: TOWARDS A FILIPINO CONSCIOUSNESS

FELIPE M. DE LEON, JR.

Cultural identity – the perceptions, values, beliefs, ideas, skills, and practices, shared by a society - is the fundamental source of social empowerment. Rob a people of their identity and they become passive, lost, indolent, and unproductive. Affirming and recognizing this identity, however, mobilizes their enthusiasm and creative potential. Promoting cultural identity, then, is the genuine basis of a sustainable lifestyle and social well-being.

One of the most effective ways of strengthening cultural identity is through the arts. For it is the arts of a people that faithfully mirror their deepest feelings – their hopes and dreams, joys and sorrows, objects of affection and devotion, character and temperament, and gems of insight and wisdom.

The arts can provide us the most vivid images of social relations and cultural values. They are perhaps the most lucid symbols of a people's quality of being or consciousness. Contemplating the arts is like reflecting on the psychic template of an artist or a cultural community.

An interesting manifestation of this is way the arts somehow reveal the core values of cultural communities like the Ilocanos and Visayans. Ilocano dances, music, architecture, and food show a preference for closed forms, centripetal movement and conjunct progressions. These reflect a consistent tendency toward compactness in Ilokano behaviour, language and kinship ties.

Anything compact is more durable and longer lasting, an asset for survival. A premium on compactness, hence, seems to substantiate historian Teodoro Agoncillo's observation that the Ilocanos have a talent for survival. In terms of attitude, such a tendency clearly suggests Ilocano restraint, thrift and conservation of resources.

On the other hand, Visayan dances, music, architecture and food characteristically display open forms, centrifugal movement, and disjunct progressions. Likewise Visayan behavior, language, kinship ties, and festivals display an exuberance and lavishness that are not the strength of the north but quite innate among the Visayans. This is because of the Visayan talent for celebration, according to Agoncillo. Just witness the popularity of street-dancing all over the region: Ati-atihan of Ibahay and Kalibo, Dinagyang of Iloilo, Sinulog of Cebu, Binarayan of Antique, Halaran of Capiz and Maskara of Bacolod.

Quite interesting is how the arts can be so expressive of underlying cultural values, as in the significance of square versus round shapes in architecture. In those materialistic and patriarchal societies, where desire for material goods is strong and where the manipulation of objects by male persons is a dominant aspect of social life, there is a high probability



that a preference for buildings with 90 degree angles and straight walls will be manifest.

Hierarchical politicians dismiss round shapes because the circumference has equal distance to the center for each point, and equal rights for all is just what the controlling agents do not want. Square and rectangular shapes and smooth surfaces without decor are preferred because these forms communicate the social value of independence and are easier to control.

Societies based on coercion and violence avoid round shapes. They prefer rectangles, long halls or long tables to create distance and a head seat for one person only.... The delusion of control over everything eliminates decorations. A good example is found in modern banks, insurances and military buildings where all such details are found together: square buildings with square windows, the least amount of variation and the maximum amount of uniformity. The outcry for stability is prevalent.... Societies based on cooperation and peace on the other hand, have a preference for round forms like ovals, circles, spirals and egg shape. One of the best examples for this in the Mediterranean area are the temples at Malta: Xemxija, Mgarr Ta Hagra, Kordin III, Mnajdra, Ggantija, Tarxien, Kordin III and Hagar Qim, or the Pre-Nuraghe sites in Sardegna, have all exclusively oval walls with lots of variations. (A. C. Hofmann Numbers and geometrical forms as an intercultural 'language')

In Philippine culture, there is an underlying belief in the psychic unity of humanity. Individual existence is only apparent and relative. For we all exist within a cosmic matrix of being at the deepest center of which is a creative living principle or energetic process. All human beings – and to a lesser degree even animals, plants and minerals -- share this innermost sacred core: **ubod ng kalooban**. A paradox arises. In every person is a divine essence that seeks fulfillment in imaginative, creative endeavors. At the same time, the interdependence implied by a shared matrix of being seeks affirmation in a celebration of togetherness: **pakikipagkapwa**.



Fig 1. A strongly shared devotion: the Penafraancia Festival of Naga





This social view of the world makes Filipinos harmony-seeking and unitive. It encourages a devotional attitude towards the highest ranking being in the cosmic social order for the reason that becoming one with this figure unites one with the whole world.

Hence, images of divine beings attract so much devotional fervor in all traditional Filipino towns and villages. A strongly shared devotion develops an expanded sense of self, an orientation that is communal rather than individualistic, intuitive and holistic rather than logical and analytic, and preferring interdependence and relationships over self-assertion and privacy.

Filipinos are a highly relational people. They are hardly alone, quite happy being together - when they eat, sleep, work, travel, pray, create or celebrate. Having a minimal sense of privacy, they are open, trusting and easily accessible socially. Instead of a meticulous concern for safeguarding their private sphere, as in the case of Western peoples, many Filipinos actively seek a convergence of their lives with the lives of others. For example, a sharing of concern is seen in a common form of greeting such as, “Where are you going?” or “Where have you been?”, which is none of our business in a Western setting. Sharing of tasks and responsibilities within the family and the community is a way of life. Thus, they become highly skilled and creative in interpersonal relations and social interaction. The capacity to integrate socially becomes one of the hallmarks of maturity.

Even in contemporary urban life, a communal orientation seems to persist as a core value. The culinary art of the *sinigang*, a prototypical Filipino food, continues to function as an effective instrument of togetherness because soup, vegetables and meat or seafood are all mixed in one bowl, whereas in a European setting they will be placed in separate dishes. In architecture, the most visited building complex is the Filipino mall, which is a perfect embodiment of our highly relational orientation for it puts everything we need in one building or interconnected structures, making it easier for family members or friends to be together when they need to.

It is an indigenization of the department store to bring it closer to the typical Filipino store, the *sari-sari* store, which is a place for social gathering in a neighborhood because it sells everything from food to school supplies and toys to vices. When two other social power centers were added to the mall concept – the plaza complex and the park or *pasyalan* – its Filipinization was complete, ensuring its enduring popularity among Filipinos.

The communal orientation is manifested in all aspects of traditional Filipino village life and, to a great extent, even in urban contexts.

THE COMMUNAL CHARACTER OF PHILIPPINE TRADITIONAL CULTURES AS REFLECTED IN THE ARTS

Attributes of Integral Art

The traditional arts most sensitively reflect this communal orientation. Being the most lucid and expressive symbols of a culture’s values, the arts are the most powerful instruments of inquiry into the essential character of a culture. It is undeniable that the





following basic concepts and attributes of art and the conditions of artistic creation, expression and experience could only have arisen in communal or integral Filipino cultural settings:

Integration of the arts with other values and functions. The arts are not valued for their own sakes. The aesthetic is not divorced from utilitarian, religious, moral, spiritual, social, and ecological concerns. This ensures a balanced cultivation and development of human faculties - physical skills as well as inner potentials.

Unity of the arts. Consistent with the integration of faculties is the integration of artistic sensibilities. No one sensory mode and aesthetic intelligence is to be cultivated at the expense of the others. Although one may be given emphasis - literary, visual, spatial, musical, kinaesthetic, gustatory and olfactory senses have to be harnessed and promoted together for maximum aesthetic well-being.

Art is integrated with everyday life and not regarded as a separate activity. It does not become a *specialism* (specialization that is narrow or at the expense of everything else, as defined by cultural critic Jacques Barzun). It is not for the specialist alone but for everyone. This implies that there will be no special venues or spaces for art because it virtually exists wherever and whenever there is human activity.

Equality of opportunity for participation in the artistic, creative process. There are relatively no superstars, for the source of power is not the individual, who is only a channel of divine inspiration or creativity. Thus, the author or creator is often anonymous.

The artist is not separate from his audience or society; communal participation is the norm. Unlike in the West, there is no dichotomy of artist and society because art is not the specialist's concern alone. Everybody is expected to be an artist and participate in creative, expressive activities.

Flexibility of material, technical, and formal requirements. No rigid or fixed standards dictate the choice of materials, techniques, and forms for artistic creation and expression, e.g. there is nothing like an arbitrary, fixed system of tuning as in the European equal-tempered system though definite principles underlie the tuning of musical instruments such as lutes, flutes and gongs. Such flexibility ensures a wider, more democratic participation of people in artistic activity.

Use of available resources for artistic creation. Art is not synonymous with big production costs because what matters is artistic excellence or the creative idea as well as making art part of everyday life. Thus, the least expensive mediums, e.g. paper for kites, is regarded highly and not considered inferior to the costlier ones. And even the most practical objects like a coconut grater, container, knife handle, tree stump, mat, or hat can become a medium for the finest art.

Emphasis on the creative process rather than the finished product, endowing extemporaneous, improvisatory or spontaneous expressions of creativity a higher value





than deliberate, often solitary, conceptualization and composition of forms. This valuing of process rather than product nurtures creative health and can inhibit mere idolizing of masterpieces and obsession with permanence

Simultaneity of conception and realization. Affirmation of the creative imagination through the tradition of instant mirroring or biofeedback, which, together with emphasis on the creative process, provides an excellent condition for communal participation.

The decline of integral art in urban settings

As Philippine society became more Westernized, particularly in the more urbanized and industrialized areas, these contexts were replaced by their exact opposite. Artistic creation became narrowly specialized, separate from everyday life, a glorification of the individual ego, and obsessed with commercial success. It became primarily a medium for technical virtuosity, sensory impacts, entertainment, and highly materialistic values. Art lost its magical, mythical and mystical qualities – which are its links to nature, communal and shared human values, and the cosmic whole.

The best representatives of our communal cultures—the so-called “ethnic” Filipinos in northern Luzon, Mindoro, Mindanao and Sulu, Palawan, lowland folk in Luzon and the Visayas, and traditional communities even in urban places like Manila and Cebu—have never succumbed to the error of dichotomizing art and life or serving art at the expense of the integrity of the community or the individual. Unlike in the West, our integral art has always been a way of making oneself whole and of harmonizing oneself with others, with nature and with life. The wholeness of this way speaks with a clear and unmistakable voice.

The coming of Islam to the Philippines in the 12th century and its rapid spread from Mindanao to Luzon was an integrative force that could have helped evolve Filipino consciousness from the community level to the archipelagic or national level, from communal to civic to national consciousness or sense of self. Unfortunately, the coming of the colonizers aborted this process of development because of the fragmenting influence of Western colonial rule.



Fig. 2. Alfonso, Cavite fire dancers: Is there a place for the magical, mythical and mystical in contemporary art?





Having succeeded in conquering the known world through divide-and-conquer tactics, the Western powers, especially the Americans, would extend the application of this technique in all aspects of Filipino social, economic, and cultural life, especially to education.

THE CARDINAL DICTUM OF THE COLONIZERS WAS: **FRAGMENT SOCIETY INTO THE SMALLEST ATOMS POSSIBLE TO MAXIMIZE OPPORTUNITIES FOR CONTROL AND MANIPULATION OF THE FILIPINO PEOPLE IN ACCORDANCE WITH AMERICAN POLITICAL AND ECONOMIC DESIGNS.**

One of the earliest victims to succumb to this colonial dictum was the symbolism of the Filipino flag, which, through American pressure, became a symbol of regional division rather than the lofty, unifying emblem of our militant struggle for freedom that it was. The meaning of the stars was changed from the first three islands to revolt against Spanish rule: Luzon, Mindanao y Panay, to a merely geographic and divisive Luzon, Visayas and Mindanao.

THE MOST INSIDUOUS BECAUSE SUBTLE FRAGMENTATION OF THE FILIPINO SOCIAL SELF, HOWEVER, WAS ACHIEVED THROUGH OUR AMERICANIZED EDUCATIONAL SYSTEM. THIS PROCESS CONTINUES TO THE PRESENT DAY: **WE MAY OBSERVE THAT THE HIGHER A FILIPINO'S LEVEL OF EDUCATION IS, THE GREATER IS THE LOSS OF COMMUNAL OR SOCIAL CONSCIOUSNESS.**

As we gradually acquire a specific set of skills and tools for disciplinal specialization, we undergo a parallel narrowing of our sphere of concrete, personal, and active social relations or a diminution of social consciousness, unless our field happens to be in politics, education, diplomacy, social work, tourism, religious missions, communications, accompanying peoples' movements, or other developmental tasks involving community work.

Especially prone to the diminution of social consciousness are professionals in highly technical, narrow specializations. It used to be that a doctor specialized in EENT medicine. But eye specialists have since parted ways with the ear-nose-throat doctors. And now there is even a left-eye or right-eye specialist.

By reducing reality into small pieces, the narrow specialist is "in danger of losing all sense of reality." He and his tiny circle of co-experts tend to define their own limited field - that is, their specialized theories and methods - as the final reality or the representation of total reality:

Hardly in touch with other disciplines, the (narrow) specialist suffers from professional blindness and endows the precarious constructions of his particular speciality with absolute and exclusive characteristics. The modern expert is a skilled operator who usually lacks the modesty one would expect a conscientious worker in a limited and rather small field...he is mostly a naïve spectator in all matters that happen to transcend his little world. (Zedjderveld, "Abstract Society")





This naiveté makes him utterly helpless in facing many complex issues of today. Thus, he is apt to surrender easily to all sorts of ideologies. The modern specialized intellectual gets nervous outside his field of expertise where he feels an awful sense of emptiness. All throughout history, it has been the technocratic scientists or engineers, who, because of their ignorance of the social processes and political contexts in which they operated, easily succumbed to the whims of dictators and fascists of all kinds.

Having a very puny sense of self because of his diminutive intellectual and social base, the narrow specialist is typically insecure, fearful and jealous of the slightest competition. An obvious manifestation of this in the academe are bitter wranglings about turf, teaching loads, and miniscule promotions.

Insecurity breeds self-assertiveness, an egocentric bent that goads faculty as well as students to call to attention to their own accomplishments, feats or merits – a self-congratulating behavior that is not sanctioned by our traditional culture which admonishes: *“huwag maghubat ng sariling bangko.”*

The narrow specialist compensates for the constant, unbearable tension and angst brought about by his sense of insecurity – a form of estrangement from one’s true, undivided, creative inner self – with a lust for power. The more he becomes alienated from himself by specializing even further, the more he craves for power, ultimately becoming its slave. We can see here the roots of the arrogance we often find in the modern expert, sometimes earning for himself the derision: “an expert is one who knows nothing else.”

The expert’s assertion of power, consciously or unconsciously, may be in the habitual use of jargon to mystify the laymen, but more so in the resort to technicalities only he or other co-experts comprehend. **Technicism is the refuge of specialism**, which Jacques Barzun defines as narrow specialization.

The Kafkaesque ordeal we go through in many government offices likewise stems from the typical petty bureaucrat’s technicism that is a compensatory behavior for the **terrible loss of being he suffers from**.

A glaring abuse of technicism is seen in much of bureaucratic behavior anywhere in the world, the Philippines being no exception. Suffering from an acute diminution of self, the bureaucrat protects this self from further erosion with the armor of power. In his hands, **adherence to rules and technical procedures, originally conceived as a means, becomes transformed into an end-in-itself**. This is the familiar process of **displacement of goals** whereby “an instrumental value becomes a terminal value.” (Robert K. Merton, “Bureaucratic Structure and Personality” *Social Theory and Social Structure*, Glencoe, IL: Free Press, 1957, pp. 195-206)

Discipline or conformance with regulations is **seen not as a measure designed for specific purposes but becomes an immediate value** in the life of the bureaucrat. Adherence to rules develops into rigidities and an inability to adjust readily. In many cases, conformity to the rules interferes with the achievement of the purposes of the





organization, in which case we have the familiar case of the technicism or red tape of the official.

An extreme example of this process of displacement of goals is the **bureaucratic virtuoso, who never forgets a single rule binding his action and hence is unable to assist many of his clients.**

The techniques or technical skills every specialization calls for is unique to that specialization and cannot just easily be learned or acquired by anybody. The more advanced the specialization the more this is the case. For this reason, **technical specialization is the culmination of individualism** (the cultivation of a separate identity, to be distinct from others) and the **ultimate source of the specialist's power over others.**

This could explain many modern artists' self-conscious attempt to direct our attention to the very forms and techniques with which they create ("art for art's sake") or social scientists' excessive preoccupation with jargon, methodology and the "perfection" of research techniques, oftentimes obscuring whatever valid insights they may be trying to communicate.

What I also like to show is the paradox of the narrow specialist or *monospecialist* in any field who is apparently all-knowing, but actually naive in everything else outside his own little field. What kind of art will he be able to comprehend and appreciate? Imagine a group of narrow experts or "elites" who know practically nothing outside of their different, highly specialized fields - particle physics, topology, neurosurgery, macroeconomics, and soteriology - all attending a concert of serious new music or an exhibit of avant-garde, conceptual art. It is almost certain that their expectations and responses will be naive, lay, raw and impulsive, unless some of them have some previous acquaintance with the arts. They will not even know how to react and what questions to ask. To be fair, the art or music monospecialist attending a lecture on particle physics will be similarly situated. We have a paradoxical situation, then, where the **elites or experts are also the mass or laypeople.** (It is this *elite/mass culture* that is being rapidly exported by the industrialized economies to every part of the globe, causing widespread erosion of cultural knowledge in non-atomistic, more wholistic societies.)

A monospecialist in one field has no adequate organs of perception for understanding and appreciating the finer things or even the first principles of another field, more so if the other field "advances" its studies to the highest level of specialization, sophistication or unintelligibility. So what kind of music, for instance, will appeal to a most diverse group of experts? What programs for cultural advancement do we design for them?

Unless we can answer this question adequately, the present situation, where the business elite/mass preys on the raw instincts of other **elite/mass professionals** by providing them with a pre-digested, formula-oriented type of art that cannot promote genuine human growth - what cultural critic Renato Constantino calls *synthetic culture*





or what is otherwise known as *mass culture* - will persist. Predictable plots, bombastic language and music, irresponsible violence, senseless spectacle, shallow characterization, and stories that provide no insight into the human condition will continue to pervade the mass media. The appeal of mass or commercially-driven art is to the lowest common denominator or basic instincts. Without adequate exposure, a cultivated sensibility or ready intellect for understanding the more creative forms of expression, people will simply gravitate towards sensory entertainments and physical pleasures.

To pursue our paradox once more, we underscore the inseparability of the *elitism* of narrow specialization (what Jacques Barzun terms *specialism*) and the *mass* or *pseudo* culture that it engenders. The elite and the mass feed on each other. They are two sides of the same socio-cultural reality, which reduces a person to a mere fragment or shadow of what he truly is, a multidimensional being with a sacred, creative essence .

Humanist-sociologist Erich Fromm made the following experiment with various classes of undergraduate college students in the U.S:

They were told to imagine that they were to stay for three days alone in their rooms, without radio or television, or escapist literature, although provided with "good" literature, normal food and all other physical comforts. They were asked to imagine what their reaction to this experience would be. The response of about 90 percent in each group ranged from a feeling of acute panic, to that of an exceedingly trying experience, which they might overcome by sleeping long, doing all kinds of little chores, eagerly awaiting the end of this period. Only a small minority felt that they would be at ease and enjoy the time when they were with themselves.
(Erich Fromm, Can A Society Be Sick – The Pathology of Normalcy)

What is the matter with those students, the majority of whom cannot be at ease with themselves? These are the victims of a consumerist culture, which condition people to be passive recipients of external stimuli, mainly entertainment or diversions. The moment these stimuli are withdrawn, they suffer from symptoms very similar to those experienced by drug addicts suddenly removed from their opiates. Instead of nurturing a productive orientation people are reduced to reactive beings, treating and manipulating them as if they were mere objects. But any being with an inner life cannot be a mere object: it is itself a subject. At the human level, there is a subject that says 'I' – a person. To treat a person as if he were a mere object is a perversity, not to say a crime, especially in the context of the intuitive, feeling-oriented, and creatively-spontaneous Filipino culture.

Alienation from the Community

Since our educational system is highly Westernized, it follows that as one ascends the academic ladder, the more Westernized and alienated from his cultural roots the Filipino becomes. That is why the more specialized A Filipino's education is, the more likely he or she will find his means of livelihood away from his community, perhaps in Manila or some other country. An Ifugao child who receives only a high school education is more likely





to remain in his community than another who finishes college. And the reason for this is not just because the latter has greater work opportunities, but because his education is not culturally rooted in his community, especially if it is a rural, indigenous village.

Alienation from Our Sources of Cultural Energy: Thinking in Borrowed Forms and the Economics of Dependency

Our educational system remains colonial rather than culturally appropriate, causing a **great loss of cultural energy**. As a result, many of our schools do not produce people who are highly resourceful, creative and adaptable to a fast changing and extremely complex contemporary world. They encourage dependency, a job-seeking, employability mentality rather than originality of thought, entrepreneurial qualities and self-reliance on native skills, knowledge and strengths.

Our colonial experience seems to have conditioned us to seek rather than create work opportunities, to adapt rather than to innovate, and to conform rather than to lead. The captive Filipino mind, having been alienated from its creative roots, **cannot generate economic opportunities within its native setting** because of this alienation. The needs and values it serves are external to itself. If we borrow alien thought and value systems, languages and other forms of expression, do we have to wonder why we produce mostly derivatives and clones, superficiality and mediocrity? We forget that we can only be truly productive using our own thought processes.

The Power of Indigenous Thought

Harnessing our own minds, understandings, definitions, categories and concepts is certainly to have confidence, power and control over our own lives. Economic power naturally follows from this. For instance, if we worship alien ideas of beauty, whose art works, music, fashion models and beauty products do we glorify and spend for?

If we do not see the virtues of our systems of traditional healing and medicine, how much do we spend for imported drugs, medical technology and expertise? (Dr. Juan Flavio once reported during a Senate hearing that within the first five years of a serious health care program harnessing the resources of Philippine traditional healing and medicine, we could save as much as thirty billion pesos in medical expenses). In the Philippines, the expertise of a psychiatrist schooled in Freudian thought has often been found to be ineffective for treating culture-specific mental disturbances that a local babaylan could cure in a matter of minutes. But we do not even bother to investigate and document the basis for the babaylan's effectiveness, so that the tradition she represents languishes and is often forgotten. **The erosion of the vernacular medical knowledge means depriving people of cheap and well-tested methods of medical treatment and the implementation of imported ones that most people cannot afford.**

This reliance on our own traditions does not mean, however, that we become blind to new and perhaps better ideas from other cultures, but our traditions should remain





as the basis because they are in consonance with our psyche and our needs, containing wisdom tested through time. Likewise, ancient Chinese acupuncture, successfully blended with Western medicine, has been receiving a lot of worldwide recognition and scientific validation in recent times, earning for the Chinese not only prestige but material rewards.

FILIPINO SOCIAL MALADIES: THE DONA VICTORINA SYNDROME, CURSE OF SMALLNESS AND CELEBRATION OF DEFEAT

The Doña Victorina Syndrome: Alienation from Our “Race”

What I call the Doña Victorina Syndrome is a low self-esteem bordering on self-contempt. It is based on the name of a pathetic caricature of the colonized psyche in the 19th century novel “*Noli Me Tangere*” of Dr. Jose Rizal. Doña Victorina despises her race so much that she has to marry a white man, a Spaniard who is a scoundrel, just to raise her social stature. Instead of proudly wearing her brown skin and assert its rich dignity and beauty, she tries to hide it under a thick paste of white powder – just like what many Filipinos essentially still do today. This persisting Filipino social malady may be psychologically defined as:

- Doubt in the Filipino capacity for achievement
- Perverse delight among Filipinos to constantly belittle themselves
- Serious lack of respect or contempt for each other
- Instead of harnessing our culture as a vast resource of knowledge and wisdom for sustainable development, we squander it by wallowing in a negative self-image that is tantamount to a self-fulfilling prophecy.

The underdevelopment of Philippine society is fundamentally rooted in this **chronic loss of Filipino self-esteem** due to centuries of colonization and miseducation.

This disturbing but perhaps unconscious dissonance in the Filipino soul is especially evident in our bias for European and American names even if they are at times inappropriate. Our young people would be delighted to be called “John Smith” but not “Juan Panday,” “Mike Hammer” but not “Miguel Martilyo,” or “Peter” but not “Bato.” In the desire to have a Western name, a Filipino can be given by her parents a proper name that is rather incongruous with her surname, like one girl who was given the name Marie Antoinette but whose surname was *Dugaduga*. We feel ashamed if our names sound too native. Perhaps this is the reason why we would rather continue using the Spanish and American corruptions of place names in the Philippines like Baguio and Paranaque, instead of reverting to the authentic, original and powerfully indigenous *bag-iw* and *palanyag*.

Fortunately, a substantial number of Filipinos and some conscientized elites have managed to retain pride in our culture and continue to cultivate some of the best aspects of our character as a people, like the capacity to laugh at our own misfortunes, to achieve grace under pressure and flow with the life process.





Deliberate or not, the Westernization of our education provided the Filipino children with a point of reference for contrasts which tended to glorify an alien tradition and discredit our own. The colonial educators, particularly during the American period, structured an outlook which has succeeded in alienating us from our roots.

Alienation from the Indigenous: Denigrating the Local

Thus, in Philippine society until now, we put at the top of the social ladder those who are most Westernized and at the bottom those who are the least. This places the Manileño at the top, followed by the provincial city dweller, then the poblaciones or town-dweller, next comes the taga-baryo or taga-bukid, or what we call promdi or from the province, and lastly comes the taga-bundok, especially if the taga-bundok is indigenous or one of the so-called minorities, who many Filipinos regard as almost subhuman. If only the Manileno realizes that the Filipino New Yorkers look down on him, too.

Unfortunately, our Westernized education makes it very difficult for most Filipinos not to look down on our indigenous peoples living in the mountains. What were made available in the schools were books containing sceneries of wealthy American urban life. Contrast this with a song taught at the same time, with an opening phrase which says “I was poorly born on top of a mountain.”

Looking down on the indigenous does not only mean indigenous peoples but anything locally conceived or originated by Filipinos, including all the indigenous knowledge systems and practices, forms of expression, traditional arts and native languages that continue to exist today.

Alienation from the Land

The consequence of glorifying an alien lifestyle is to make us dream of dreams that are irrelevant to our real needs and existing social and material conditions. Many of us dream of a white Christmas complete with Santa Claus, sleighbells and mistletoes in the tropics. Our experiences as a people have been so devalued that, according to a survey, 80% of farmers’ children do not want to become farmers but would like to land into white collar jobs and live a burgis lifestyle. Indeed, who would like to labor in the fields when planting rice is said to be never fun?

Whoever did the translation of our songs into English must have had a very poor command of our native languages, or was party to a conspiracy to weaken the Filipino psyche, because of the glaring mistakes that any high school graduate of today will readily notice, like rendering “*Magtanim ay di biro*” as “*Planting rice is never fun*” instead of “*Planting rice is no joke*” (but could be fun).

The moment we began to view ourselves through Western eyes, what we held sacred suddenly became worthless, our virtues turned into vices, and our strengths began to be seen as weaknesses. Anything indigenous became a source of embarrassment and





uneasiness. We would hide whatever is native sounding or native in origin. Centuries of being regarded as backward and inferior by the white colonizers engendered in us this collective self-contempt, a psychic malady that afflicts all of us, but most especially the elites.

The Doña Victorina Syndrome, a manifestation of acute inferiority complex, is disastrous for national development. It denies and confuses us about our identity as a people. **A people without a strong sense of identity will have no psychic or spiritual center around which to organize their lives.** For instance, the moment we identify with American values, ideals and symbols, we begin to think as if America's concerns, problems and solutions were our concerns, problems and solutions. We begin to lose sight of our real needs, concerns and problems, which are unique to our situation and require quite different but appropriate responses and solutions. Not only this, our sense of priorities becomes skewed, incapable of distinguishing between the essential and the trivial.

There can be no national unity without a sense of pride in being Filipino. How do we expect a Filipino to care and work for the good of the nation if he does not even believe in being Filipino? If at the slightest opportunity, he would eagerly migrate to other countries in pursuit of a foreign identity? If at the slenderest sign of political instability, he will stash away his savings in a foreign bank?

The basis of collective self-respect and respect for each other - and thus of social cohesion and nation-building - is always a sense of one's worth as a Filipino, a firm belief in one's own strengths and creativity. Such brilliant men as Jose Rizal and Ninoy Aquino laid down their lives for our country because they believed that the "Filipino is worth dying for". That is why we regard them as heroes. They are architects of national unity and salvation. We can achieve no less.

Alienation from Being Filipino

The loss of the Filipino sense of dignity and self-worth began with the advent of Spanish rule. But the alienation of the Filipino from his roots was most systematically carried out during the American period through public education.

Education in this country being relatively an elite privilege until the present, it is the Filipino elite who became the most Westernized and developed most a damaged self-image as Filipino. There is no such thing as a damaged culture, only a damaged self image. If a "damaged culture" exists at all, according to a well-documented study done by Mahar Mangahas of the Social Weather Station (SWS), it is only among the Filipino elites, who have the lowest opinion of Filipino culture.

If the Spaniards tried to convert the Filipino to their ways primarily through religion, the Americans did it through formal education.

The American military regime in the Philippines never underestimated the importance of education as a colonial tool. Although the Jones Act granted the Filipinos more autonomy and Filipinos were given government posts, the Department of





Education was never entrusted to any Filipino. Americans always handled this department up to 1935. And when a Filipino took over under the Commonwealth, a new generation of brown Americans had already been produced. There was no longer any need for American overseers in this field because a captive generation had already come of age, thinking and acting like Americans.

This Americanization, though most profound among the elite, having had the closest contacts with the colonizers, is more or less shared by almost all adult Filipinos who have gone through formal schooling both in public and private schools.

Alienation from Sustainable Living

American thoughts, values and practices were introduced as models for the desirable, the modern and civilized. In contrast, the pleasantness of traditional Philippine life was made to appear as a liability. What was there to be proud of the little nipa hut when, in book illustrations, impressive American homes designed for a colder climate captured the imagination. Even the brick houses in the stories of “The Little Red Hen” and the “Three Little Pigs,” appreciated out of context, reduced the nipa hut to inferior status. So who would realize the advantages of the *bahay kubo* in tropical setting?

Taught to thousands of Filipino children was a mistranslation of the *Bahay Kubo*: “My nipa hut is very small” whereas the original stated “My nipa hut even if it’s small”. Even if it’s small, together with all the plants around it and its creative use of bamboo, it could be a model for a sustainable lifestyle. But now we look down on it.

The Curse of Smallness

Representations of the Filipinos seemingly encouraged by the Americans were of the smallest kind. The bahay kubo became “very small.” The little rice bird, the *maya*, became the national bird. The tiny sampaguita was declared the national flower by American Governor General Frank Murphy in 1934. Photographs taken of Filipinos and Americans together often deliberately exaggerated the Filipinos’ diminutive stature beside that of the towering American Caucasian. Could this be an important reason why until recently many Filipino school children were expected to memorize the Latin name of, and even to be proud of having in Bikol, the smallest fish in the world? Most Filipinos then were not aware that we also have the biggest fish in the world in the same province.

Could this also be one of the psychological reasons why many Filipinos think small? Rather than become innovators, entrepreneurs, creative thinkers, producers and manufacturers, Filipinos, including U.P. graduates, are just too happy to find employment, especially overseas. In 1954, our government enacted a retail trade nationalization law, which took effect in 1964, preventing the Chinese from doing *tingi*, so the Chinese simply shifted from retail to the much bigger and more lucrative business of wholesale.





An aspect of the Doña Victorina Syndrome that is a major impediment to social progress is **doubt in the Filipino capacity for achievement** causing blind dependence on foreign goods, concepts, techniques, approaches, and expertise (incurring a considerable drain on our economy). We perceive our limitations rather than possibilities, impeding our ability to rise up to great challenges and surmount difficulties. Instead, we lower our standards so much that we are easily satisfied with good enough (“puwede na yan!”).

Filipinos have a curious habit of thinking that anything good and beautiful must be foreign, to the extent that our genuine achievements as a people are overlooked, belittled as copies, imitations or derivations from foreign ideas. This is true of our ancient script, which many of our scholars think was derived from (rather than just influenced by) Sanskrit, no matter how farfetched. Our *babay na bato* is thought of as Spanish even if it’s actually a development of the bahay kubo, with a design more suited to a tropical climate than any specimen of Spanish house. We hail National hero Jose Rizal as the Pride of the Malay Race rather than of the Filipino people, even if anthropologically speaking, there is no such thing as a Malay race.

This is also the case with our National Anthem, which a noted Hispanophile, who became a National Artist for Literature by Presidential Decree, seriously believe is derived from the “Le Marsellaise of France,” Verdi’s “Triumphal March” from the opera Aida, and the “Marcha Real” of Spain. Similarly, many highly educated Filipinos still believe that “Philippines, My Philippines,” translated in Filipino as “Pilipinas Kong Mahal” is an imitation of “Maryland, My Maryland.” Both songs were actually inspired more by local traditions, such as religious processional music and the kundiman, than by any foreign model.

Celebration of Defeat

Another social quirk of the Filipinos is their tendency, according to anthropologist Dr. F. Landa Jocano, to neurotically wallow in their defeats. Why do we to celebrate our defeats - like the Fall of Corregidor, Fall of Bataan, Fall of Tirad Pass and the Death of Rizal - whereas other peoples celebrate only their triumphs? Rizal, and to certain extent Ninoy Aquino, have been repeatedly depicted in statues and photographs falling to the ground. Abraham Lincoln was also assassinated but nowhere do we find his body being depicted as he was falling down. Instead, we find him at the Lincoln Memorial seated with dignity, majestically presiding over the destiny of his country!

The Monstrous Cultural Divide (*Ang Dambubalang Hati* – phrase courtesy of Zeus Salazar)

THE COMMUNAL CONSCIOUSNESS OF OUR TRADITIONAL VILLAGE CULTURES HARDLY ADVANCED TOWARDS CIVIC CONSCIOUSNESS, AND





COULD NOT PROGRESS TOWARDS A NATIONAL CONSCIOUSNESS, BECAUSE OF THE EXPLOITATIVE, ELITIST, AND DIVISIVE NATURE OF COLONIAL RULE, AND LATER, OF THE FRAGMENTING FORCES OF INDUSTRIAL SOCIETY.

The colonial powers inevitably encouraged and supported the emergence of an elite class with whom it could easily collaborate. A serious consequence of this is cultural fragmentation. In the Philippines, this created the **monstrous cultural divide** between the Western-educated ruling elite and the more or less culturally indigenous majority.

Without a common cultural identity there is no common action. **A culturally fragmented and atomized mass is the worst conceivable source material for the development process.** We have a soft state because of self-serving elite intervention and manipulation. As a result, the culture of the bureaucracy, including the police and the military, is more attuned to the needs and values of the elite than to the vast majority of Filipinos.

We have so much to learn from other countries when it comes to unity, especially setting aside their differences in times of crisis, “If there’s anything I envy about the Chinese, it’s their focus and ability to pull together as a people” (Belinda Cunanan, from “Political Tidbits,” *PDI* Nov. 10, 2001)

A people can only be united by the things they love, and divided by the things they hate. Generations of contempt for Filipinos by the colonizers have been imbibed by many Filipinos themselves, especially by the ruling elites, who were most exposed to Western rule. This is largely the source of their feeling of privilege, disregard of, and abusiveness towards Filipinos beneath their class and their notorious disrespect for the laws of the nation they themselves helped make. Many of them behave like spoiled brats, disobeying traffic rules, clogging the streets with their SUVs, and not paying taxes properly, as if they have a God-given right to do so. I once saw a rich couple’s car stop at the middle of a bridge in Quezon City just for the wife to come out and throw their refuse into the river.

Actually, as the research of SWS has indicated, it is this class who has the lowest regard for themselves as Filipinos, having been the most conditioned to idolize Western ways. Their low regard for Filipinos is in reality an expression of self-contempt.

Being able to see the good in the Filipino and becoming proud of Filipino identity is the cure for this social pathology of the elites. Decolonizing their minds is the only way for them to feel as one with the Filipino people and become better leaders of this country.

Anything positive about themselves always unites a people. Just witness how, in desperation to feel good about themselves, Filipinos become one with every Manny Pacquiao triumph, no matter if it is only in the not-so-civilized sport of boxing.

If are to become one nation, we have to begin deconstructing the very negative self-images that have been ingrained in us by centuries of colonial misrule and miseducation,





especially among the elites who are the power wielders and thus have the greatest responsibility to serve and be one with our people. We can never erect a viable nation if we continue to denigrate ourselves, even in the presence of foreigners.

Lack of **pride** in being Filipino results in lack of **commitment** to the nation and, consequently, a low level of **achievement** or even mediocrity, the “*pwede na ‘yan*” mentality. For the anthropologist Dr. F. Landa Jocano, **pride, commitment** and **excellence** are inseparable.

Some of us do not even want to be identified as a Filipino at all, as in the case of a local pop singer during a singing tour in the U.S. because Filipinos supposedly do not have a good image there. In many cases, Filipinos abroad would even pass themselves off as Hawaiian, Malay or Indonesian because of a feeling of shame or embarrassment about being Filipino. How could we ever be one as a people with such a negative attitude, a strong repelling force that cannot but fragment the nation?

In contrast, Koreans are very proud of themselves. They always prefer their own products. Despite the Korean War, which flooded the countryside with American goods, the Koreans bought Korean goods whenever these were available because it seemed so natural for them to do so.

Social Self-Images As Self-Fulfilling: The Need to Develop a Strong Shared Vision

It is the image a people create of themselves that is the psycho-cultural basis of their strengths and weaknesses, triumphs and failures. For a nation's self-image tends to be self-fulfilling (Kenneth Boulding, *The Image*). If in our minds we think we will be defeated, we have already lost. If we think we are an inferior people, we will tend to lower our standards and be satisfied with good enough. Negative self-images, whether individual or collective, can cause untold social and cultural damage.

We have nothing to lose by creating and working for the most exalted and inspiring images of ourselves, especially because we are a **highly relational, holistic, participatory and creative people with a strong nurturing and caring orientation.**

SOME RECOMMENDATIONS FOR DEVELOPING A FILIPINO AND HUMANISTIC PERSPECTIVE

Heighten social consciousness and sense of responsibility to the nation

- a basic subject for all should be the history and cultural geography of the Filipino people, with emphasis on local strengths
- teaching of highly technical courses, especially in the professional colleges, should be the most broadly situated and understood in a socio-cultural context
- dwell on Filipino psychologies of *kapwa*, cooperation and communal ways
- core liberal arts subjects on what it means to be human and Filipino, sustainable





living and understanding of the ecology, realization of creative potential, etc.

- impart interdisciplinary perspectives that broaden intellectual horizon
- there should be more of pasyal-aral activities for cultural immersion and to increase face to face interactions toward social understanding among Filipinos

Promote people participation, local genius, and cultural diversity

- identify local cultural genius and promote it nationally, based on the assumption that we are bound together by the good or the positive
- affirm local cultures to enhance cultural energy and productivity. To achieve this the educational system must be culturally rooted, appropriate to the conditions under which most Filipinos live, and relevant to their needs. Indigenous concepts and ideas, knowledge systems and practices, forms of expression, traditional arts and native languages that continue to exist today are the basis of a culturally-rooted education because they are in consonance with our psyche and our needs, containing wisdom tested through time. Local genius or indigenous strengths are the chief cultural and economic resource of a community.
- participation in artistic creation is for everybody.

Harnessing the arts for social transformation

Being the most lucid mirrors of social consciousness, we can harness the arts as a faithful social barometer, a way of charting the growth of our people's sense of identity from the familial to national.

But this is only one side of the artistic equation. **A more potent use of the arts is not just to reflect social consciousness but to transform it.** The way to attain this is not just to appreciate art but to **participate in artistic creation.** This is essentially what social artistry is all about. Artistic activity accompanies growth and creates symbols to express the previously unexpressed. It develops vision. It is a feedback mechanism that enables a person to explore and develop character and a sense of identity. In China, the practice of forming characters is said to improve the health because it coordinates the mind and the body. Forming characters is character-forming.

Actually using our voices is even better for our health than just listening. Vocalizing energizes us. It stimulates our brains and improves our respiration and circulation. Using the voice has been recognized as contributing to the prevention of aging and senility.

In sports, it is often said in Japan, you win with your voice; enthusiastically shouting encouragement while you play inspires you and your teammates on to victory; when you fall silent, it's often a sign that you have given up and are probably headed for defeat. The same may well be true of life in general.





ACTING IS MORE THAN AN ACT

An actor is the character he/she plays. There is correlation between the type of personality one plays and immune responsiveness. After performing in a comedy, a lady performer showed increases in her immune functions. After she performed a depressing role, these measures were diminished. When an actor projected an anxious personality in two plays, his immune function decreased following both performances.

Acting is more than an act, it is an exercise in being. This implies that we must choose our roles carefully and exercise caution with whom we identify. "The mask, given time, comes to be the face itself." - Yourcenar

This psychological insight makes the dramatic arts or even story-telling a tremendous tool for social transformation. Broad social, national and human issues can be tackled in community theatres and various proposed solutions can be offered by the communities themselves. For instance, when a conflict that needs to be resolved reaches a high point in the story, the drama may be stopped and the people in the community can then be asked on how they would like the story to continue towards resolving the conflict.

CONTINUING THE UNFINISHED EVOLUTION

The evolution of Filipino consciousness that colonization had aborted and pegged to the barangganic or "tribal" community level has to be primed for it to continue its natural, internal dynamics toward growth and expansion.

For this purpose, the arts have a crucial role to play. Knowing well the communal character of Philippine traditional arts, they can be fully harnessed to promote not only a sense of village community but of the wider social, national and human community. Social commitment and responsibility can be induced through the cultivation of art forms and practices that connect Filipinos from different cultural regions and diverse backgrounds as much as possible.

Following then are some recommendations for enhancing and widening the social scope of the Filipinos essentially communal and highly relational orientation:

- **Celebration of togetherness** (bringing Filipinos from different cultural and professional backgrounds together for maximum social interaction and connectedness) **through artistic activities that have many levels of meaning and multiple functions or those that involve as many different people as possible.**

Among these are festive celebrations featuring simultaneous activities, preferably those centered on integrative myths and rituals, highly participatory and collective artistic projects and undertakings (such as quilting, mandalas, collage, and installation art.).





Filipino culinary arts are superb means for bringing different individuals together yet allow them personal choices. To repeat an above example, the *sinigang* combines soup, vegetables and meat in one dish, whereas in other cultures they are served separately. People with different tastes can then scoop out practically different dishes from one and the same bowl, symbolizing togetherness.

This is even truer of the structure of Filipino meals. For all the dishes, including dessert, are served all at once on the food table, and we are free to choose the food or combination of foods that we would like to eat at any given moment. That means different people eating together can be eating different foods at the same time, wonderfully evoking the spirit of celebrations where everything occurs simultaneously yet uniting people in one place and time.

The notion of time implied here is mythical, nonlinear, celebrative - the convergence of the past and the future into an eternal present, where everything occurs all at once, thus the tendency to do many things at a time. This is the time sense that underlies communal participation, for it allows different individuals to make creative contributions within a shared social matrix.

On the other hand, the Western time sense is traditionally linear. Marking the beginning, middle and end of a finite segment of time is a much ingrained habit of thought that manifests itself most visibly in the way food is served. The structure is chronological: with a beginning (appetizer, soup), a crescendo towards a climax (salad, fish, chicken, and/or meat), and a steady progression towards an anticipated end. When the English serve tea, or American coffee, they know dinner is over.

Linear thinking and activities suggest an authority, specialist or expert-driven social relations. Decisions come from the top and the rest simply follow. The chef prepares the food, the host or the waiter serves it in a definite sequence and the guest who partakes of the food has relatively no choice on the matter. Other obvious Western examples are doctor-patient, psychiatrist-patient, conductor-musician, performer-audience, artist-viewer, and other asymmetrical expert-layperson relations.

Contrast this with the freedom of the Filipino partaker of food to choose what he likes to eat at any given time because all the dishes lay on the dining table itself and his right to change its taste with the liberal use of condiments and spices served together with the dishes. Likewise Filipino traditional musical ensemble playing is highly participatory – as in the kulintang or gangsa ensemble - where every person produces a separate melodic and rhythm pattern in synchrony with the others, creating a harmonious whole. In house building, farming, fishing, healing rituals, and feasts, a strongly communal and participatory orientation is also easily observed.

- Harmonizing multiple centers or objects of interest within a shared social space
Enhancing collective participation and a shared cultural discourse through the visual arts can be done through the construction of murals or the like in urban, suburban and





rural centers that depict the various concerns, interests, and experiences of people in these communities, as Mexico had done in the twentieth century to heighten Mexican nationalism. Large-scale visual embodiments of community symbols, history, ideals, aspirations, and struggles can certainly raise civic consciousness and responsibility, pride and commitment. The muralists Diego Rivera, Jose Clemente Orozco, David Alfaro Siqueiros, became important figures in the revolutionary life of Mexico just after the 1910-17 nationalist revolution. Their mixing of classical and modernist influences with their own pre-Columbian heritage produced powerful works that continue to inspire Mexican pride and unity even today. The only Filipino artist who achieved works of comparable energy and magnitude was Carlos “Botong” Francisco.

- Variability of forms, techniques, costs to allow for wider people participation
- Monopoly of resources, wealth and power is a taboo** in Philippine traditional cultures and is still anathema to most Filipinos today. That’s why an outstanding characteristic of Philippine traditional arts is transformability of forms and space and flexibility regarding technical requirements and use of materials to allow for wider, democratic participation. Flexibility and transformability can lead to multiple meanings, uses and functions and involve diverse interests in collective action.

An outstanding theme of our folk architecture is flexibility of space, not fixing or tying it down to a permanent point, shape or function. We have movable ladders, floors that can be rolled up and washed (as among the Kalinga); windows made by removing wallboards, or wall constructed in such a way that all the planks can be taken out, thereby converting the house into a roofed platform for festive occasions. The *babay-na-bato* (ancestral house) also features movable walls for collapsing or expanding space.

The traditional house is essentially a single room dwelling marked by the absence of permanent partitions. In the Maranao *torogan*, for example, the several families that occupy it simply divide the entire floor into sleeping areas, each are provided with mats, quilts, pads pillows and cloth partition. This sleeping space becomes an all purpose living are during the day.

The *sala* in the provinces also serve as bedroom, an area for dining, work and play, study, entertainment, storage and other purposes. Even when a separate bedroom exists it is hardly used for sleeping but for dressing.

An excellent example of flexibility in the use of technique and materials is a kite-making and flying event, where people from all walks of life can participate because kites range from the simplest, least expensive to the more elaborate, grander and costly ones. Perhaps a multi-sectoral and multi-ethnic kite-flying event, lantern-making, food preparation, or the like can be held sometime to promote social awareness and cultural creativity.





- *Pagbibigayan*, sharing, interdependence

The primal culture of the Filipinos stressed highly egalitarian principles and practices. This is most especially evident in language, myth, and the traditional arts. In textile art we find a micro interweaving of colors and other visual elements instead of dramatic opposition between them. In music, rhythm is not individual-driven, as in European music, but participatory because interlocking rhythms are prevalent. In architecture, spaces are shared rather than compartmentalized. In Filipino languages, verbs expressing mutual, reciprocal action and equal possession of similar qualities abound. (please see appendix A)

All of these signify social relations that are mutual, reciprocal and egalitarian. Actively practicing these art and linguistic forms in the schools and other social environments can help shape Filipino consciousness towards greater social equity and fairness, a more equitable distribution of resources.

- Trusting, open, accessible, not private

The Filipino is a highly accessible and accommodating person, basically trusting and open, yet quite sensitive and demanding of respect and recognition of one's dignity. What this implies for governance is a clear demand for transparency. A government that conducts its business in secret is always suspect and can only arouse the hostility of the people. Only a transparent leadership, especially one that leads by example, can inspire Filipinos and prevent them from sliding into indifference towards their country because of alienation from their government

In the arts, transparency is manifested in the designs of the kalesa, jeepney, bahay kubo, ancestral houses, barong Filipino, and other art forms. They all connote an attitude of openness and trust and thus the demand for these qualities from social relations. Just observe how in most Western cultures, guests during parties or festive occasions are allowed to move around only within the confines of the living room while in Filipino culture, guests may roam anywhere inside or outside the house, even in the bedrooms.

Promoting transparency of processes, forms and structures in Filipino social life, particularly in government institutions, can go a long way towards minimizing graft and corruption, sexual harassment, and waste of resources as well as promote efficiency, cooperation and harmony. One can begin with a flow chart made as visible as possible in every government office so as not to give a chance to fixers.

In architectural, a beautiful example of a very transparent, very Filipino design is the architecture of Kabangkalan's City Hall in Negros Occidental, where all partitions are made of glass or other transparent material, which guarantees that nobody can hide anything from anybody! We must demand no less of the central government, whose shady deals are often hidden in the fiction of so-called "executive privilege."

- *Pakiramdam*, participatory sensitivity, dynamic empathy

Pakiramdam, knowing through feeling, tacit knowing or participatory sensitivity is a unique social skill inherent in Filipino personhood. The need for openness and basic





trust is a precondition for this active process of sensing subtle cues. *Pakiramdam* makes the Filipino especially compassionate, affective, *malambing*, gentle, and caring. It is also the source of the much vaunted Filipino affinity with the underdog, melodrama, and sentimental nature.

Pakikiramdam is more than sympathy or empathy: it is dynamic, profound and immeasurable. For example, whereas in the U.S., funeral parlors have fixed opening and closing hours, in the Philippines they are open 24 hours. It is simply unthinkable for Filipinos to subject *lamay* to fixed, limited schedules just because of commercial considerations.

When Filipinos bury their dead, it is not only close relatives who attend the ritual but even distant relatives, friends of relatives, relatives of friends, all those who have become neighbors of the deceased, peers, officemates, classmates and friends.

Pakiramdam is the basis of the soft, flowing movements and lines in much of Philippine visual arts, including the curvilinear patterns of the Cordillera *payo* or rice terraces. It is also the life-sensitive energy that inspires the supremely supple, sinuous and graceful gestures of the *pangalay* dancer, who seems to be moving in complete harmony with the gentle breeze and waves of the sea.

Promoting *pakikiramdam* through the arts, especially through songs that tackle social, political and environmental issues can touch Filipino hearts better than empty slogans and prepared speeches and can truly promote social consciousness. There is nothing like the vivid images of art to touch the feelings and move people into action. In the visual arts, it has been noted earlier that rounded shapes can promote feelings of cooperation while box-like, rectangular shapes can evoke the desire for coercion and control.

The dramatic arts can also be an excellent channel for cultivating an empathy for the social good, ultimately raising social awareness, concern and responsibility.

- Creative spontaneity and emphasis on process

Lastly, the emphasis on extemporaneous, on-the-spot-creativity and on process rather than product point to the essential genius of Filipino culture, the foundation of which is the respect for basic human dignity: For within a shared matrix of communal values, every person's inherent uniqueness must be socially recognized. His/her personal identity must find creative expression in a particular social role, a distinct place in society.

This is nothing less than the foundation of nationhood: achieving social unity without depriving each person of his/her creative freedom. Hence, our traditional arts commonly provide a communally-shared key idea as the creative template upon which anyone can make his own distinct mark or contribution, as in the *sinigang*.

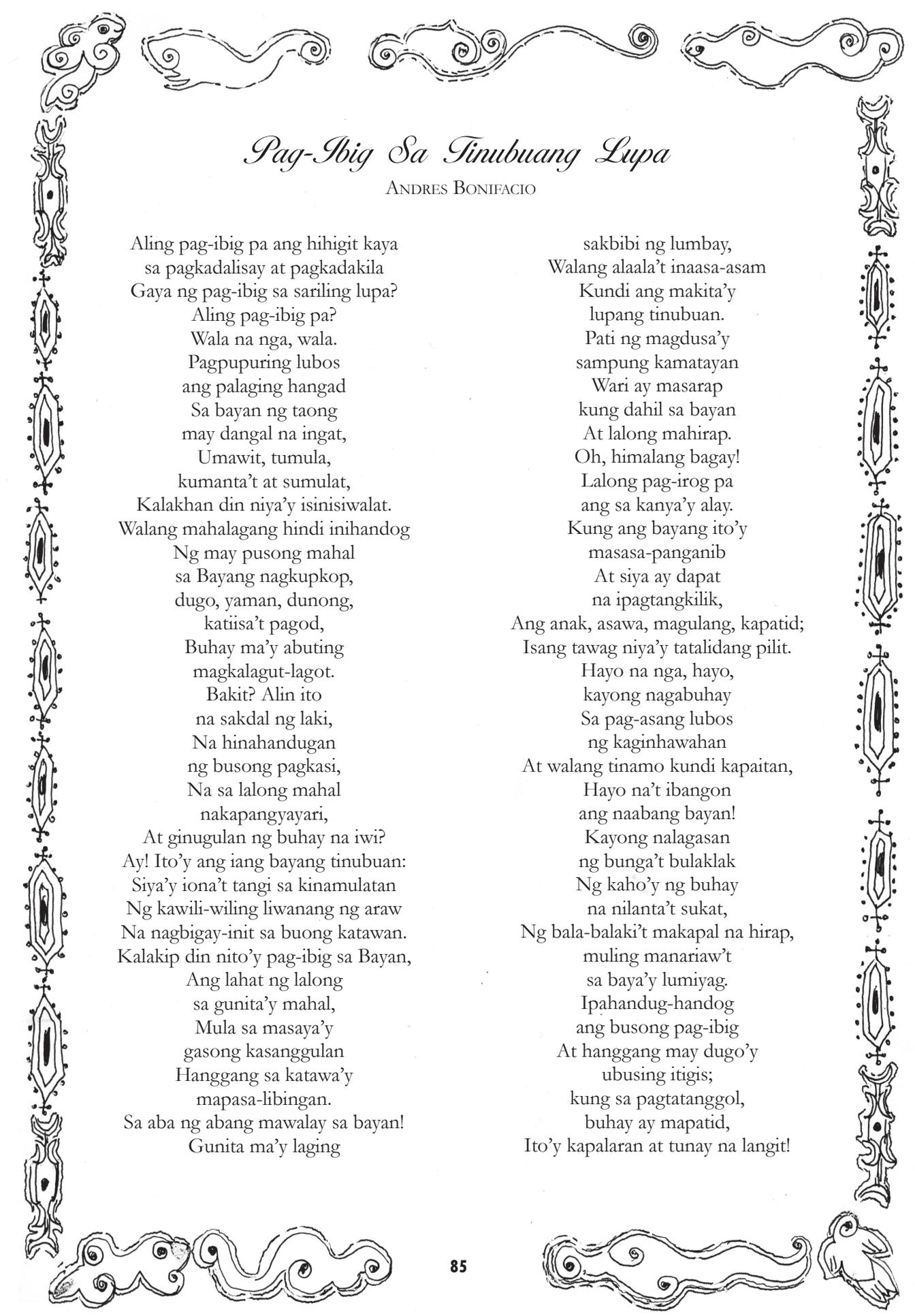




Appendix A

Verbs expressing mutual, reciprocal action and equal possession of similar qualities

- **magsi** - *magsilabas, magsigising, magsitayo*
- **magsipag** - *magsipagbanda, magsipagkalat*
- **magka** - *magkaisa, magkasundo*
- **magka** - *magkasama, magkapatid, magkatulad, magkakulay*
- **magkasing** - *magkasingganda, magkasimpangit*
- **ka** - *karamay, katuwang, katulong, katabi, kaklase, kalahi, kauri, kalaro, kasapi*
- **kasing** - *kasintigas, kasinlapit, kasintanda, kasindali, kasing-asim, kasinggaling*
- **mag-an** - *magsagutan, magsabunutan, magtakahuban, magtawanan*
- **magka-an** - *magkalinawan, magkainisan, magkarinigan, magkasintahan*
- **magsing** - *magsing-irog*
- **maki** - *makisangkot, makialam, makiisa, makibahagi, makibaka, makisama, makigawa, makibili, makihalo, makitulog*
- **makipag** - *makipag-away, makipag-kamay, makipag-usap*
- **makipag-an** - *makipag-agawan, makipagsagutan*
- **makipagka-an** - *makipagkaibigan, makipagkasunduan*
- **ka-an** - *kasunduan, kaibigan, kasintahan*
- **pakiki** - *pakikiramay, pakikiramdam, pakikiisa, pakikiapid*
- **pakikipag** - *pakikipagtalo, pakikipag-sayaw, pakikipag-usap*
- **pakikipag** - *an pakikipagtulungan, pakikipagtawanan, pakikipag-ugnayan, pakikipag-unawaan, pakikipagsulatan, pakikipagsapalaran*
- **pakikipagka** - *an pakikipagkasunduan, pakikipagkaibigan*
- **paki** - *pakialam, pakisuyo, pakibasa*
- **paki** - *an pakibagayan, pakisamahan, pakilapitan, pakibihisan*
- **ta** - *kain ta*

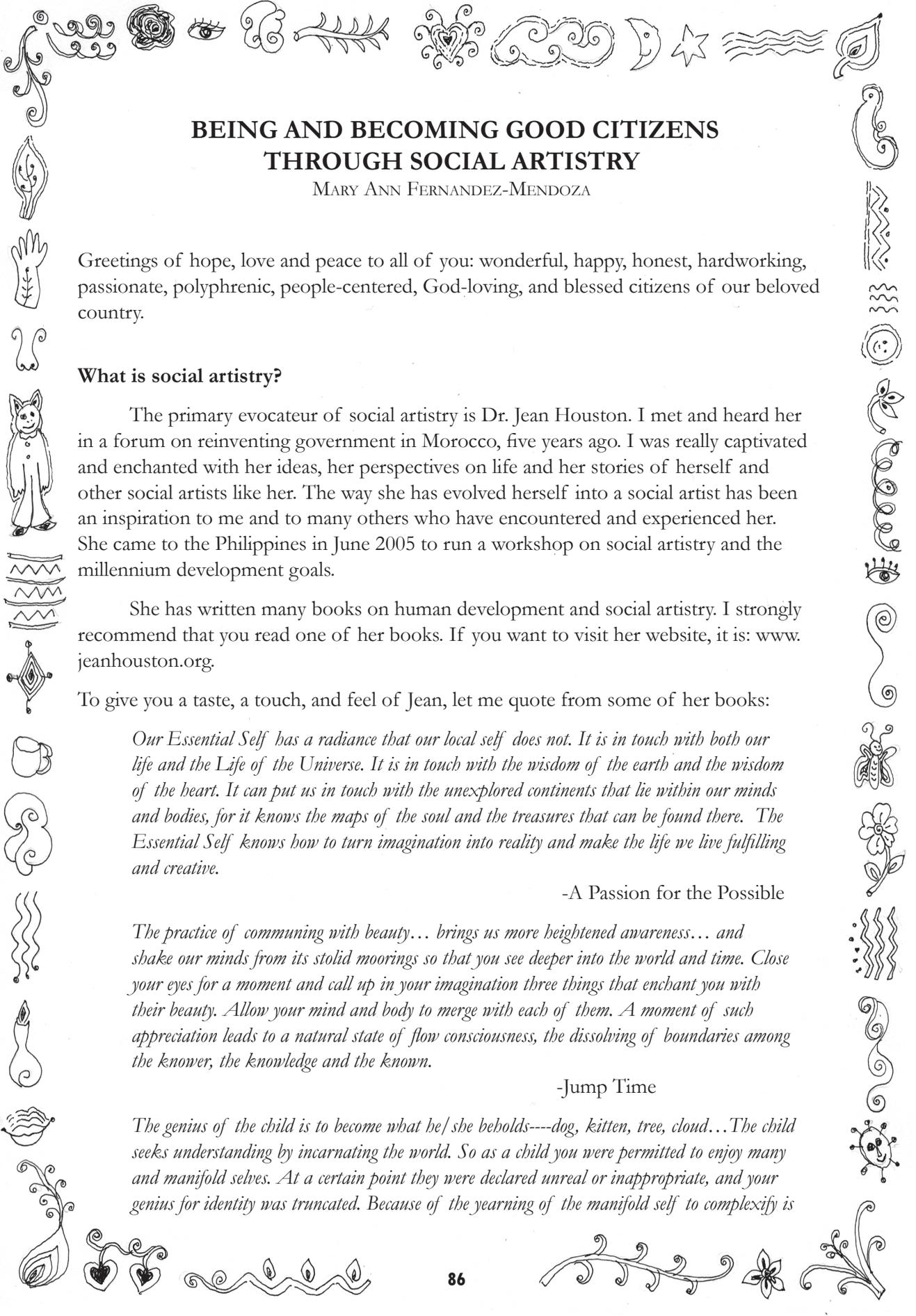


Pag-Ibig Sa Tinubuang Lupa

ANDRES BONIFACIO

Aling pag-ibig pa ang hihigit kaya
sa pagkadalisy at pagkadakila
Gaya ng pag-ibig sa sariling lupa?
Aling pag-ibig pa?
Wala na nga, wala.
Pagpupuring lubos
ang palaging hangad
Sa bayan ng taong
may dangal na ingat,
Umawit, tumula,
kumanta't at sumulat,
Kalakhan din niya'y isinisiwalat.
Walang mahalagang hindi inihandog
Ng may pusong mahal
sa Bayang nagkupkop,
dugo, yaman, dunong,
katiisa't pagod,
Buhay ma'y abuting
magkalagut-lagot.
Bakit? Alin ito
na sakdal ng laki,
Na hinahandugan
ng busong pagkasi,
Na sa lalong mahal
nakapangyayari,
At ginugulan ng buhay na iwi?
Ay! Ito'y ang iang bayang tinubuan:
Siya'y iona't tangi sa kinamulatan
Ng kawili-wiling liwanang ng araw
Na nagbigay-init sa buong katawan.
Kalakip din nito'y pag-ibig sa Bayan,
Ang lahat ng lalong
sa gunita'y mahal,
Mula sa masaya'y
gasong kasanggulan
Hanggang sa katawa'y
mapasa-libingan.
Sa aba ng abang mawalay sa bayan!
Gunita ma'y laging

sakbibi ng lumbay,
Walang alaala't inaasa-asam
Kundi ang makita'y
lupang tinubuan.
Pati ng magdusa'y
sampung kamatayan
Wari ay masarap
kung dahil sa bayan
At lalong mahirap.
Oh, himalang bagay!
Lalong pag-irog pa
ang sa kanya'y alay.
Kung ang bayang ito'y
masasa-panganib
At siya ay dapat
na ipagtangkilik,
Ang anak, asawa, magulang, kapatid;
Isang tawag niya'y tatalidang pilit.
Hayo na nga, hayo,
kayong nagabuhay
Sa pag-asang lubos
ng kaginhawahan
At walang tinamo kundi kapaitan,
Hayo na't ibangon
ang naabang bayan!
Kayong nalagasan
ng bunga't bulaklak
Ng kaho'y ng buhay
na nilanta't sukat,
Ng bala-balaki't makapal na hirap,
muling manariaw't
sa baya'y lumiyag.
Ipahandug-handog
ang busong pag-ibig
At hanggang may dugo'y
ubusing itigis;
kung sa pagtatanggol,
buhay ay mapatid,
Ito'y kapalaran at tunay na langit!



BEING AND BECOMING GOOD CITIZENS THROUGH SOCIAL ARTISTRY

MARY ANN FERNANDEZ-MENDOZA

Greetings of hope, love and peace to all of you: wonderful, happy, honest, hardworking, passionate, polyphrenic, people-centered, God-loving, and blessed citizens of our beloved country.

What is social artistry?

The primary evocateur of social artistry is Dr. Jean Houston. I met and heard her in a forum on reinventing government in Morocco, five years ago. I was really captivated and enchanted with her ideas, her perspectives on life and her stories of herself and other social artists like her. The way she has evolved herself into a social artist has been an inspiration to me and to many others who have encountered and experienced her. She came to the Philippines in June 2005 to run a workshop on social artistry and the millennium development goals.

She has written many books on human development and social artistry. I strongly recommend that you read one of her books. If you want to visit her website, it is: www.jeanhouston.org.

To give you a taste, a touch, and feel of Jean, let me quote from some of her books:

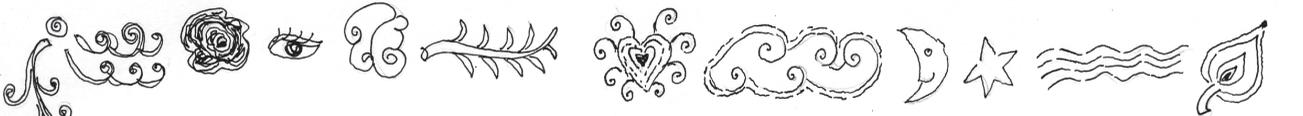
Our Essential Self has a radiance that our local self does not. It is in touch with both our life and the Life of the Universe. It is in touch with the wisdom of the earth and the wisdom of the heart. It can put us in touch with the unexplored continents that lie within our minds and bodies, for it knows the maps of the soul and the treasures that can be found there. The Essential Self knows how to turn imagination into reality and make the life we live fulfilling and creative.

-A Passion for the Possible

The practice of communing with beauty... brings us more heightened awareness... and shake our minds from its stolid moorings so that you see deeper into the world and time. Close your eyes for a moment and call up in your imagination three things that enchant you with their beauty. Allow your mind and body to merge with each of them. A moment of such appreciation leads to a natural state of flow consciousness, the dissolving of boundaries among the knower, the knowledge and the known.

-Jump Time

The genius of the child is to become what he/she beholds---dog, kitten, tree, cloud... The child seeks understanding by incarnating the world. So as a child you were permitted to enjoy many and manifold selves. At a certain point they were declared unreal or inappropriate, and your genius for identity was truncated. Because of the yearning of the manifold self to complexify is



kept in a pressure cooker, it can eventually explode and fracture. If we can only recognize and encourage the healthy development and orchestration of our various selves, we will avoid much incipient neurosis and pathology. The full harvest of the crew of many selves, and to do this so as not to fragment the self, but rather to gain access to the skills and genius of your various personae... With the polyphrenic self, you are never lonely. You've got all of you.

-The Search for the Beloved



Jean was sent by her mentor, the anthropologist Margaret Mead, to study the life and culture of 100 tribes and indigenous groups all over the world. Margaret Mead told her to find out how they solve problems and discover the genius of their cultures. All these studies she has documented in her books.



Jean runs a Mystery School. Why did she call it a “Mystery School?” Mystery refers to that which is hidden— perhaps that which one explores only by following clues which reveal, in a non-linear way new truths. In the Mystery School, Jean’s students study and live the life of a person who is the focus of the study, e.g. Emily Dickinson, Thomas Jefferson, and Helen Keller.



According to Jean Houston, social artists engage their bodies, minds and spirits in a positive, high play evocation of creativity and knowing, evoking a sense of contact and connection with the Creative Spirit. Social artists believe in the genius of their culture and leverage and harness their artistic talents and history to bring to bear on whatever they are doing so that they can reach their highest selves. They are able to experience a state of joyous cosmology where everything is flowing, pouring, bleeding, seeding and laughing through everything and everyone else. They say “Yes” to life, and they celebrate change. Then Grace happens, shift happens and the mind is prepared to accept Reality in all its many colors. In this state, anything on which you focus opens up-- projects, problems, relationships, governance, good citizenship and many more.



Social artists bring into their own space the whole world and all time. They see the before, the after and in-between of things as aptly captured in one of the many poems of Emily Dickinson:



*Behind Me—Dips Eternity
Before Me--Immortality
Myself--the Term Between*

My Learnings, and Since Then, A Life of Faith and Synchronicity



What have I learned from social artistry? I really believe I am more connected with the One who holds everything together in this beautiful universe of ours. My life is a life of synchronicity. Most of my prayers have been answered. I am more tolerant, and more patient to find the potentials and treasures of people. I know myself more and more everyday. I can live and exist in many worlds, in a multiverse, a term that Jean has created. I am more positive about the future. I enjoy and celebrate life.



I can tell you of many other similar stories of synchronicity and connectedness. Of people whom I wanted to call and who will suddenly call me, of many material blessings that come my way, prayers that are always answered, and miracles that happen everyday. I no longer wonder whether these are just coincidences. I am really blessed and so I expect to be always blessed. My faith has connected and aligned me with the Divine.

The Power of Myths and Stories; Honoring and Learning From our Heroes and Heroines

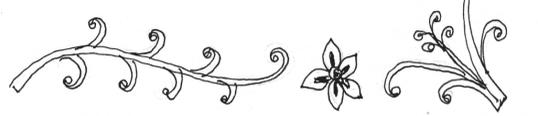
Jean has exploited the theory and work of Joseph John Campbell on the journey and of the archetypal hero and heroine found in world mythologies and religions. Great myths and stories that have survived for thousands of years all share a fundamental structure. This fundamental structure contains a number of stages.

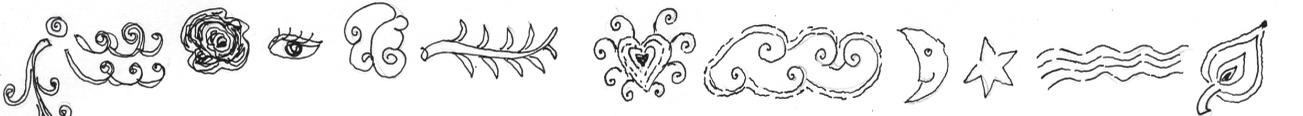
All myths and stories begin with a call to adventure. You are in this group because you accepted the call to promote and live the values of good citizenship. Once we accepted the call to adventure, we need to identify and gather our allies and friends who will help us pursue our dreams and goals. Today is a gathering of allies and friends. We know that we can pursue this quest successfully if we have the support of the many and we have a network of experts and advocates. In everything that we will undertake, there will be gatekeepers and monsters who will block our paths and make things difficult. They will attempt to destroy our moral and spiritual fiber and test our limits and our character. There will be times when will experience despair, hopelessness and giving up. We may have to retreat, go inward, take inventory, recover our energy and balance, and pray deeply. A worthy parallel is the story of Jonah in the belly of the whale. After going through the road of trials and adventures, we learn our lessons, gain insights, and achieve our goal or "boon." We finally reach the end of our journey and meet our Beloved. When we return to the ordinary world, we have become the master of two worlds, the physical and the mythical. We are ready to improve and change the world.

When we apply myth's potent dramas we find new metaphors to our life stories, we become the characters in the stories and we take our place with all our favourite mythic characters and heroes and heroines.

Let us bring into our midst the beautiful story of Rizal's exile to Dapitan. I believe by re-living this beautiful story we can find new meanings and new truths in our daily lives as Filipinos. I particularly like to tell this story to government managers. Many of them have come to me for advice, as they were unhappy and afraid they will fail whenever they were given new assignments. I told them we can learn so much from Jose Rizal's exile to Dapitan.

All of us have experienced to be in exile one way or the other. Who hasn't? I would like us to pause for some moment and try to imagine and feel the feelings of Jose Rizal as he was about to be exiled to Dapitan. I would think he was feeling so lonely and unhappy.





He was disappointed. He was anxious. He will be separated from his loved ones. He will be far away from Manila where the action was. Perhaps he was asking himself: What will I do in Dapitan? Is there life in Dapitan?



Rizal chose to live a life of meaning in Dapitan. He accomplished so much though he was physically in exile. But, his mind and his heart were not in exile. He educated the young, healed the sick, built the economy of Dapitan, wrote beautiful letters from Dapitan, constructed a water system, and designed the town plaza, among others. He was in love in Dapitan, not only with Josephine Bracken but with the people and the place. We can see all the manifestations of his accomplishments and love of GOD and country in Dapitan.



This is a beautiful story that can also be our own story. We learn from Rizal that wherever and whatever are the circumstances, despite the pain, frustrations and disappointments, we can be focused on other things that matters most, we can bring out the best in ourselves and other people, we can be of service to others, we can be creative and productive. Just think about this: He was able to create the beautiful Mi Ultimo Adios hours before he was executed. Rizal was a social artist!



From Andres Bonifacio, whose story has not been as well documented as Rizal's, we can also learn so much. To him we can attribute the best leadership and organizing skills. He readily saw the potentials of the common people. He was able to inspire them to join the Katipunan. Yet not everyone can become a member. He set up recruitment and selection processes that will surface love of country, commitment, discipline and accountability. All these capabilities were crucial to the success of the Katipunan. He created a ritual of passage, commitment and unity. This is social artistry! In victory, Bonifacio demonstrated true humility when he supported Emilio Aguinaldo. He had faith in and trusted the system of governance that was being put in place. He showed courage as he faced the consequences of his decision to withdraw his support of Aguinaldo. He participated in the trial proceedings. He accepted the decision of the tribunal. Again, let us pause for a moment and feel how Bonifacio must have felt during these difficult moments. What can we learn from him? How can we apply these learning in our daily lives as citizens of this country?

Love of Country, Being Good Citizens in Difficult Times



Many will say that the present or our time is difficult. The overall environment may not be supportive of our causes. Cooperation from many sectors of our society may be wanting. Should our love for our country and our being good citizens be contingent on the prevailing environment and conditions? Why should we change and help the country when our government leaders may not be doing anything? I believe social artists will accept that the world is not perfect and life can be unfair and difficult, yet this will not hinder them from doing their thing. Let me give you two inspiring stories:



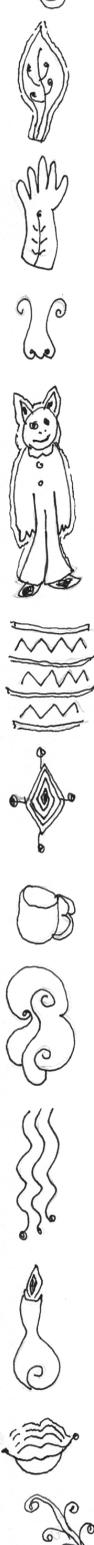
Mother Teresa lived in India. Did she mind the place and the kind of government that was running the country? She was only focused on helping the poor and the dying in Calcutta. When she was asked by Jean Houston how she is able to help the poor and the dying, she said:

“I see the face of my Beloved in each one of them and I tell myself, I have not done enough for my Beloved.”

Helen Keller lived in the difficult years of the 1930s. During those times, there were no social legislation, programs and facilities, which now exist in our time, to address the concerns of women, of the disabled and the disadvantaged. We can just imagine how those who had physical disabilities like her were treated by society. Her world was not perfect. Jean, then ten years old, met Helen Keller and asked her why she was so happy. She answered:

“Because I live each day as it was my last.”

Mother Teresa and Helen Keller were social artists!

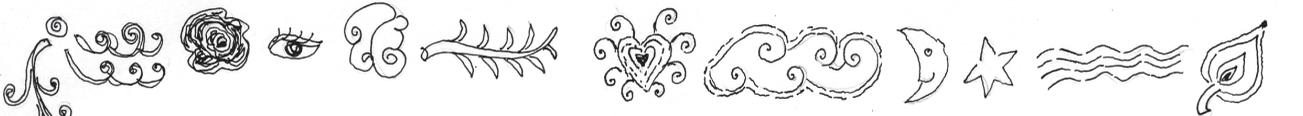


Social Artistry Tools and Techniques

Let me share with you some social artistry techniques that we employ to harness our talents and gifts. We shall use the four levels or dimensions of our intelligence or existence: physical, socio-emotional, mythical and spiritual, and unitive. There have been many studies and books that have explored these ideas of our multiple intelligence, our capacity to be happy and experience the “flow,” to touch our destinies and deeply connect and experience God, the Divine, the Creative Spirit. I cite the books of Howard Gardner, Stephen Covey, Daniel Goldman, Paulo Coelho, Gary Zukav, Ken Wilber, Evelyn Underhill, Dalai Lama, St. Theresa, Teilhard de Chardin, and St Augustine.

On the physical, I like you to stand. Provide some space around you. I would like you to raise your right arm and feel your physical strength and energy. Bring it down. Now raise your left arm and again experience your energy and strength. Repeat. Raise your right arm and then the left arm. Now I want you to experience your kinesthetic power and energy. Now physically raise your right arm while imagining that kinesthetically you are raising your left arm. Kinesthetically bring your right arm down. Now physically raise your right arm and kinesthetically bring your left arm down. Repeat. Athletes and artists use their kinesthetic energy. They practice in their minds what they want to happen to their physical bodies.

Now, I want you to close your eyes and return to the beautiful places that you have seen and visited. Go to as many places that you want to go to again. With this tool, you refresh your mind and your perspective. It is amazing how many places you can visit and enjoy again in just two (2) minutes clock time. Remember the movie “Casablanca”:



Rick and Ilse were so in love with each other. They were re-united in Casablanca. In a supreme moment of going beyond his expected role and desires, Rick urges Ilse to leave Casablanca with her husband. When Ilse asked, *“What about us?”* Rick answered, *“We’ll always have Paris.”*



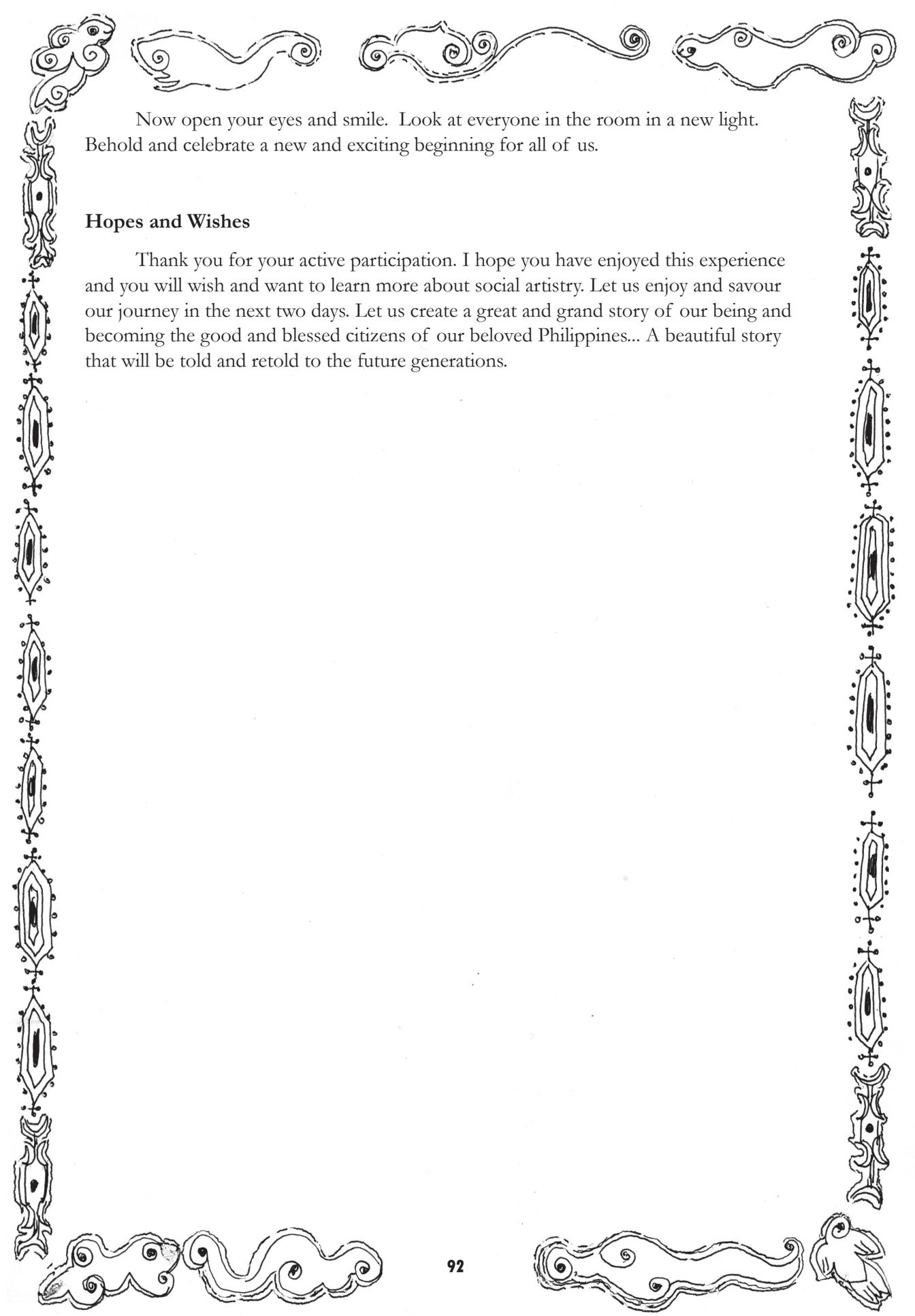
Using our five (5) senses: sight, smell, hearing, taste and touch, let us enjoy the beautiful things in life. Close your eyes. Imagine and feel the sunrise in your heart, the many rivers flowing through your veins, the moon and the stars in the neurons of your brain, the beautiful garden of your favourite flowers that you have within you. Now imagine the beautiful sunset of Manila Bay, the feel of ice in your hands, the softness of the skin of a new born baby, the smell of your favourite dish, and the sound of your favourite classical music piece. All of us have this gift that we can always open to enjoy God’s blessings.



Now, I want you to stand and fill up and energize your body with oxygen. Breathe deeply and exhale five times. I want you to close your eyes and bring your hands to your back as far as you can. Let us go back in time and see as many faces and experience as many events in the course of our nation’s history. Let us imagine the faces of our ancestors who lived five thousand years ago. Try to get closer to a few of them. Imagine that we are right there as they were building the beautiful Banawe rice terraces and as they were creating the awesome Petroglyphs in Angono. Look at our women in the loom weaving abaca, sinamay and piña. Our women in those times had central and important roles in society. The Babaylans held communities together and connected the people with the spirits. Then, for three hundred years, the traditions and culture of our ancestors were destroyed, replaced, and erased. Many of our ancestors were disempowered, suffered, lost hope, betrayed, and murdered. Look at their faces and feel and experience their pains, trials and sufferings. We see the suffering and agonizing Sisa who lost her loved ones. She must be feeling and saying: What is there to live for? We witness the execution of Gabriela Silang, the rape of many women and the massacre of many who dared to stand for their principles and their love of country. We also witness betrayals and of friends and neighbors turning against one another. We witness the grand moment in the Pamitinan cave as Bonifacio and the Katipuneros finalize the plan for the revolution. We celebrate with them the high events and moments of 1896 and 1898. Through the 20th century up to the present, we see the ups and downs, the great and the lowest moments of our nation’s history. Hold on to these images.



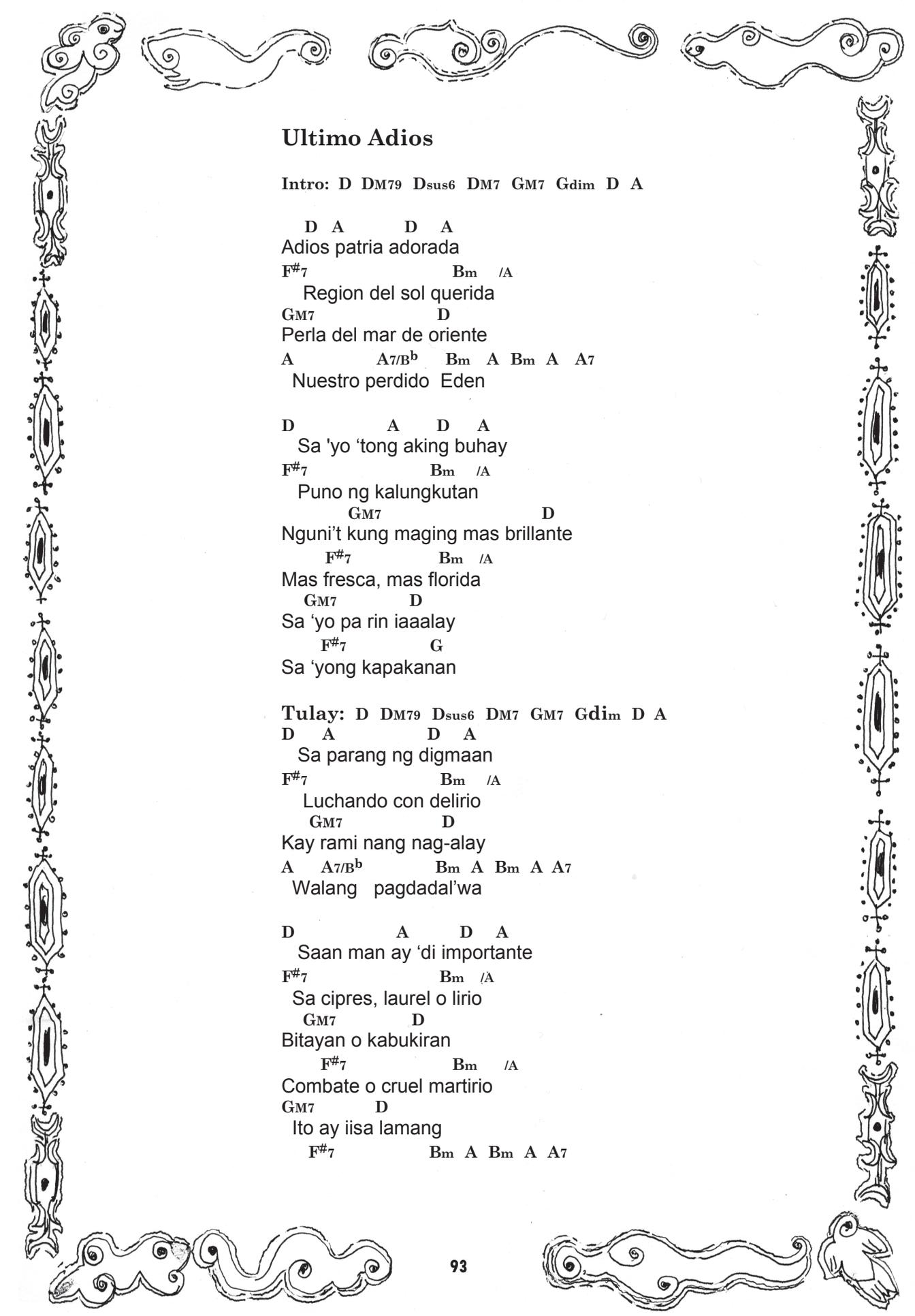
Now bring your hands forward. As we leave the past, let us heal ourselves of the pain, the betrayal, and the agony. Let go of our hurts, anger and disappointments. Let us move and step forward to a beautiful and bright future for all of us. Before us, we are met and we experience the loving embrace of all our national heroes, our loved ones and our guardian angels and those who came before us and have completed their journeys. We see their happy faces. Their hearts are filled with hope because of what we are doing today. What shall we tell them? What help do we want from them? What can we commit to them to demonstrate our love for our country, our being good citizens?



Now open your eyes and smile. Look at everyone in the room in a new light. Behold and celebrate a new and exciting beginning for all of us.

Hopes and Wishes

Thank you for your active participation. I hope you have enjoyed this experience and you will wish and want to learn more about social artistry. Let us enjoy and savour our journey in the next two days. Let us create a great and grand story of our being and becoming the good and blessed citizens of our beloved Philippines... A beautiful story that will be told and retold to the future generations.



Ultimo Adios

Intro: D DM7⁹ D^{sus}6 DM7 GM7 Gdim D A

D A D A
Adios patria adorada
F[#]7 Bm /A
Region del sol querida
GM7 D
Perla del mar de oriente
A A7/B^b Bm A Bm A A7
Nuestro perdido Eden

D A D A
Sa 'yo 'tong aking buhay
F[#]7 Bm /A
Puno ng kalungkutan
GM7 D
Nguni't kung maging mas brillante
F[#]7 Bm /A
Mas fresca, mas florida
GM7 D
Sa 'yo pa rin iaaalay
F[#]7 G
Sa 'yong kapakanan

Tulay: D DM7⁹ D^{sus}6 DM7 GM7 Gdim D A
D A D A
Sa parang ng digmaan
F[#]7 Bm /A
Luchando con delirio
GM7 D
Kay rami nang nag-alay
A A7/B^b Bm A Bm A A7
Walang pagdadal'wa

D A D A
Saan man ay 'di importante
F[#]7 Bm /A
Sa cipres, laurel o lirio
GM7 D
Bitayan o kabukiran
F[#]7 Bm /A
Combate o cruel martirio
GM7 D
Ito ay iisa lamang
F[#]7 Bm A Bm A A7

Sa bayang sinilangan

Bm D
Ang aking kamataya'y
G DM9/F# GM7
Sabay ng mga kulay ng langit
DM9/F# Em F#
Sa umagang papawi sa gabi
Bm D
At kung saka-sakaling

G DM9/F#
Pula'y kailanganin
GM7 DM9/F#
Aking dugo'y gamitin
Em F#
Sa tamang panahon
Bm E
Y dorela un reflejo
G A D DM79 D6sus F#
De su nasciente luz

Bm D
Mi patria idolatrada
G DM9/F#
Dolor de mis dolores
GM7 DM9/F#
Querida Filipinas
Em F#
Paalam ko'y dinggin
Bm D
Ako ngayo'y patungo
GM7 DM9/F#
Mis padres mis amores
GM7 DM9/F#
Kung saan walang alipin
Em F#
Verdugos ni opresores
Bm E
Donde la fe no mata
G A D DM79 D6sus A
Kung saan naghahari ang Diyos

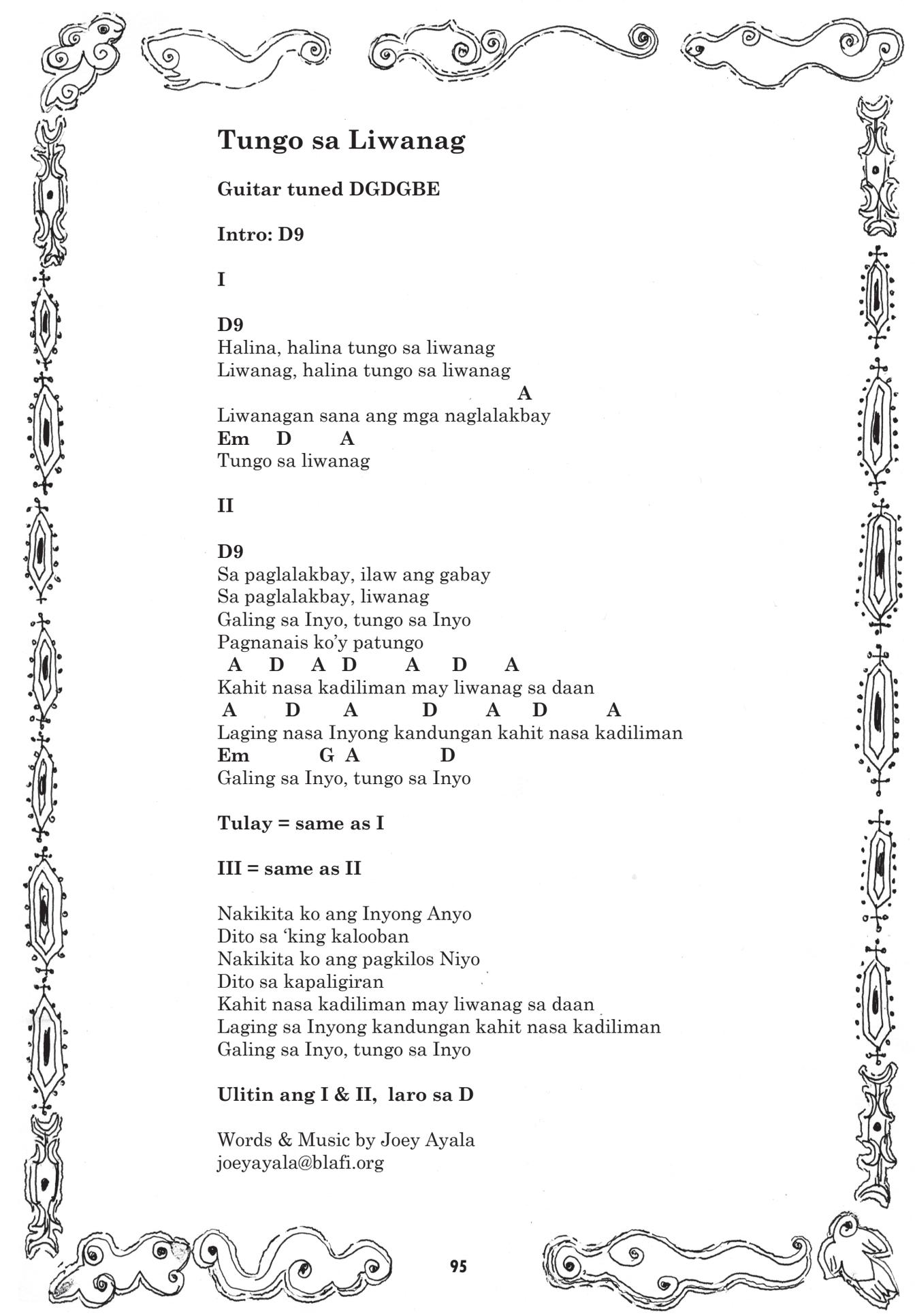
D A D A
Adios padres y hermanos
F#7 Bm /A
Bahagi ng aking puso

GM7 D
Paalam mga kababata
A A7/Bb Bm A Bm A A7
Sa 'ting tahananang sawi

D A D A
Salamat at lilisanin
F#7 G /F#
Araw ng suliranin
Em D
Adios dulce extranjera
F# Bm /A
Mi amiga, aking ligaya
GM7 D
Adios mga ginigiliw
F# G
Ako ay hihimlay

Extro: D DM79 Dsus6 DM7 GM7 Gdim D

Words & Music by Joey Ayala
Based on **Mi Ultimo Adios** by Dr. Jose Rizal
joeyayala@blafi.org



Tungo sa Liwanag

Guitar tuned DGDGBE

Intro: D9

I

D9

Halina, halina tungo sa liwanag
Liwanag, halina tungo sa liwanag

A

Liwanagan sana ang mga naglalakbay

Em D A

Tungo sa liwanag

II

D9

Sa paglalakbay, ilaw ang gabay

Sa paglalakbay, liwanag

Galing sa Inyo, tungo sa Inyo

Pagnanais ko'y patungo

A D A D A D A

Kahit nasa kadiliman may liwanag sa daan

A D A D A D A

Laging nasa Inyong kandungan kahit nasa kadiliman

Em G A D

Galing sa Inyo, tungo sa Inyo

Tulay = same as I

III = same as II

Nakikita ko ang Inyong Anyo

Dito sa 'king kalooban

Nakikita ko ang pagkilos Niyo

Dito sa kapaligiran

Kahit nasa kadiliman may liwanag sa daan

Laging sa Inyong kandungan kahit nasa kadiliman

Galing sa Inyo, tungo sa Inyo

Ulitin ang I & II, laro sa D

Words & Music by Joey Ayala

joeyayala@blafi.org

PART 2

Pagsalinaw

Articulacy
JOEY AYALA

Salitang Katutubo, Diwang Katutubo

Ideas and frameworks and words— thinking tools all. One of the things we can do to help evolve our *kamalayan* (consciousness) muscles is to invent native terms – or rediscover and re-popularize them if they already exist – that will help us grasp those tools that may be new or alien. For example:

Mandiriwa: artists, social artists, educators, culture-, wisdom- and knowledge-builders and -circulators. Compounded from *mandirigma*, *diva*, and *diwang*. (This chapter is dedicated to *mandiriwang* everywhere. .)

Pagdiriwang: the work of *mandiriwang*, a celebration of human potential. We learn, teach and celebrate what we need to stimulate the creative, value-producing energies that we and the selves around us naturally contain. Self-building, culture-building, creativity-stimulation, value-generation... SiningBayan.

This chapter uses a number of other coined or re-invented terms and they will be defined as we go along. Please notice how indigenized terms take on a gut-meaning that does not exist when using the English term. For example:

Ikot-paangat: the upward spiral of evolution.

Likas-kayang pag-unlad: sustainable human development.

(And of course the proverbial picture is worth ‘sanlibong salita...)

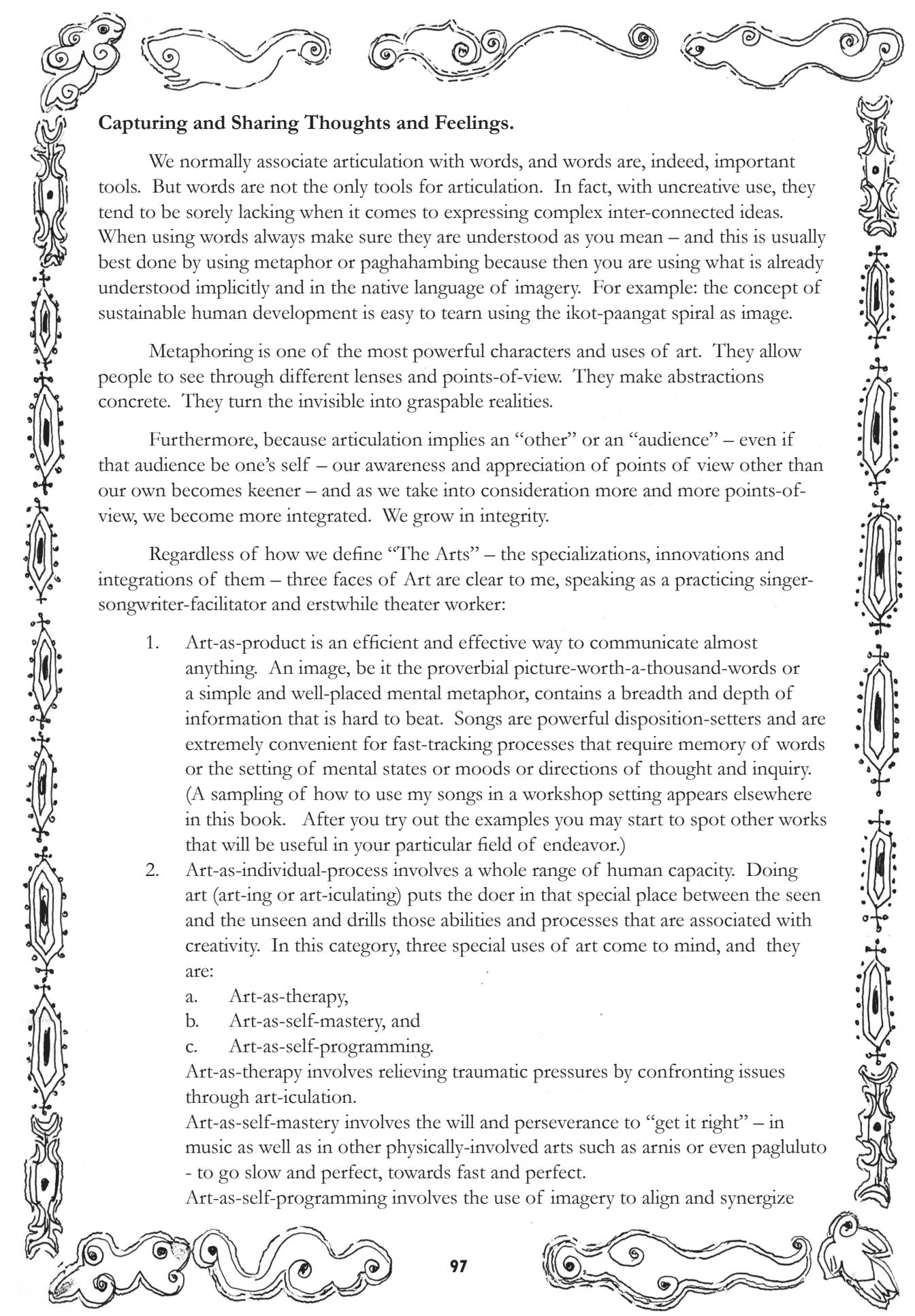
Notice also how fresh words in English also open a whole new dynamic of meaning and association. For example:

Tearn: to **teach** and to **learn**. It also sounds like “turn” – which is *ikot*.

Notice also pointing out overlooked word resonances can deepen meanings. For example:

Katutubo: native and in the present reality, homegrown, that which is sustainable in its own natural domain, that which has only recently emerged, companion in growth.

This chapter is about stimulating creativity. Because you are **reading** this and because **play** is central to creativity, the ideas presented here are laid out in a light and playful manner, in the hope that your reading will lead to playful comprehension and *pagdiriwang!*



Capturing and Sharing Thoughts and Feelings.

We normally associate articulation with words, and words are, indeed, important tools. But words are not the only tools for articulation. In fact, with uncreative use, they tend to be sorely lacking when it comes to expressing complex inter-connected ideas. When using words always make sure they are understood as you mean – and this is usually best done by using metaphor or paghahambing because then you are using what is already understood implicitly and in the native language of imagery. For example: the concept of sustainable human development is easy to learn using the ikot-paangat spiral as image.

Metaphoring is one of the most powerful characters and uses of art. They allow people to see through different lenses and points-of-view. They make abstractions concrete. They turn the invisible into graspable realities.

Furthermore, because articulation implies an “other” or an “audience” – even if that audience be one’s self – our awareness and appreciation of points of view other than our own becomes keener – and as we take into consideration more and more points-of-view, we become more integrated. We grow in integrity.

Regardless of how we define “The Arts” – the specializations, innovations and integrations of them – three faces of Art are clear to me, speaking as a practicing singer-songwriter-facilitator and erstwhile theater worker:

1. Art-as-product is an efficient and effective way to communicate almost anything. An image, be it the proverbial picture-worth-a-thousand-words or a simple and well-placed mental metaphor, contains a breadth and depth of information that is hard to beat. Songs are powerful disposition-setters and are extremely convenient for fast-tracking processes that require memory of words or the setting of mental states or moods or directions of thought and inquiry. (A sampling of how to use my songs in a workshop setting appears elsewhere in this book. After you try out the examples you may start to spot other works that will be useful in your particular field of endeavor.)
2. Art-as-individual-process involves a whole range of human capacity. Doing art (art-ing or art-iculating) puts the doer in that special place between the seen and the unseen and drills those abilities and processes that are associated with creativity. In this category, three special uses of art come to mind, and they are:
 - a. Art-as-therapy,
 - b. Art-as-self-mastery, and
 - c. Art-as-self-programming.

Art-as-therapy involves relieving traumatic pressures by confronting issues through art-iculation.

Art-as-self-mastery involves the will and perseverance to “get it right” – in music as well as in other physically-involved arts such as arnis or even pagluluto - to go slow and perfect, towards fast and perfect.

Art-as-self-programming involves the use of imagery to align and synergize

one's own modes of consciousness. The underlying concept here is that there is a part of us that cannot tell the difference between image and reality. The classic example is how we salivate even when we are just thinking of manggang hilaw at bagoong. Art is a great way to turn goals into energy-focus imagery.

3. Art-as-group-process involves a whole range of human inter-activity all the way from agreeing what to do, how and why to do, to actually deciding who will do what, when. This is an enjoyable and, yes, creative way to drill, drill, and drill the talent of working together towards common goals.

The commonly-overlooked area in this use of art usually lies in the assessment-feedback-evolve part of the process. Walang ikot-paangat. All the valuable lessons related to systems, processes, management, and teamwork are easily lost primarily because they are not consciously being pursued. Why? Perhaps because art-as-group-process looks too much like play, not to be taken seriously, and is always set aside as “extra-curricular” in nature. Or perhaps the process was undertaken without evolution in mind, or without frameworks against which to gauge one's performance. The truth is, anything and everything has lessons, but only if you look for them.

OAQ. Here's a great tool for surfacing lessons hidden in group learning and personal work as well. “Orientation, Aesthetics, Organization” or OAQ is a general framework for assessing almost anything:

O	Orientation	What was said? General direction? Do I agree? Ano ang sinabi? Saan papunta ang sinabi? Sangayon ba ako o hindi?
A	Aesthetics	Was it enjoyable? Understandable? Maganda ba ang pagkasabi? Malinaw?
O	Organization	How was it put together? What processes were done? Paano binuo? Maayos ba o magulo? May problema ba?

Adapted by J. Ayala from Integrated Arts Workshops given by the Philippine Educational Theatre Association (PETA).

RAESMA: Here is a practical framework for designing exercises for learning almost anything. I learned this from theater workshops with the Philippine Educational Theater Association (PETA):

- Release – what can we do?
- Awareness – what did we do?
- Exploration – what more can we do?
- Selection – what were the most valuable things we did?
- Mastery – let's drill these valuable skills.
- Application – let's use these skills.

Walang Ibang Sadya

CAPO IV

B7 Em Am D/F# G Am Em F#-5 B

Em C-5
Aanhin ang mata
D7 GM7
Kung walang mapagmasdang
Am Em
Sayaw sa indayog
F#-5 B7
Ng talahiban
Em C-5
Aanhin ang tenga
D7 G
Kung hindi mapakinggan
Am Em
Ang awit ng hangin
F#-5 B7
Sa punong-kahoy
Am D7
Aanhin ang labi
GM7 Em
Kundi madampian
Am CM7
Ng ulan o 'di kaya'y
F#-5 B7
Mahagkan ng ilog
Em Em+7
Pagmasdan, pakinggan,
Em7 Em6 A79
Lasapin ang mundo
C G/B
Walang ibang sadya
Am B7
Ang ayos nito

Tulay = Am Em F#-5 B

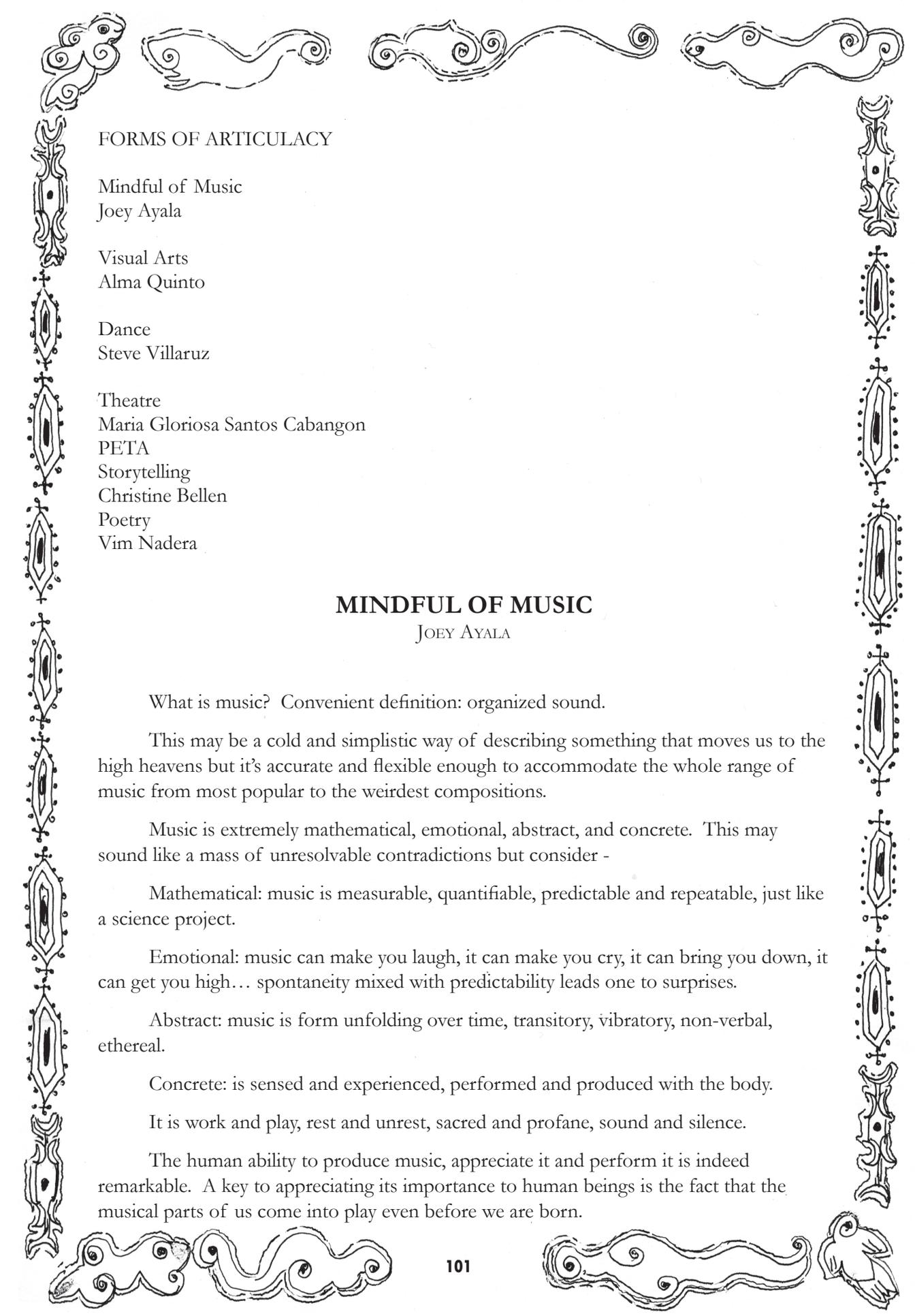
Em C-5
Bulaklak sa paanan
D7 GM7
Naghihintay ng pansin
Am Em
Ano pa ang buhay niya
F#-5 B7
Kundi mo langhapin
Em C-5
Ang bato sa batis -

D GM7
 Kinis niya'y masasayang
Am Em
 Kundi mo mahaplos
F#-5 B7
 Ang pisngi niyang alay
Am D
 Anhin pa ang balat
GM7 Em
 Kundi maramdaman
Am C
 Ang lambing ng araw
F#-5 B7
 At ang sariwang simoy
Em Em+7
 Langhapin, haplusin,
Em7 Em6 A79
 Pansinin ang mundo
C G/B
 Walang ibang sadya
Am B7
 Ang ayos nito
(Em C-5 D GM7 Am Em F#-5 B7) x 2
Am D79 GM7 Em Am C-5 F#-5 B7
Em Em+7
 Ganoon din ang tao -
Em7 Em6 A79
 Nang siya'y mahalín
C G/B
 Ang tanging pangarap
B7
 Tanging katuparan
(EM7 E79 DM7/E Am7/E) x 2, EM7

There's no other purpose to its being

And so with us
 To be loved
 Our only wish
 Our sole fulfillment

Words & Music by Joey Ayala
 joeyayala@blafi.org



FORMS OF ARTICULACY

Mindful of Music
Joey Ayala

Visual Arts
Alma Quinto

Dance
Steve Villaruz

Theatre
Maria Gloriosa Santos Cabangon
PETA
Storytelling
Christine Bellen

Poetry
Vim Nadera

MINDFUL OF MUSIC

JOEY AYALA

What is music? Convenient definition: organized sound.

This may be a cold and simplistic way of describing something that moves us to the high heavens but it's accurate and flexible enough to accommodate the whole range of music from most popular to the weirdest compositions.

Music is extremely mathematical, emotional, abstract, and concrete. This may sound like a mass of unresolvable contradictions but consider -

Mathematical: music is measurable, quantifiable, predictable and repeatable, just like a science project.

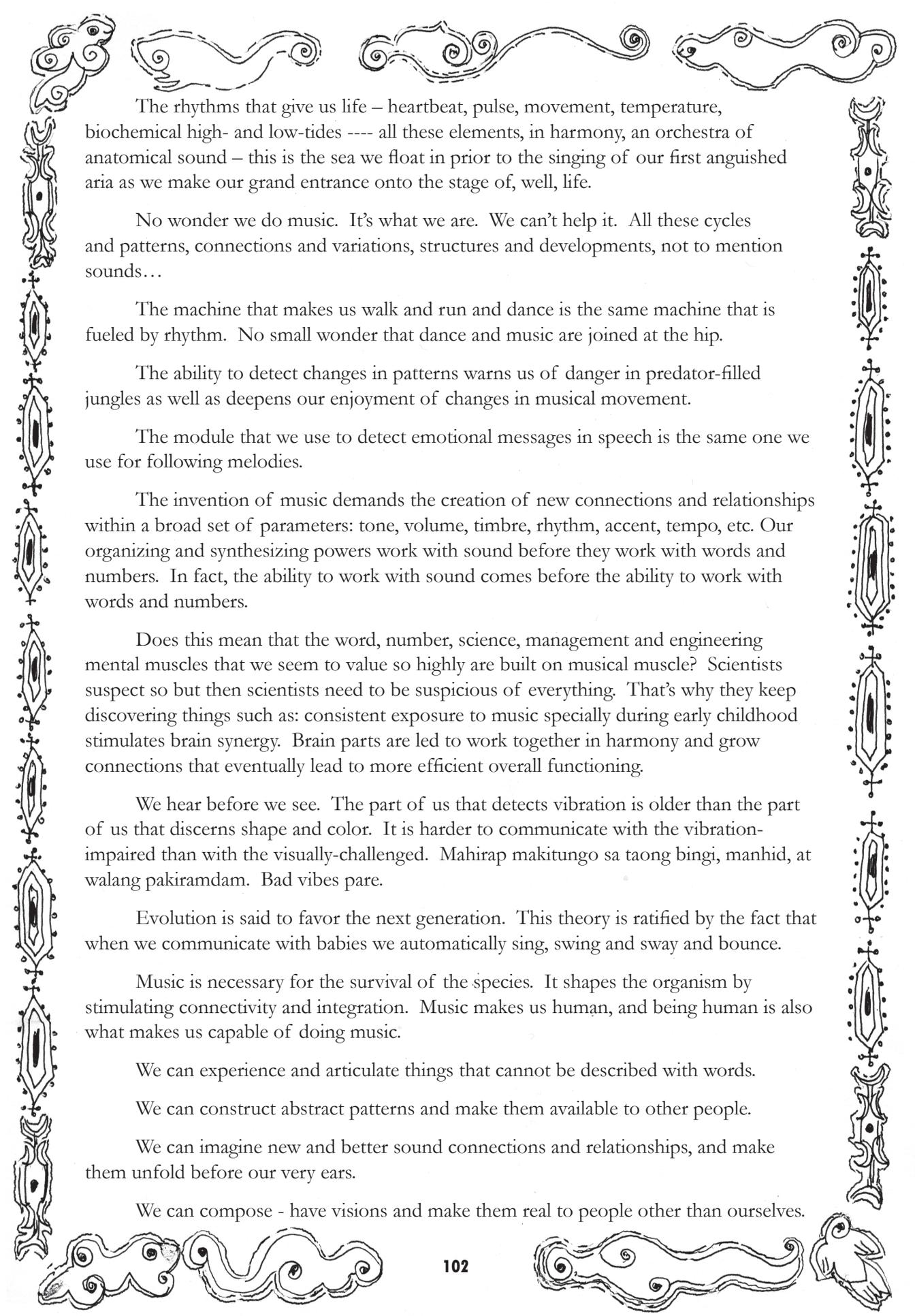
Emotional: music can make you laugh, it can make you cry, it can bring you down, it can get you high... spontaneity mixed with predictability leads one to surprises.

Abstract: music is form unfolding over time, transitory, vibratory, non-verbal, ethereal.

Concrete: is sensed and experienced, performed and produced with the body.

It is work and play, rest and unrest, sacred and profane, sound and silence.

The human ability to produce music, appreciate it and perform it is indeed remarkable. A key to appreciating its importance to human beings is the fact that the musical parts of us come into play even before we are born.



The rhythms that give us life – heartbeat, pulse, movement, temperature, biochemical high- and low-tides ---- all these elements, in harmony, an orchestra of anatomical sound – this is the sea we float in prior to the singing of our first anguished aria as we make our grand entrance onto the stage of, well, life.

No wonder we do music. It's what we are. We can't help it. All these cycles and patterns, connections and variations, structures and developments, not to mention sounds...

The machine that makes us walk and run and dance is the same machine that is fueled by rhythm. No small wonder that dance and music are joined at the hip.

The ability to detect changes in patterns warns us of danger in predator-filled jungles as well as deepens our enjoyment of changes in musical movement.

The module that we use to detect emotional messages in speech is the same one we use for following melodies.

The invention of music demands the creation of new connections and relationships within a broad set of parameters: tone, volume, timbre, rhythm, accent, tempo, etc. Our organizing and synthesizing powers work with sound before they work with words and numbers. In fact, the ability to work with sound comes before the ability to work with words and numbers.

Does this mean that the word, number, science, management and engineering mental muscles that we seem to value so highly are built on musical muscle? Scientists suspect so but then scientists need to be suspicious of everything. That's why they keep discovering things such as: consistent exposure to music specially during early childhood stimulates brain synergy. Brain parts are led to work together in harmony and grow connections that eventually lead to more efficient overall functioning.

We hear before we see. The part of us that detects vibration is older than the part of us that discerns shape and color. It is harder to communicate with the vibration-impaired than with the visually-challenged. Mahirap makitungo sa taong bingi, manhid, at walang pakiramdam. Bad vibes pare.

Evolution is said to favor the next generation. This theory is ratified by the fact that when we communicate with babies we automatically sing, swing and sway and bounce.

Music is necessary for the survival of the species. It shapes the organism by stimulating connectivity and integration. Music makes us human, and being human is also what makes us capable of doing music.

We can experience and articulate things that cannot be described with words.

We can construct abstract patterns and make them available to other people.

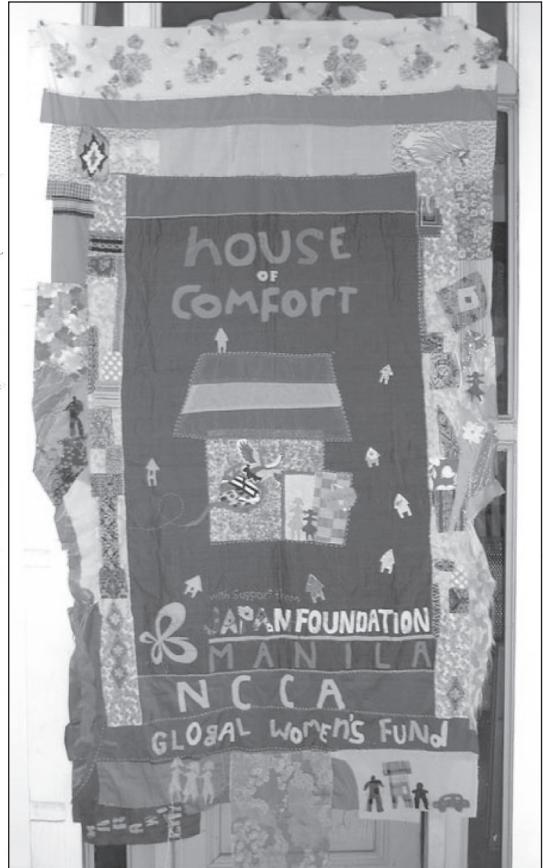
We can imagine new and better sound connections and relationships, and make them unfold before our very ears.

We can compose - have visions and make them real to people other than ourselves.

VISUAL ARTS FOR DEVELOPMENT

ALMA QUINTO

I have been working with marginalized communities for the last twelve years and it is through this engagement that we have evolved a creative process that emphasize collaboration, interaction and connectivity to promote good values and awareness of oneself and potentials towards a greater sense of community, participative art making and in crafting a strong Filipino identity. A case in point is my on-going art project entitled House of Comfort that touched base with different communities all over the Philippines since 2006. It redefines art as an accessible, evocative process that is multi-disciplinal, culture-based and community-centered with the aim of rebuilding the lives of people and empowering them for personal and social transformation. Using mostly scrap materials (fabric scraps, old clothes) readily available in the community, the project focused on the dream narratives of the participants for a better future. The house is a metaphor for collective effort to build dreams and better lives.



The House of Comfort is envisioned as a 'collapsible, modular, easy-to-install structure' with a roof, walls, windows, doors, kitchen, dining room, comfort room, a sala, very much like a real house, but where each element of the house will represent a participant's life. The house will be mostly made of cloth from old clothes and foam, actually my medium. Each child or woman survivor participant creates a tapestry of her life story (visual autobiography) depicting her current struggles and her dream for her future. This strategy follows what I did with my Ayamam (toy) project, where I invited the audience to share their experiences through the message cards, which the viewers pinned on the mosquito nets symbolizing their dreams, hopes and nightmares. The only difference with this current project is that the participating artists have more prolonged interaction and immersion in the communities and together with the participants will "construct" a "house" that will serve as a space to exchange ideas and stories, discuss issues, meditate or reflect, play and rest.

HOUSE OF COMFORT WORKSHOP MODULE AND ACTIVITIES

The workshops conducted in different communities follow the sequence below but is flexible depending on the need and context of the participants.

1. **Self-Concept and Self-Introduction**

Participants are asked to visualize their personal symbols on paper using colored pens and present their work before the group to encourage sharing, interaction and expressing of one self.

2. **Elements of the Visual Arts Exercise** This is one way of unlocking creative blocks of the participants as they are encouraged to compose the elements of art such as line, shape, texture and color on a half sheet of paper in a playful manner. This exercise later evolved into a metaphor to introduce the self and it works well especially for survivors of rape because it is more doable, playful and non-confrontational. Photocopied materials on the Elements of Art are distributed to serve as reference for the participants



3. **“Dreamwork”** From “playing’ to “dreaming”, the transition is such a natural process. The participants are asked to visualize their dreams for themselves, their family, their community or their country. They are given a choice and they can draw and color these dreams on paper.

4. **“Running Stitch”** Dreams drawn on paper are transferred to grids of textiles using fabric scraps, old clothes and simple running stitches. For young children who cannot sew, we usually provide white glue so they can stick the textile cut-outs unto the cloth.

5. **Exhibition of Works** around the workshop area to facilitate the sharing of the participants as their works serve as visual aids for their presentation.

6. **Processing, Assessment and Synthesis**

Participants break into small groups to present their work so others can listen and react to their sharing or they present it in a plenary with reactors, usually the trauma, interrupted team or social workers/educators, adult/spiritual leaders, giving their insights and observations. A synthesis of what transpired provides closure to the different processes that took place during the workshop.



is faster than stitching them on the cloth. After the art production, each group was asked to present its tapestry in terms of concept and process in preparation for the plenary presentation so as to identify works that can be put together and establish connection and connect narratives.

Below is a module for the above activity:

Title of Activity Sew and Tell: Images of Good Citizenship Values



Objectives

1. to work as a group in visualizing issues and positive action on how to develop and promote good citizenship values using readily available and recyclable materials;
2. to discuss these issues as a way to understand Philippine realities within the small group and in the plenary through a more engaging creative process;
3. to develop creative and critical thinking among the participants;

Materials

Fabric scraps, several yards of colored cotton cloth as background material, scissors, needles, thread (or glue but this is not good if you want a tapestry that looks and feels soft and nice to look at), pins, pin cushions, boxes to put the fabric scraps, plastic bags for garbage materials

Procedure

1. The workshop can be introduced through a powerpoint of a textile-based art project (if computer and LCD projector are available and I can provide a CD copy of my

House of Comfort Project) or sharing of what the participants know about the topic in their community to generate different images that can help in the visualization of issues and possible solutions.

2. Show the materials and demonstrate the creative process to the participants to give them idea on how to create the works. Showing them some examples of actual artworks can facilitate in visualizing their concepts.
3. Divide the big group into sub-groups of 5 or 7 by counting off so as to encourage more interactions and exchange of ideas and experiences.
4. Allow them to create the works in a reasonable time frame to give them enough time to compose and enjoy the creative process as well as to discuss the work in terms of process and content/context.
5. Display the outputs on the wall and ask each group to present each work so as to encourage sharing of process and ideas as well as to get feedbacks/reactions and sharing of experiences from others.



The Collaborative Artwork

1. On 12 x18 inches or bigger size of background cloth, layout the cut-out textile images based on the initial studies and visual concepts done by the group.
2. Make sure that they are fastened on the cloth by pins before you stitch them. Running stitch is the easiest and fastest way to put things together.
3. Remove all the pins and if there is enough time, try to put the grids of cloth together to make a big tapestry for visual impact.



Points of Reflection and Processing

1. Based on the presented works, what can each one do to change the situation or promote and sustain good values?
2. How can the participants use and promote the creative process using other available materials in their community to discuss issues related to the given topic?
3. Evaluate the activity as to its relevance to the context of the participant's life in the community.

Action Plan

Encourage the participants to apply the creative process in discussing issues and in promoting good citizenship values in their respective communities.

THE BAYAWAN EXPERIENCE



In Bayawan, which is an extension workshop of the 2nd National Congress on Good Citizenship, the organizers opted for traditional art materials to visualize artworks on two levels: the personal in the form of an anting-anting (symbol of personal power) headband and the collective in the form of a mural. There were more than forty participants in one art session (the other half went to the workshop on indigenous/alternative music then they changed workshop in another session) and enough time was given for them to work on these two activities. Painting using acrylic on cloth provided them an opportunity to explore possibilities in visualizing their personal and collective strengths as well as their take on social issues related to Sustainable Human Development focusing on Fighting Poverty and Human Rights focusing on Transforming Graft and Corruption. There was time for sharing their group outputs and for reactions and sharing of experiences from the other participants. These works were displayed on both sides of the other end of the spacious plenary hall for everyone to see. During the culminating activity, the participants wore their power headbands and used relevant murals for their

performing arts as visual aids, props or for establishing contexts. The integration of the visual arts, music, creative music, dance and drama in presenting social issues in Bayawan made the 2-day seminar-workshop more engaging and enjoyable.



Activity Painting Personal Symbols of Strength and Mural Making

Objectives

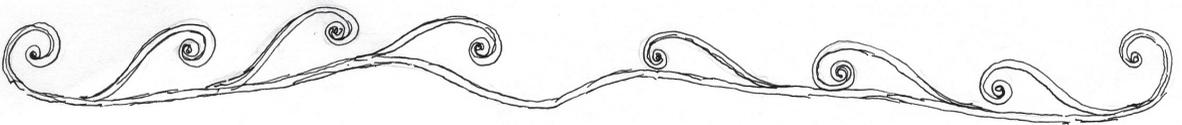
1. to provide creative activities in the form of painting to visualize concepts and contexts that show how art can be used to discuss issues and promote good citizenship values and good governance;
2. to share different contexts and perspectives on how each participant can individually and collectively create works with social significance;
3. to integrate the visual arts with other art forms for a more cohesive and engaging presentation of issues and action plans.

Materials

Headband cloth (white or beige cotton cloth with edging), acrylic paints, flat or round bristle brushes in assorted sizes, water containers, laminated paper plates to mix paints, ice cream cup containers with covers for the paints, rags, primed canvas or katcha (use white flat latex paint mixed with a small amount of water for priming), bond paper, pencil, 2 pails for clean and dirty water, aluminum wire to be used for hanging the artworks, clothespins, old newspapers to cover the tables when painting

Procedure

1. Symbols of personal strength as well as ideas for the mural can be discussed after showing some examples of artworks. The workshop facilitator can further engage the participants into conjuring up images that are more creative, fresh and imaginative.
2. Materials and the process of creating the works should be shown and demonstrated to the participants especially on how to use the paints and mix the colors.
3. Divide the big group into sub-groups of 5 depending on the working space. It is advantageous that the grouping is done even if they work first on individual activity because this will make them more comfortable when they do the collective work.
4. Encourage them to brainstorm first on the collective work and make sure that each one works on the project.

- 
5. Allow enough time to finish their work.
 6. Display the works in preparation for the group sharing and processing.

On Acrylic Paints and Mixing Colors

Acrylic paints are water-based paints and are readily available in hardware stores. If they are too thick in consistency, you can just add water to make them thinner. Be careful not to smear your clothes with this paint because it is permanent and it cannot be removed once it gets dry. Wash your clothes immediately after they get some paint stains or blots because acrylic paints dries up easily.

Just buy the primary colors (thalo blue, toluidine red and hansa yellow) and white flat, semi-glossy or glossy latex paint. To produce the secondary colors such as green (blue + yellow), orange (red + yellow), and violet (blue + red), just mix two primary colors in equal amounts. To produce the tertiary colors, mix a primary and a secondary color or follow this procedure:

- $2/3$ red + $1/3$ blue = red violet
- $2/3$ blue + $1/3$ red = blue violet
- $2/3$ yellow + $1/3$ blue = yellow green
- $2/3$ blue + $1/3$ yellow = blue green
- $2/3$ yellow + $1/3$ red = yellow orange
- $2/3$ red + $1/3$ yellow = red orange

If you want pastel colors, add white on the different primary and mixed colors. To create brown, mix red and green. To create pink, mix red with white and for black, mix all the primaries but more on the blue.

Try experimenting on combining your already mixed colors to come up with other interesting colors.

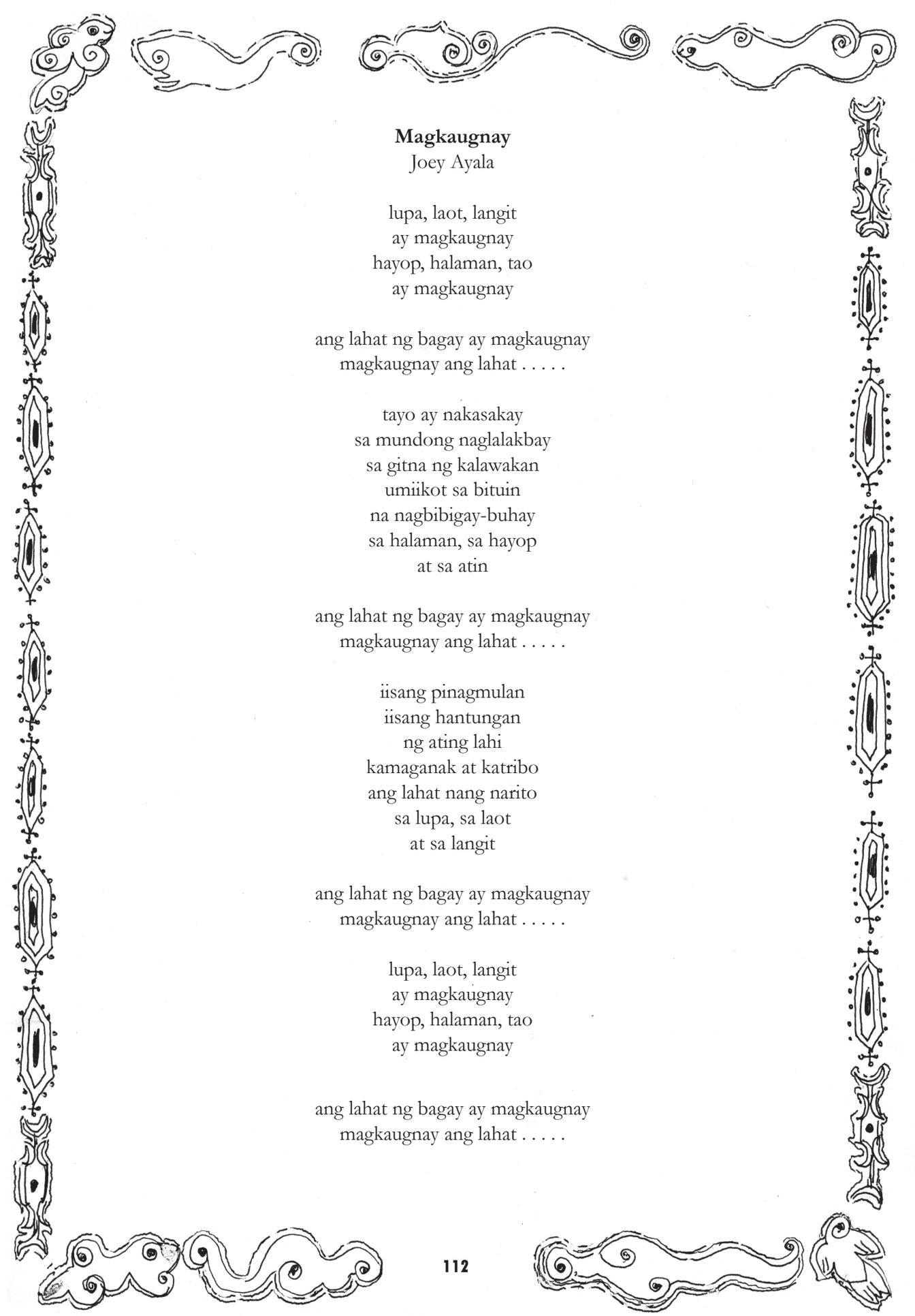
Points of Reflection and Processing

1. Based on the presented works, what can each one do to change the situation or promote and sustain good values?
2. How can the participants use and promote the creative process using other available materials in their community to discuss issues related to the given topic?
3. Evaluate the activity as to its relevance to the context of the participant's life in the community.

Action Plan

Encourage the participants to apply the creative process in discussing issues and in promoting good citizenship values in their respective communities.





Magkaugnay

Joey Ayala

lupa, laot, langit
ay magkaugnay
hayop, halaman, tao
ay magkaugnay

ang lahat ng bagay ay magkaugnay
magkaugnay ang lahat

tayo ay nakasakay
sa mundong naglalakbay
sa gitna ng kalawakan
umiikot sa bituin
na nagbibigay-buhay
sa halaman, sa hayop
at sa atin

ang lahat ng bagay ay magkaugnay
magkaugnay ang lahat

iisang pinagmulan
iisang hantungan
ng ating lahi
kamaganak at katribo
ang lahat nang narito
sa lupa, sa laot
at sa langit

ang lahat ng bagay ay magkaugnay
magkaugnay ang lahat

lupa, laot, langit
ay magkaugnay
hayop, halaman, tao
ay magkaugnay

ang lahat ng bagay ay magkaugnay
magkaugnay ang lahat



CREATING DANCE STUDIES IN FIVE RELEVANT LESSONS

BASILIO ESTEBAN S. VILLARUZ



Introduction

Studying and knowing, creating and using dance require a basic coordination: between body and mind. Without this concentrated merging, dance is only an aspiration or approximation of what may be meant.

To begin with, in dance the mind is embodied and there is no manifestation without the body. It is also said that the body has its own intelligence, because it has its own nerves, bones, muscles and structuring that will characterize the body's moves. Body parts, trained or untrained, socially conditioned or not, will bring out a repertoire of responses or actuations.

This also means that dance has its nature and conventions that many be different from other artistic expressions; it may collaborate or be modified by others, but it has its own range of motives and manifestations. Those linkages will expand the dance's expressive scope, yet it can only be "fleshed out" through a body (or virtual body in another field or dimension). The dance can at base work out feelings and thoughts through its instrumentation. Thus, to attempt to dance anyone has to deal with the body, for its scope—and safety.

This field guide starts with that "empowered body," its utilization, its situation in time and space, its psychological and social frames, its processes of adoption and adaptation, exploration and expression.

The Body is a Landscape, in a Locale

Dance happens in time and space, worked out by controlling each and together these two dimensions. These two determine: a) shapes or textures of movement, b) directions and paths in space, c) rhythmic patterning, d) dynamics of action, e) various structures, f) abstract or social relations (between bodies, a mover and a viewer, even with a camera), g) other determinants (like properties, costumes, stage design or spatial environment—stage or street, the occasion, integrated artistic or cultural modes, etc.), each or all implying motive, emotion, situation or commentary. Any story or libretto is worked out in these terms to be recognizable as dance.

Even if a dance may start off with only one of these to be explored, it will inevitably involve the others or some mode of representation. Adding another body, or another art in collaboration (like music, design or writing—fictive or historical), reference to a tradition or contextualization (past, present or future; race, gender, class; current events, etc.), stylization or borrowing (integrated or divergent/diverse) will again reshape the over-all look and meaning of a dance.



At the end, making a dance is more than one person's devising, even if "authored" by one name only. It is very much a social act but in more specific choreographic terms.

With all these complications, someone or a group must agree to work or work together; all these means time and effort, space (considerably spacious and free from distracting noise), concentration and application from everyone; otherwise the exploration or result will be much compromised. If left "in-progress" it could be revisited, expectantly with more insight and information, even from all participants—as in a workshop context, which this field book addresses.

After determining to work—Don't even think of starting if working out is not adhered to—you must have an idea to work on or around. This may be simple at the start but this gets to be quite complicated in feeling and thinking through, to begin with working ("playing") with the seven factors named above.

And going through means rehearsals or repetitions to imbed all of those elements in the body and mind. Dance may begin with an idea or feeling, but it goes beyond just conception. It is embodied in a thinking, feeling body. Moreover for the sake of knowing dance, knowing whatever structure or theme—including oneself-in-dance, a group dancing—at any level of performance that can differ according to age, size, gender or background—you need feeling/filling in and out, and kinesthetic memorization.

Indeed these physical and social conditionings of the bodies can vary the articulation and reception of a dance. Motivation, stimulation and responding can differ in many, many ways including extension and intensification, from the breath to the time-space realization.

This guide is a guide, not meant to confine to one realization. It only advances some choreographic exercises, from warming up the body (to focus the mind and center the body safely) to thinking or feeling out ideas, structures and detailing.

Contextualization

Inasmuch as this field book is also meant to serve the agenda of national consolidation, each exercise specifies some suggested devices and directions to make dance concrete with a particular orientation.

But these devices and directions are somehow ingrained in the nature of dance, even if only as exercises in artistry in its social dimensions. To begin with, at best dance is more than mimetic (even as it can partake of that nature) and is very much stylized (like poetry as distinguished from prose) in mode of expression. Realism—as we can see in social realism in the visual arts—is not just literal even if it can be socially stirring and renewing. (Note the anti-war ballet *Green Table* of Kurt Jooss, *Itim Asu* of Alice Reyes or *La Revolucion Filipina* of Agnes Locsin and, pardon the personal reference, my *Misa Filipina* that took off from Ninoy Aquino's assassination, or *La Lampara* on the clairvoyant consequence of Jose Rizal's death and his *El Filibusterismo*.)





Dance is not exactly a literary vehicle, even if it can refer to one or use verse, song or story (again only with some judicious choice). Unless it is in the context of a play, a musical or an opera, dance is best seen as more than an added-on or illustration. (But it can enhance the appeal or dimension of those forms.) If a particular art has its characteristics or nature, so has dance as dance. It can serve other artistic forms but only in assistance, and as such doesn't realize itself in its own terms and therefore not free in its self-determination or full expression. If it takes on a content from history or fiction, it has to be fleshed out by dance's own "language", its own manner or means.

An "integrated art(s)" often "succeeds" in several separate parts. (This is different from a ritual where "artistry" is subsumed to its essence and efficacy, as close to life as possible and not just its mere translation. For example, eating is a ritual as much as it is victual.) That procedure makes possible that this integration aims for a different purpose or version, even formulation, depending on what elements and devices are brought together, including who are participating (actor or dancer, amateur or experienced, for example) or what occasion, so that the realization is contextualized and prized in such aspired terms. For example, stage and street events will differ in cause and form. They will also appeal on different levels or characteristics, each valid as to how, where and when.

In terms of national aim, the dance realization can expand the thinking (and feeling) horizons of dancers, dance makers and dance audience. This agenda has to come to terms with some focus of thinking, feeling and forming, even conditioning the resources for the body's moving. (Like drawing from traditions, from contemporary conditions and learning, from an exigency or relevance. For a check-list, refer to 101Filipino Icons (2007) that may suggest possibilities for exploration. The book has both explanations and illustrations.)

That's the only way to do dance—by doing, by dancing it out. Concept might begin the process in the heart and mind, but it has to be worked out in time and space and their enumerated determinants, in bodily terms, and in work, work, work—the dance's kind of thinking, feeling, filling out, thematizing and structuring, and finally valuation. Otherwise, no matter how profound the agenda it will just be an excuse to say something (no matter how important), and soon be forgotten as dance. So why in dancing?

Exercise 1: *Empowering the Body/Feel of Identity*

Aim:

This exercise serves as a mode of warming up the body—psychological as it is physical. Warming up is to keep the body ready for focused and articulate action. Again and as much, to "warm up" the body is to keep it safe as an instrument in its environment: the ground, the rhythm, the articulation (which can be simple to virtuosic), moving with other bodies or with manipulated properties, the size and resiliency of the working space, etc.





Process and Content:

This exercise is arrived at not by an established technique but by “free interpretation”—yet controlled by a specified direction: writing out a name with the body. The range covers:

1. A small body part, like a finger(s) to hand, or foot;
2. Bigger body parts like the head, shoulder, torso or hips,
3. Part of an extremity like an elbow or a knee,
4. An orchestration of the body-parts, combining two to three or all.

The fourth way or orchestration may be arrived at in various ways: a) in sequential processing—from head to foot in various routes, b) in statement-response order, c) in simultaneous or contrapuntal actions—which demand difficult coordination, d) in different dynamics—from slow to fast, light to heavy, sustained (legato, or end point of a swing), percussive qualities (marcato and staccato), parallels or contrasts of these energies, etc. (A good graphic reference is Laban’s eight efforts, much used by PETA.)

Again, 1-4 processing may be “written” out in space in various dimensions: a) level: medium, high or low levels; b) varying directions: front,back levels with the body; c) in confined or broad occupation of space, in axis or traveling (in locomotion, in various definitions or patterns); d) counterpoints of body shapes or moves.

Again, when combined with time or tempo, these processes will have varying effects, further enriching spatial and temporal textures of the exercises. These textures can bring out varied references and appeals- predetermined or not.

The body parts may themselves have varying cultural meanings as brought out by differing modulations. Different places may condition (or exact proscription on) the mode or range of the exercise. Thus “playing out” improvisations may consider these, or “thaw out” some “suggestiveness” for a richer range of exploration.

A manner of script-writing itself may explore a specific/cultural style: like in indigenous orthography, local dialect or language (where workshop is held), or in a movement style like the pangalay.

Moreover, bringing two, three or more bodies together will create simultaneous yet varied moves, or arrangement of order or structure like statement-response, round-song (rondo), canonic, contrapuntal sequencing. These orders acquaint the participants with structural manipulation that can help sustain visual interest.

Two bodies as partners (or three, four together) can move out in space in various range and directions, with or without hold (body contacts), dramatizing pictorial and dynamic effects. (An anthropological study of this is in Cynthia Novack’s *Sharing the Dance: Contact Improvisation and American Culture*, 1990. As with comments on body parts for improvisation, body contacts may have differing cultural meanings. Generally though, body-parts improvisation brings out a spontaneous sense of play—laro—and loosening out in visible humor.)





All these interests can also be spiced up with aural dimensions by: a) vocalization—shout to whisper, b) audible—and inaudible—stamping, clapping/slapping/punching, c) range of aural intensities, from crescendo (getting loud/big) to diminuendo (getting soft/small).

So-called content of the exercise can include the following:

1. Writing one's own name;
2. Writing another person's name (cherished, like a beloved or hero, etc.);
3. Writing a place's name (like where a participant comes from);
4. Writing a place's flora or fauna, or landmark (house, church, monument);
5. Writing a "slogan" or from a ritual, like "Pit Senyor!" or "Hala Bira!"

Other choices can be invented, like the occasion when and where a workshop is held. This and such suggestions from 3-5 can help prescribe groupings when participants are combined together.

Examples of extending this exercise into thematic improvisation may be the following: a) from where and how the participants came to the workshop attended; b) how they traveled to vote in an election, by various means and at wrong and correct voting polls; c) how they or their folks responded to a disaster like a typhoon; d) how they joined a political rally or religious gathering. Here the temporal order is mainly chronological or circumstantial. But they can also bring out climactic/dramatic formulation, in silence or with sounds. (For this exercise, I usually avoid a set musical accompaniment because it already has a determined structuring or meaning, thus controlling improvisation.)

But those extensions are more than warming up or empowering the body to be an articulate and expressive instrument. These are already orchestrations of various body parts, playing around with many devices and of several bodies together, with chosen scenarios to direct the exercise.

Exercise 2: *Rhythmic Resonating*

Aim:

Rhythm is the most basic to dance improvisation or making. No matter how interesting the theme or structuring, if its rhythmic "life" is unvarying it cannot sustain prolonged attention. Like life's breath itself, rhythm is never constant—from regular to excitation. Beyond biology, rhythm also has social resonance.

Process and Content:

This exercise therefore explores rhythmic manipulation. This can be achieved through many means:

1. Footfalls in place or in locomotion,





2. Accompanying sounds like vocalizations (onomatopoeia to counting),
3. Accompanying hand-sounds (clapping, slapping, pounding, etc.),
4. Hand properties like sticks or percussive instrument,
5. Pauses and silences in the action,
6. Dynamics of sounded rhythm (stealth of walks, slides of feet, etc.).

The exercise can start simply with just clapping, marking various rhythmic patterns.

This can develop with head or body swaying (laterally, forward, backward, diagonals, around, rising and falling, in combination). Bringing the rhythm out in locomotion will prove a coordination challenge.

You can then proceed with any or combination of 3-6 proceedings. Pauses and silences can suspend-and-sustain interest. Again, doubling or syncopating steps will heighten interest. When locomotion is varied in levels and directions, this will prove further exploration. Varying these can be: a) forward, backward, sideward paths; b) diagonal, curving (like figure eight), circular (clockwise, counter-clockwise) patterns; c) low (bent knees or knee walks, crawling, rolling), medium and high (on toes, off-floor) traversing. Combinations of these can design dynamic and “visual rhythm”.

Hand or prop-accompaniment makes rhythm audible, which again can be manipulated in several dynamic permutations. (This rhythmic exploration is also a musical education.) Inasmuch as several kinds of clapping or slapping, percussive playing can be devised, these will register varying implications.

Use of bamboo sticks or tubes can vary orchestration: short and long sticks and tubes, differently sized bamboo tubes (or any tubular instrument, like a plastic or steel pipe). When accessible, tambourines or gongs may also be used. All these contribute to varying range or intensities of sound.

Manipulating these instruments can extend body movements, carve out spatial articulations (high, low—like with body bends, diagonals, curves and circles in various levels or directions, broad or minimal strokes). These therefore enlarge choreographic exploration, from visual, aural to kinesthetic expression.

The choice of accompanying instruments will also suggest cultural meanings: like a flat gong will suggest a northern reference, while a bossed gong the Philippine south. To begin with, playing of these differ—again a kind of musical education.

Such also asks, why such choice of instrumentation. What kind of portrayal is aimed for? What cultural meaning is implied? What social roles and occasions are appropriated?

Depending on where the study or workshop is held, choice of instruments can be further localized, like with string or blown instruments. These will suggest various cultural references.





Stance may also locate such, like the sitting-clapping-slapping-singing dances in the Asian and Pacific islands. Tongan versifying is a vocalized example. The choice of dialect or language will also draw different appeals or references.

Thus, rhythmic exercising is more than just an exercise; it can imply or device a specific situation or scenario. Some site-specific rhythms are prescribed by different ethnic groupings. (Again, this is another opportunity for musical and cultural education.)

Although not prescribed in this manual, the implementation of rhythmic exercises may call for musical research, depending on the purpose or range of the study or workshop.

My own choice of percussive instrumentation (from hands and feet to sticks and tubes) simplifies both manipulation and sound-making. Even with this limitation, several rhythmic patterns can be explored, taking several sessions for setting and revising—considering both sound and shapes, both spatial and temporal designs. Without repetition or revision, learning a lesson is not truly imbedded in the body, in memory, in process learning—which after all is what the exercise is meant to serve.

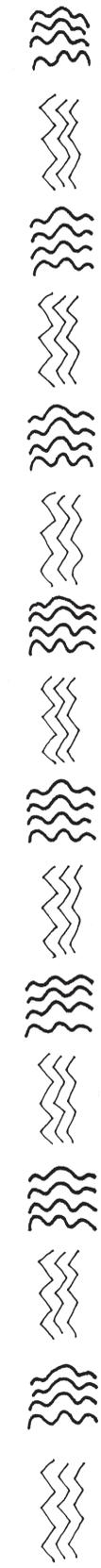
“Putting rhythm under one’s feet” is to embody dance, to subject self to its requirements and in that sense find release through discipline, through undergoing, through the usual social interaction in dance (between dance and music, dance and scenario, dancer and co-dancers, performer and audience, etc.), an encounter with whatever thematic or tradition (as a musical one) is worked out and on. Understanding and undergoing rhythm is indeed a form of knowledge or empowerment.

Lesson 3: Versifying the Dance

Aim:

Allying dance to another art is an interdisciplinary encounter, in forms and traditions. Each will have to find resources and strength in the other. Among those to be learned is that they may have similarities as much as differences, just like knowing another person or culture. This lesson utilizes another form of art—verse—that can either intensify or broaden the dimension of dance, and vice versa. (It can be with any art, like the visual or musical.)

As said earlier, this writer thinks dance is more of poetry than prose; even a prose work has to be translated into “poetic” or choreographic terms, just as a story has to be turned “cinematic” to be worked out as film. Inasmuch as dance is less realistic or representational like film dealing with a story or history, I often choose a verse that is less literal, for two reasons: a) to play with the sound and sense of the verse, and b) to avoid the often futile task of illustrating words (which are already clear as written). Thus, versifying dance or using verse for dance is very much working with another medium from or with their joined characteristics or qualities that are more than just mimetic or illustrative. Even in folk dance, imitation of animals or representation of work already





involves abstraction and not just literalism. (Note how children art are far from realistic or in “perspective”. An extreme of this is the Moslem representation of the world in the arabesque.) Choosing a simple and playfully auditory verse facilitates the achieving of the focus of the exercise.



Process and Content:



Choosing from children’s verses that have auditory and action assets will make the lesson more immediately rewarding. Making up your own verses—not too long and with familiar characters or situations—is an added exercise that in itself discriminates on what is choreographically workable. Consider the following:



1. Choose children’s verses that are more actively (and auditorily) workable;
2. Create a verse on familiar characters or situations (like a current event) that avoids delineation that is not always possible in terms of dancing;
3. Working with verse and dance together adds another dimension to both and may create heretofore unforeseen signification;
4. Children’s verses and familiar riddles and sayings (bugtong at salawikain) find renewed lives when married to another mode of expression;
5. Avoid verses that are too complex in character(s), plot, description, etc., because they would mean many targets to hit—or miss—and dance (unlike dramatization that can have more verbal facilitation) is by nature less literal or explicit in portraying.
6. Dance exploration with words gives new experience to dancers and dance makers that may in the future be followed up by more demanding attempts (like to a sung Mass, or a tripartite collaboration between poet, composer and choreographer, as what happened in Hazel Sabas’ Daragang Magayon).



A. Examples of familiar children’s verses:

Tong tong tong tong!
 Pakitong kitong.
 Alimago sa dagat
 Malaki at masarap,
 Mahirap mahuli
 Sapagkat nangangat!



Sabi ng aso,
 Kaw, kaw, kaw.
 Sabi ng pusa,
 Ngiyaw, ngiyaw, ngiyaw.
 Sila’y nagbantay





Gabi at araw.
 Kaya sa aming bahay
 Walang magnanakaw.

Gaya-gaya
 Puto maya.
 Nakapulot
 Ng isang pera,
 Ibinigay sa asawa,
 Binili ng saya.

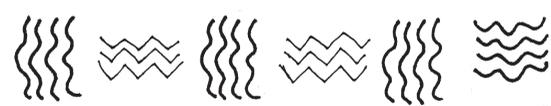
Saan ka pupunta?
 Sa Luneta.
 Ano ang dala mo?
 Maleta.
 Ano ang laman?
 Gitara.
 Patugtugin mo nga.
 Timpalok, timpalok!
 Sisiw ng manok!

Mahal kong Tatay,
 Haligi ng bahay.
 Mahal kong Nanay,
 Ilaw ng buhay.
 Mahal kong kuya,
 Guro ko at yaya.
 Mahal kong Ate,
 Katulong paglaki.
 Akong inyong bunso,
 Angel na sinusuyo.

B. Examples of created verses:

Habol Pedro, Claro at Juan,
 Sila Selya, Clara at Maria,
 Ikot lahat at dalwa-dalwa,
 Sa puno ng duhat at manga.

Mabilis itong Hagibis,





Kining sa tapang at pawis.
 Ang leyon man o buwaya,
 Sa lakas ay kayang-kaya.

Itong pareng Kenkoy
 Umakyat ng kahoy.
 Nakita si Rosing,
 Ito ay na lasing.

Maganda na bulaklak ng Baguio
 Masaya ako pagmasdan mo.
 Pero ang puso mo ay malayo.
 Pa-text, text, text na lang tayo!

C. Verse for locomotion exercise:

Lakad ng lakad,
 Pasulong, paurong,
 Kanan o kal'wa,
 Saan ka na ngayon?

Paikot-ikot,
 Pakaliwa kal'wa,
 O pakanan kanan,
 Abot ang abutin?

Talon ng talon,
 Mataas, mababa,
 Isa, dal'wang paa,
 Nandyang ka pa ba rin?

Takbo ng takbo,
 Mabilis, madahan,
 Pabalik na naman,
 Saan ka na ngayon?

Hingal ng hingal,
 Dyan ka na lang dyan,
 Di na sumusulong,
 Pahinga. Ulitin!

Variation:





Padyak ng padyak,
Sadsad at sipa pa,
Ano ba, ano ba?
Gulong-gulo ka na!

Lukso ng lukso,
Paharap, paharap,
Kaliwa o kanan,
Kabila ba dating?

Hingal ng hingal,
Dyan ka na lang dyan,
Di na sumusulong,
Pahinga. Tapos rin!



The verses themselves will suggest the action; these can however be structured together with the words. For example,

1. “Tong, tong, tong” may be recited in various vocal and movement dynamics: marked or light, ascending or descending volume/energy, etc.;
2. “Saan ka pupunta” may be rendered in call-response style, both in recitation and actuation;
3. “Mahal kong Tatay” may be interpreted in accumulative casting or acting out;
4. Two groups take turns respectively to just recite or just act out;
5. Rondo rendition of both verse and action: groups coming in at different but fixed words or lines, etc.
6. Syllables or words may be sustained, cut-up or repeated beyond the requirements of the lines or rhymes.

Moreover, invented verses may be: a) rendered in local dialect or language, or b) about local concerns in environment or politics—which can take on a satirical or parody turn. A well-known verse-song may also be chosen, like Visayan Dandansoy (in two versions: a lullaby and a working-drinking song), Ili-ili Tulog Anay (another lullaby), Si Filemon, Lumabay-labay ng daw Asu, all with repetitive syllables that lend themselves to movement repetitions or pairings.

For riddles and saying, check out various references, like Lucita Gal and Elsie Acero’s Bugtong at Salawikain ng Lahing Pilipino (2001).

For other children’s verses, check out many publications, some with colorful illustration.





In various levels of difficulties for dance-action interpretation, check out Isabel Limpe-Chungunco's *Alpabeto* (1997) that interprets the alphabet in quatrains in Pilipino. Be judicious in choosing for workable movement exploration or equivalent.

Again select from out of the songs of Joey Ayala and the verses of Vim Nadera printed out in the 2007 Congress Orientation Book for Good Citizenship: *ImagiNation—Art of Nation Building*. As these can be long, running into several stanzas, choose what is only possible for dance interpretation; you may just explore a “dance-digestible” couplet, or stanza or two. Aim for what can be realized as dance, considering what have already been explained about the nature and possibilities in (terms of) dance.

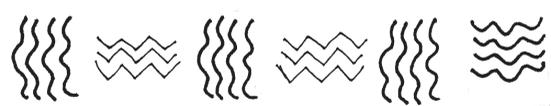
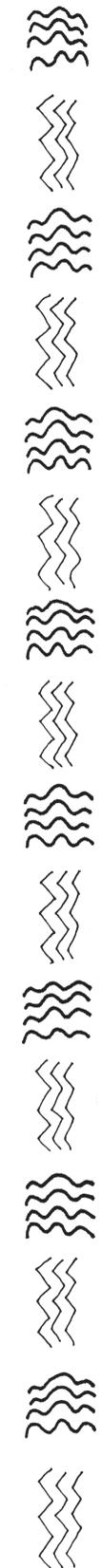
While matching movement with words—and its visual, auditory qualities—also work out the rhythmic and kinesthetic appeals of dance. You may just highlight keywords that are significant (and visually, auditorily, kinesthetically workable), and not ambitiously do a full exposition. Let the (other) words themselves—like melody or accompaniment in a song—carry the completion of the expression. After all the merger itself means that one medium supports or suggests the other; otherwise, why make the joint attempt redundant?

(One facet of new scholarship in dance takes up the idea of writing with the body in time and space, validating it as much as a conceptual-and-concretizing artistic procedure. Moreover, a form of dance literacy beyond technical performance is the inception of movement notation—most extensively done in the Laban and Benesh systems—that documents dance more accurately and comprehensively, thus allowing textual analysis and communication (including staging precisely) among dance artists and scholars. Unfortunately, local dance instruction neglects (and resists) this accurate and analytic mode of recording dance (with dependence on video-film which has its own limitations as two-dimensional medium and its conditioning by the camera’s eye—where and when, how close or far?), so that dance documentation and study have remained mostly with the times of Francisca Reyes Aquino.)

Exercise 4: *Dancing Out a Ritual*

Aim:

More than just knowing dance as part of a ritual, this lesson aspires to bring the understanding that: a) a ritual is a total practice, complemented by several aspects, and b) a ritual structure is duplicated in several social practices and need not always be “sacred” even a one has to have some kind of devotional attentiveness and sense of completeness. The various kinds of rituals, some “secular”, partake of such focus and scope. From eating to worshipping, a ritual requires such feeling of completion; eating itself in Christian practice is the Eucharist and even in the “secular realm” much eating starts with a prayer. Among the Aborigines it can include dreaming, remembering and projecting—all of social or spiritual value.





I once wrote: “More than just filling the external and internal (psychological and spiritual) needs, these rites and dances are in fact modes of celebration. They themselves are facts of life like life itself and are more than just modes of symbolization. They are as real as cloth, baskets and arms—artifacts that cannot be kept in museums or between book covers, not even in the two-dimensional films. They are of celebration in their actual form and fun. They are a dimension of life itself and life is incomplete, unintelligible and unexciting without them. Indeed, celebration ties up all sorts of dances, which sometimes defy scholarly classification.”

A ritual at least involves three stages: a) the threshold, b) the task held—“inside ceremony” and 3) the re-emergence. According to Victor Turner, the experience is liminal, from where a participants comes out renewed or changed.

Process and Content:

Inasmuch as any form of instruction is a kind of “breaking down”—no matter how complex a phenomenon—this exercise takes up simplified and familiar examples for exploration. These are approached in the spirit of play or improvisation, not as serious anthropological study. (Yet it could intimate such later and fuller effort.)

First example is traditional, simplified from my own field research, the Subanon’s buklog. My experience was from an occasion organized by the municipality of Dipolog, Zamboanga del Norte. It was a re-enactment which reason was social “display and explication” from both the local government and the Subanon participating—from whose datu and members I drew anthropological and procedural information.

The buklog is rarely held and only for very important reasons, officiated by a baylan (shaman). The Subanon build a tall structure made of timber, bamboo and rattan bindings. It stands monumentally statuesque in the open like a round or four-sided scaffolding complete with a bouncing floor to dance on. This floor must accommodate as many participants/lay ritualists as possible, thus it has to be as sturdy as the posts holding it up off, off the ground.

This is not a silent structure, as it has to have a long wooden pestle (pathaw) in the middle that rises and falls with the dancing, and that pounds into a log-mortar (dulungan) far below. To give further resonance, there may be one or more sturdy jars beneath the mortar so that the pounding reverberates far and wide. To complete, further sound is made by the bounce of the bamboo floor and by the participants’ own efforts and enjoyment.

The workshop exercise is just to acquaint the participants with these structural and kinesthetic knowledge. Beyond its more religious motivations (presaged in actual celebration with several preliminary rituals to address the spirits and gods), the exercise has both choreographic design and social effects. Made aware of a baylan’s sacrificial cooking and drinking (from a large jar), the exercise simply proceeds as an enactment of social unity effected by religious intention of the whole Subanon community.





The choreography is prescribed by all participants holding hands or waist together in a circle, and by their going around counter-clockwise doing woven steps of right (to side), left over, right (to side), left under. With these steps made bouncy by the floor and pulsing slightly in and out of the circle, the dancing is infectiously convivial. Any can join at any moment and without much practice.

This exercise (that may be amplified by further explanations about the cause of the buklog celebration) simply intimates the socially unifying experience—so designed by the formation of the circle with all the participants facing the pestle/pathaw center. Participants are propelled by both the bouncing, the circular direction and the woven steps.

Simply, the threshold moment is hearing the buklog pestle's pounding and climbing up the buklog to join; the task is joining the circle, holding hands, doing the steps around, sensing the floor bounce (a feel of levitation), feeling the communal spirit of the participants, and if a Subanon getting into spiritual awareness and perhaps an invigorating unified energy that can in the long run be a degree of trance; the re-emergence is the effect of all these, the sense of fulfillment, both physical and social if not spiritual. (Simply these are beginning, middle and end, but a ritual-structure has distinct aims and nature that has reference to what Turner suggests as more specific—and accurate—description.)

Here is a short scenario: Adapting this universal circular dance, social commentary may be portrayed by how the “perfect circle” is violated by some veering away from the formation, or distorting and mocking up the steps or rhythm. A resolution by getting back “on track” may at the end be resorted to.

Other Exercises to Attempt:

Any ritual is a form of active remembrance. It is memory revived in a new or changed circumstance. It is a projection of a revered past in the present. It is a valuation that is validated again, and only proven so by a process or doing. Doing it goes beyond tokenism, a renewal that goes beyond “fondness” that is only nostalgia (as much of traditional dance teaching and performing perpetuates today). The other exercise forms enumerated below should be fleshed out with rite-structure (as explained about the buklog) to partake of or approximate the nature of a ritual.

Together with other options that may be advanced from the participants' own knowledge and experience, may I enumerate a few that may be attempted for a workshop:

1. Religious feasts like Christmas, Holy Week, All Saints/Souls Day, or non-Christian observations;
2. Administrative (municipal, provincial, regional) anniversaries;
3. Family and other communal feasts;





- 4. Cultural and environmental issues for public attention (which may be related to a locality's concern, related to livelihood, industry, customs—rearing up to eating and dressing);
- 5. Specific experience and advocacy of the participants for group interpretation, etc. Elaboration on some of these may be gleaned from the last exercise(s) described below.

(One of the hilarious studies I have seen from one of my workshops—one that may be addressed in number 5—was about cross-dressing/transvestism, often ignored or suppressed as a social reality in our midst. The comic effect brought out the subject in “acceptable” terms as what Dolphy has done in many of his films. In serious context, when our male baylans dress up and act in female baylans’ habiliments.)

Exercise 5: *Filipino Sensibilities*

Aim:

Much of the dance workshop studies I have conducted address creativity or (choreographic exploration) more than just movement technique. (The latter should be pursued in a fairly long-term manner.) Creative or choreographic exploration can be done at any level or range, and no matter at what point, an exercise can open to a new approach or revisit a known one but explored anew. Even amateur participants can join and gain insights into how dance operates on its creative ground(s). This to me is dance literacy for anyone and everyone. The dance has to be “written or read” in its own “language” so that it is intuitively and intellectually understood.

The following five outlined lessons for exercise 5 have proven to be rewarding for the participants (and the facilitator) as creative explorations. They do not only point out assets but also dangers in each thematic lesson; that way each is frankly addressed, problems perhaps pointed out or “solved”. Approached from the dangerous angle, the exercise can expose social problems critically. (See Elwyn Thomas’s *Culture and Schooling*, 2000, on rote learning, its advantage and disadvantage.)

Lesson 5 may also look back at the other four (earlier) exercises for strategies and devices to flesh out any of the five lessons outlined below. Each lesson demands more focus and range, in the portrayal of the scenario, accompaniment and choreography.

Yet I have witnessed in the regions fulfillment from both less- and well-trained practitioners in dance, respectively coping with the construction/compositional problems at their own levels or with their own wit, range of experience, nuance or even winsome naivete or insouciance.

As already mentioned, the exercise can be fleshed out in a satirical mode, critical of current practice. Why not?

The point is that each exercise or lesson is always a start, even for an accomplished dancer or dance maker. Each is a kind of problem-solving activity that is no less insightful and informative as in any other field.





The following are suggested subjects on Filipino Sensibility for fuller creative explorations:

1. Sense of Gregariousness and Empathy (*Pakikipagkapwa/Malasaakit*)

Closeness in family, to or among people

Eg. Bayanihan, filial relationships, hospitality, etc.

Dangers: Dependency, over-crowding, over-population

Contrasting pictures/strategies: Linking—by looks, touch-sensing without looking; gossiping; crowding in tambayan, lobby, traffic, over-loaded boat, jeepney, bus; squatting; Bantay-bata appeal; wake attendance; panuluyan ritual, etc.

2. Sense of Pride and Courage (*Karangalan/Tapang*)

Sense of honor: personal and social/national

Eg. Heroic examples, hallowed personal/family/regional/national identity

Dangers: Careless daring into uncharted, unknown lands and seas (eg., OFWs);

Bahala na! as without caution, unexamined faith/sense of fate; Bongga without basis, as false pride or palamuti without core or from pretentiousness

Pictures/strategies: Take a heroic example; a specific (local/regional) story, legend or song; a story of struggle and survival.

3. Sense of Loyalty (*Katapatan*)

Care and defense of family, friends, community, country; of language, customs, ideals; idea of home and history

Dangers: Exclusivity, dependency, ghetto-mentality, intolerance

Pictures/strategies: Take a narrative of departure, of life away and longing, to coming home; use of local color, story, song, verse, image, costuming, etc.; East- West counterpoint/conflict/complementation.

4. Sense of Religiosity (*Paniwala at Debosyon*)

Devotion and constancy; prayerfulness and thanksgiving; charity

Dangers: Idolatry (in its literal sense), intolerance, self-righteousness

Pictures/strategies: Devotion (including in dance styles, like in sinulog, ati-atihan, pastores de belen, etc.; constancy and fidelity—or betrayal; kindness—or selfishness/self-righteousness, etc.

5. Sense of Humor (*Katwa sa salita, sa buhay, sa sitwasyon*)

Fun together/gregariousness (see above), joie de vivre, fiesta complex, coping mechanism: taking problems in stride, self-mockery

Dangers: Joke at others' expense, to ridicule unreasonably, talangka-mentality

Pictures/strategies: Make up a sketch or short narrative with a scene of fun, like when a yabang or hypocrite comes, and resolve in harmony or reconciliation or change; take a typical comic character from Kenkoy to Ikabod, etc.





Other Options: *Suggested Exercises*

A facilitator can draw many more ideas from everyday tasks, from simple to complex. These can be transformed/abstracted into dance terms, beginning from mime or imitation but growing into full-blown choreographic language. (Staying in mimetic level does not develop the “dance language” and should perhaps be left to very young children. I have myself learned much from teaching children; the idea of play and invention is innate to them. Too much “literalism” in action leaves them at a low level of dance learning, of skills and imaginative development.)

The following are further examples for exploration, task-derived and theme-directed. They can work in various levels of doing or achieving. In a workshop situation, these differences can be opportunities for critical comments. Knowing dance is completed by looking. This can cover skill, style, structure, subject (theme), scope and depth of treatment. This way dance becomes a medium for knowing; further, knowing what is the nature of dance as a medium of expression and communication. (In extended workshops, I ask the participants to write out their daily experience and responses to what they and others do and show.)

Greetings: manners of saying hello or goodbye, *mano po*, *paalam*, etc.

Music making: harmonious togetherness, or discordant playing together—perhaps resolved.

Talking: taking turns to talk (vocalized or danced out, or both), or a rumpus of all talking all at once jostling for attention, some even left out in silence or non-vocalized actions—a metaphor for competition, power-grabbing.

Cooking: a coordination of actions of a cook, or of several cooks and others in a kitchen; this may also mean the right/wrong mix of ingredients—which may look allegorical; incompetence in cooking can also end in disaster, failed effort.

Washing/laundrying: various kinds of cleaning (up), and the resultant effects on clothes (watch soap ads!), house or outdoor environment; why clean up could be a starting point.

Garbage: metaphor for decay and corruption, or recycling as positive resort—as task and product.

Traffic: behavioral dysfunction on the road for both pedestrians and drivers; inability to shift to urban condition; a form of arrogance—power behind the wheel—of drivers or heedlessness of pedestrians; otherwise, road courtesies even to fellow drivers.

Possessiveness/consideration: grabbing objects in a room, including chairs and tables and appropriating them; part 2: putting or giving them back, like to seat a standing, a deprived participant.

These are just a few a facilitator can think of to bring out in dance, in dance’s terms, as much explained above.





Should a facilitator be well equipped in dance or music training, further explorations can be attempted or achieved in those arts' nature and nuances. Field or social research can also result in ritual, dance, musical, visual arts, architectural, behavioral themes. Here question of appropriation may have to be considered, should innovativeness be an issue in relation to cultural ownership or identity.



Finally, a facilitator should come to terms with where he or she comes from, capacity and responsibility, in order that the workshop attains and maintains confidence, cooperation and creativity from all concerned. Art making should always be a social effort, never negating the humanity, sensitivity and identity of both participants and public. (Should there be problems, the workshop is an opportunity for airing or ironing these out.)



APPENDIX 1



Repertoire of Gestures, Movement Qualities and Appurtenances:



Locomotion



Walk	Run	Galop	Prance	Triplet	Jump
Leap	Crawl	Roll	Hop	Skip	Slide/Glide
Waltz	Mazurka	Tortillier	Kini-kini	Pangalay walk, etc.	



Manipulation of Locomotion



Set counts Stops: sudden, slow/slowing down Syncopation Speeds
 Levels: low—including floor, medium, high—including air
 Directions: forward, backward, sideward, diagonals, curve (like figure 8), circle, turn



Dynamics



Marcato Staccato Legato (sustained) Vibrato Crescendo Diminuendo
 Laban's eight efforts: dabbing, flicking, floating, gliding, pressing, wringing, punching, slashing—which qualities may be combined



Properties



Hard or soft Long or short Narrow or wide Thin or thick Light or heavy
 Circular (like a loop) or round Sharp or blunt Flexible-hard Hat, etc.





APPENDIX 2

VCR/Visuality, Contrast or Climax, Resolution—Formal/Assessment Considerations:

Visuality

Areas of emphasis

Deployment of bodies, properties, set, etc.

Directions

Levels

Relationships

Order of development/sequencing

Colors: harmony, contrast, monochrome

Shapes: sizes, similarities, differences, sparse/ornate texture

Numbers: one, two (balance/imbalance), three, many—as solitary or crowd

Contrast/Climax

Ascending

Descending

Contrast: sharp, subtle, developed in time and dynamics and out in space, in sound, in
visuality (check above)

Beginning, middle, end

Flashback

En media res

Canon/rondo

Counterpoints—including of rhythms

Reversal/retrograde

Deconstructive approach (taking off from a known idea, character or story)

Resolution

Finality

Tie-up loose ends/elements/devices

Peroration/repetition

ABA, ABACA, ABACADA structures

Recapitulation

Rhythmic resolution

Reversal/retrograde

Open-ended: for a statement to be made

Return to beginning

Note: Study of the other arts can be a source of formal and thematic ideas, including
children's productions. Similarly, study of cultures and events can be resources, points of
departure or source of inspiration.





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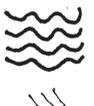
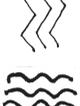
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Agila (Haring Ibon)

(Bm Bmsus/A GM7) x 4, A

I
D A Bm
Nais kong lumipad tulad ng agila
D A Bm
At lumutang-lutang sa hangin
D A F# Bm /A
Magkaroon ng pugad sa puso ng kagubatan
E/G# /F#
'Nguni't ito ay panaginip lang
E G A
At maaaring 'di matupad

Tulay : (Bm Bmsus/A GM7) x 2, A

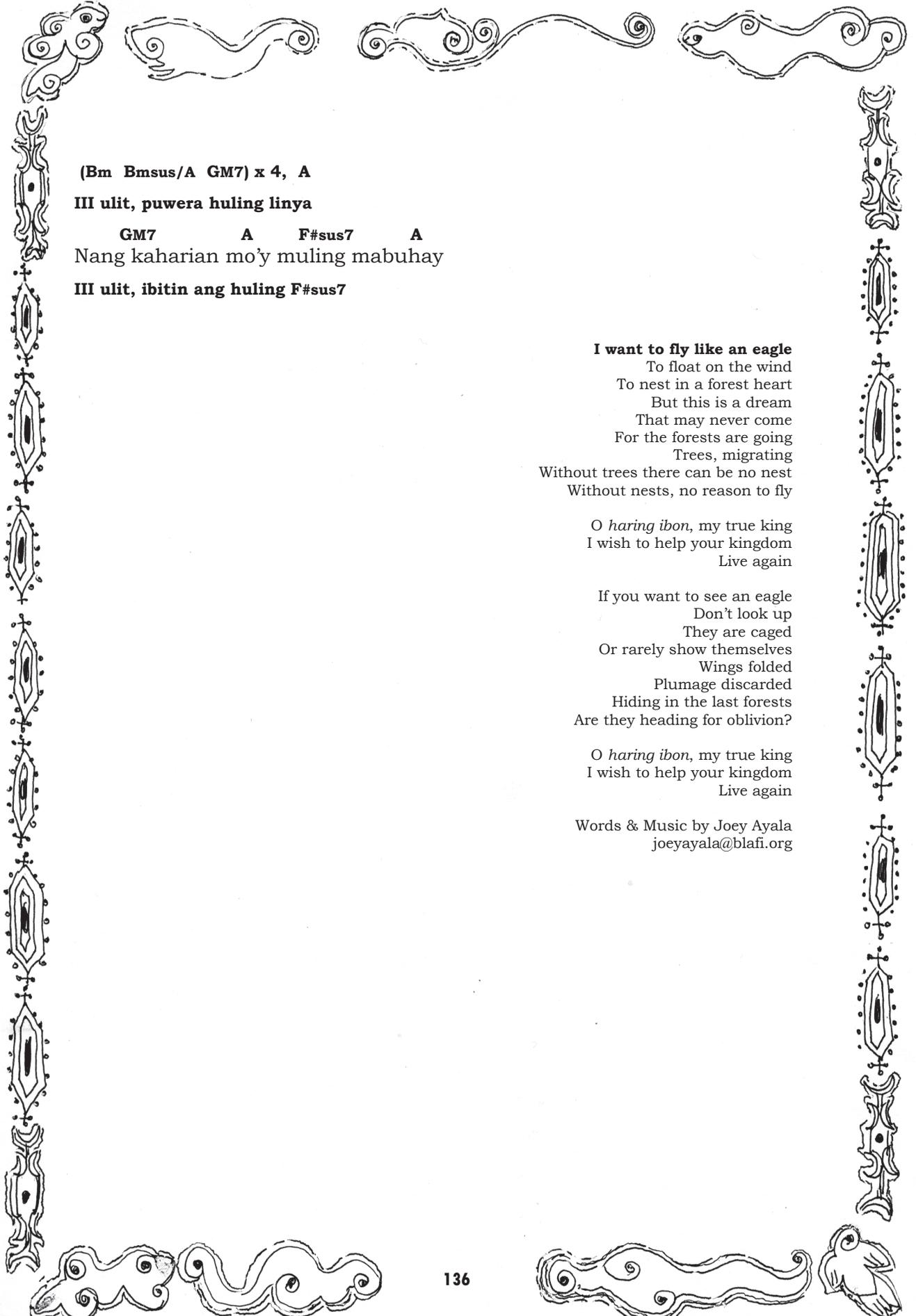
II = I, puwera huling linya
Pagka't ang kagubatan ay unti-unting nawawala
Mga puno nito'y nangingibang-bayan
At pag walang puno wala na ring mapupugaran
Kapag ang agila'y walang pugad
E G C A
Wala na siyang dahilang lumipad

III
D A Bm /A GM7 D A
O haring ibon - hari kong tunay
D A Bm /A
Nais kong tumulong
GM7 A F#sus7
Nang kaharian mo'y muling mabuhay

(Bm Bmsus/A GM7) x 4, A

IV = II
Kung nais mong makakita ng agila
Huwag kang tumingala at tunitig sa langit
'Pagka't ang mga agila nitong ating bayan
Ang iba'y nabihag na
Ang natitira'y bihirang magpakita

V
Bm A GM7
Tiniklop na nila ang kanilang mga pakpak
Bm A GM7
Hinubad na nila ang kanilang mga plumahe
A Asus A Asus
Sila'y nagsipagtago sa natitirang gubat
Bm /A GM7 F#sus7
Ang lahi ba nila'y tuluyan nang mawawala



(Bm Bmsus/A GM7) x 4, A

III ulit, puwera huling linya

GM7 A F#sus7 A

Nang kaharian mo'y muling mabuhay

III ulit, ibitin ang huling F#sus7

I want to fly like an eagle

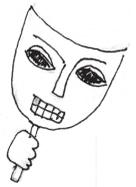
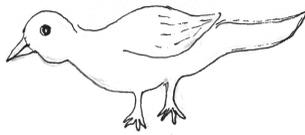
To float on the wind
To nest in a forest heart
But this is a dream
That may never come
For the forests are going
Trees, migrating
Without trees there can be no nest
Without nests, no reason to fly

O *haring ibon*, my true king
I wish to help your kingdom
Live again

If you want to see an eagle
Don't look up
They are caged
Or rarely show themselves
Wings folded
Plumage discarded
Hiding in the last forests
Are they heading for oblivion?

O *haring ibon*, my true king
I wish to help your kingdom
Live again

Words & Music by Joey Ayala
joeyayala@blafi.org



PROMOTING GOOD CITIZENSHIP: PETA's Creative Empowerment Through Theater

MA. GLORIOSA SANTOS-CABANGON

"My theater experiences have contributed to my personal development. It has taught me to be a 'cultured' citizen and has made me appreciate the values of initiative, responsibility, respect for others and patience. My experiences in my drama club have given me confidence in myself. It has inspired me to be truthful and honest to myself and the things that I believe in." (student-member of Ramon Magsaysay High School Drama Club – a network of PETA-MTTL's Youth Theater Program)

"Natuto akong magpabalaga sa oras. Natuto rin akong bigyang pansin ang aking mga kalakasan at kabinaan. Higit sa lahat, natuto akong pabalagahan ang bawat karapatan ng kababaihan." (woman participant to PETA's Women's Theater for Advocacy Workshop)

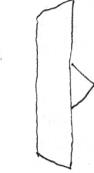
"Theater has provided me life skills which I use in my everyday life as a student. It has helped me understand myself and my community. Through theater, I saw my contribution to social change. After the disaster³ and through the play which we did, I realized how much Infanta meant to me as a young person. And I promised myself that I will use the things that I learned for the betterment of our community. I strive to improve myself so that I will be able to give back to Infanta what it has given me as a young person." (student member of Sibol ng Kabataan, PETA's youth theater group partner in Infanta, Quezon)

"I wish to commend the role that PETA is playing for the youth of the Prelature of Infanta. Not only does PETA give a meaningful and fulfilling role to our youth in transmitting the critical state of our world today and what authentic human development should be; it also inculcates in the youth the theater arts as a very effective means of communication. Thus, in their involvement through theater arts, at the same time, the youth are formed to become the modern apostles of a world of humans who uphold the dignity of human persons, the imperative of community building and the urgent need to take care of the earth." (Bishop Julio Xavier Labayen on PETA's community theater program in the Prelature of Infanta)

The Philippine Educational Theater Association (PETA) was founded in 1967 by Cecile Guidote-Alvarez with a vision of a "theater for the nation". From the onset, PETA has recognized the integral role of theater in the development of people and society. It is committed to the development of people's theater aesthetics and pedagogy through its Performance and Education Programs. As a performing company, it has written, produced and performed more than 300 plays, utilizing various theater forms and techniques that express local, national and universal themes. As an educational company, PETA's greatest treasure is its People's Theater Pedagogy. It is a pedagogy that uses the communicative and creative power of theater and the arts to empower individuals towards personal discovery, group action and social transformation.⁴

³ In 2004, Quezon Province was hit by a series of typhoons which led to a devastating flashflood that killed more than 2,000 people. One of the towns greatly affected was Infanta.

⁴ Reference: PETA Brochures





PETA has had a long history of working with schools, communities and grassroots organizations using theater as a way of empowering people. In the '70s and '80s, the organization was at the helm of conducting integrated theater arts workshops all over the country to popularize the use of theater as a vehicle for people's expression. PETA saw the power of theater as a way to combat the "culture of silence" which was very pervasive during the martial law period. Through its productions, the oppressive conditions and realities of Filipinos under martial rule was put on stage. Theater became a venue for audience awareness and consciousness raising. Through the workshops, various communities and sectors organized their respective theater groups which became cultural agents in exposing the atrocities of the regime. As more and more theater groups got organized, PETA spearheaded the formation of a national theater movement to consolidate the cultural initiatives taking place all over the country. Together with PETA, this national theater movement contributed to the people's efforts in toppling a dictatorship and in helping regain freedom and democracy for our nation.

In the '90s, PETA immersed itself in the praxis of Theater for Development. From addressing the "culture of silence", PETA also became concerned with empowering people through performances, capacity building and cultural organizing toward the use of theater as a tool for advocacy, education and community action towards genuine people's development.

Recognizing that the right to development is a fundamental human right, PETA adopted human rights as its overarching framework for doing theater for development. The company partnered with select schools, communities and nongovernment organizations working with workers, young people and children, as well as women. PETA's cultural partnerships impacted on developing the individual participants' and groups' competencies for creativity, critical analysis and participation. PETA served its partners by offering alternative methodologies for teaching and learning as well as innovative strategies for advocacy and community mobilization in various areas of development.

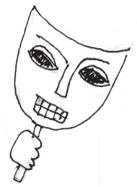
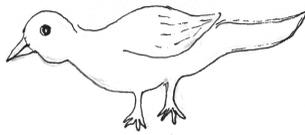


What is PETA's Theater for Development (TFD)?

It is the use of theater as a tool to pursue development aims. It is directed at unleashing people's creative potentials, developing their social artistry, harnessing their cultural resources towards social inclusion, productivity and participation in the development and democratization processes. The main objective of the work is helping communities and groups attain a quality of life through sustainable development for SOCIAL TRANSFORMATION. PETA's TFD program is geared towards utilizing, mainstreaming and integrating theater and creative processes in capacity building, education, organizing, advocacy, community action, governance and cultural construction in pursuit of development agenda towards SOCIAL CHANGE.⁵

⁵ The Continuing Narrative on Philippine Theater: The Story of PETA. Samson, Fajardo, Garrucho, Labad, Santos-Cabangon. PETA. 2008.





Good Citizenship And Social Artistry

In August 2007, PETA was invited by the University of the Philippines – National College of Public Administration and Governance (UP-NCPAG) to conduct a workshop wherein the participants would be able to experience and understand the role of social artistry through theater in promoting good citizenship. Two sessions were organized, the first one focusing on the theme of “sustainable human development (focus: fighting poverty)” while the second one was on “human rights (focus: transforming graft and corruption)”. The sessions were facilitated by PETA curriculum director, Ernie Cloma and myself and were attended by teachers, government workers and students. Using theater processes and methodologies, the participants went through a quick journey of getting to know each other, surfacing and reflecting on the focused themes and finally creating performances. At the end of the workshop sessions, the participants were able to come up with short improvisations, songs, comedic skits and drama – embodying stories of poverty, graft and corruption as well as the participants call to action and vigilance.

Promoting the values of good citizenship entails a gamut of processes. It is both a personal and a social commitment. It involves providing the people the opportunities to know, experience, understand, internalize, cooperate and actualize the said values. It entails mobilizing a broad network of stakeholders committed to the cause of pursuing a common vision for personal, community and social transformation. It means tapping both traditional and non-traditional strategies, structures and mechanisms to inspire a nation to move beyond its problems, to see the world with a fresh perspective and to imagine a people and a society that is capable of respect, dignity and compassion for each other. Its chief concern is empowering people so that they can make informed decisions as well as participate creatively and critically in the change process. After all, empowerment is one of the bases for sustainable human development.

The arts can contribute greatly in this process. Through the arts, people are able to articulate their stories and make meaning of their realities, allowing them to have a better understanding of their identity as a community. It contributes to value formation and helps develop life skills and resiliency. Unleashing the creativity of the human person is key to developing a citizenry that is innovative, ingenious and dynamic. The arts provides people the space and opportunity to discover their creative capacities, unleash their imagination, develop critical thinking and allow them to confront realities and contribute in the process of change. Making the people participate in relevant arts education and processes is an empowering tool for cultural action, social development and transformation.

Promoting Good Citizenship Through Theater

PETA believes that theater/drama can contribute in promoting the values of good citizenship. Theater is an art form and process that “draws on our shared human





capacity to imagine, to ask ‘what if’ ... and to stand in someone else’s shoes”⁶. It allows us to interrogate and look deeper into ourselves and our environment. It stimulates us to reflect and question our realities as well as explore/experience new ways of doing things. “Participants engaged in drama/theater activities are participating in aesthetic learning; they engage with their senses, cognitively and affectively. It is a means of enquiry that contributes uniquely to their understanding of the world.”⁷

Concretely, there are two approaches on how theater could contribute to the promotion of good citizenship i.e. through theater performances and theater/drama workshops and processes.

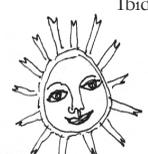
Theater as Critical Reflection of Life

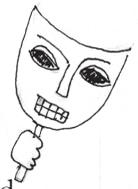
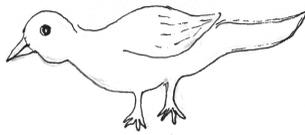
PETA believes in the capacity of theater to sensitize its audiences, disseminate information, educate them on pertinent issues and communicate valuable messages to its viewers. As a performing company, PETA mounts productions which are performed at its Theater Center and/or toured in schools and communities. Through the plays, PETA brings to the audiences stories from which the audience could reflect and become aware of what is happening around them. The objective of the performance is to make the audience sensitive to themselves and their surroundings as well as elicit critical thinking. PETA plays are meant to entertain, showcase our rich cultural heritage, give social commentaries and provide the audience a unique and insightful experience.

Literature materials being taught in schools are major sources of educational play materials. By mounting curriculum-based plays, PETA exposes the audiences/students to the country’s literary wealth as well as the various artistic possibilities of interpreting a material and giving it a more contemporary and relevant meaning. The performances become a kind of cultural exposure to the students, who otherwise, are much more exposed to television and the movies. An example of this is PETA’s recent production of Nicanor G. Tiongson’s “*Noli/Fili sa Dekada Dos Mil*”, directed by Soxie Topacio. In Tiongson’s contemporary interpretation of Jose Rizal’s two novels (*Noli Me Tangere* and *El Filibusterismo*), he depicted the parallelisms of the conditions of the Filipinos under the Spaniards to our present conditions. Set amidst the logging problems of Quezon Province, the play showed the vicious cycle of oppression and the destruction of people and the environment. Yet amidst all these difficulties, the play also offered a glimmer of hope and heralded people’s sacrifices and dedication for love of country. This adaptation of Rizal’s two novels clearly embodies good citizenship values and how genuine change demands both personal and social commitment and transformation (*pagbabanyuhay at paglilinis loob*).

Theater is also an effective advocacy/campaign strategy. An example of this type is PETA’s production of “*Tumanaw Kay Libby Manaoag*”, an informance (informative

⁶ Kate Donelan, Paper Presentation to the PETA Asia-Pacific Conference on Culture and Civil Society, 2001
⁷ Ibid.





performance) on violence against women. The play was written by Liza Magtoto and directed by Maribel Legarda. Through songs, comedy and drama, PETA showed the different forms of violence which women experience – physical, verbal and psychological abuse. In partnership with the Women’s Crisis Center (WCC) and the National Family Violence Prevention Program (NFVPP), the informance went on a nationwide tour in 1998-1999 as part of the national campaign on family violence. The informance reached thousands of audiences from all walks of life. Its contribution in the VAW advocacy could best be described as:

*The PETA informance alone has generated awareness on the issue of violence against women in the family among the audience. It facilitated the NFVPP campaign, hastened its process. Through the informance, the objective of a five-year campaign can be achieved within a two-year period.*⁸

Today, civil society organizations are in search of more innovative approaches in advocacy work. People are constantly bombarded by media and the many images that surround them. Social advocates are forced to compete with many forms of information campaigns. There is a need for a more popular and engaging strategy in communicating information and raising awareness across a range of sectors on a broad spectrum of issues. Through theater, messages are put across effectively because drama touches not only the intellect but more importantly, the heart, which moves people towards action. *“Through theater, issues cease to be a matter of statistics but rather these facts and figures take on faces and stories of people which can move others to act.”*⁹

Advocates of good citizenship can utilize existing theater productions as a way to popularize and stimulate discussion the values of good citizenship. In Metro Manila, there are several theater groups (including PETA) that come up with a regular season of plays. Some of these plays may be considered as good educational materials for students and the general public. Teachers for instance may endorse these productions to their students and may use the plays as takeoff points for discussing the different values. An advantage of a play production is that through drama, concrete human stories unfold before the audience, making them empathize, get angry, laugh, fall in love, cry with the characters and in the end, allows them to reflect and process the shared and unique experience they had in the theater performance.

On the other hand, PETA and/or community-based theater groups may also be tapped to come up with performances on good citizenship which can be brought to various schools and communities. Mobilizing community-based artists to come up with performances using local forms and the local dialect is a very effective way of promoting good citizenship. Not only does it generate greater participation from the community, it is also able to capture the local culture and nuances of the community. Thus, stories of

⁸ Quote from the Executive Director of the Women’s Crisis Center

⁹ Quote from Cecilia B. Garrucho





good citizenship can become more authentic and grounded in the realities of the said locale.

Theater as a Transformative Process

PETA has always believed in democratizing theater. The art of doing and creating theater should not be limited to artists but should be made accessible to all. Experiencing theater is transformative because it is a process of discovery, enhancement and affirmation. Thus, the company has conducted thousands of workshops for various groups through the years. At the core of PETA's workshop is developing people's sensitivity, sharpening their critical faculties and harnessing their creativity.

PETA has developed a people's theater curriculum which has evolved and been enriched through years of dynamic collaboration with various schools, organizations and sectors in the Philippines and abroad. It traces its influences from the philosophies and ideas of Viola Spolin, Paolo Freire, Augusto Boal, Rudolf Laban, Cecile Guidote, Lutgado Labad, among others. The curriculum developed is a product of an organization's commitment to use theater/drama for people's enrichment, education and development.

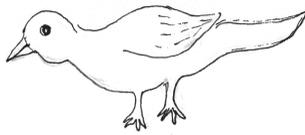
Following are specific entitlements of the PETA curriculum and how this applies to promoting the values of good citizenship.

The Integrated Theater Arts Approach

Through the years, the Integrated Theater Arts Approach has been the backbone of many of PETA's curricula. Whether basic or specialized artistic training, or whether in the communities or in schools, the Integrated Theater Arts Approach has been utilized by PETA and has been proven as effective in facilitating the creative imagination of the participants.

“CREATIVE DRAMA is the workshop's core subject area: this is primarily improvisational theater, the output of which depends on the imagination and creativity of the participants. CREATIVE WRITING provides non-writers with experiences that may serve as points of departure to the composition of poems and narratives in written or oral form. VISUAL ARTS explores the elements of arts and principles of design in actual improvisations, through the use of exercises that build skills in imagery and actual execution, using simple materials and techniques. CREATIVE SOUND AND MUSIC introduces the power of sound and music in communicating ideas and feelings, at the same time, it encourages the participants to explore possibilities rather than allow themselves to be limited by conventional means. CREATIVE BODY MOVEMENT, for its part, helps in making the participants aware of the extent and the power of the body in conveying messages with gestures and mimetic movement. And to prepare the participants in the spontaneous use of their bodies for self-expression, release

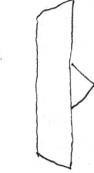




exercises are included. Warm-ups and physical exercises are daily fare in the workshop as a form of release from physical as well as psychological tensions that tend to reinforce inhibitions. Such release exercises are important to free the participants from the fear of failure or of committing mistakes, and ultimately to make them realize that the ability to express what one thinks or feels and to recognize one's potentials is the essence of empowerment. Lastly, GROUP DYNAMICS facilitate interaction among participants leading to camaraderie, teamwork and community spirit." 10

Following is an example of module on graft and corruption using the integrated theater arts approach.

ACTIVITY	OBJECTIVE	ITA ELEMENT
Name Game	Getting to know you	Group Dynamics
The Boat is Sinking! Group Yourselves According to ... (birth month, age, etc.)	Getting to know you; Familiarize the participants with each other	Group Dynamics
Give Me a Shape (bird, flower, electric fan) Give Me a Space (can of sardines, comfort room)	Explore the use of body as instruments of creative expression	Body Movement
Tableaux Making	Come up with group pictures (tableaux) depicting specific situation e.g. lagay, palakasan, etc.	Creative Drama
Tableaux with Sound and Dialogue	Enhance tableaux using sound effects and short dialogues of the character	Creative Sound and Music; Creative Drama
Word Release via Ball Throwing (Participants are asked to catch a ball and say the first thing that comes to their mind when the word corruption is mentioned)	Verbal release on notions, ideas on graft and corruption	Creative Writing
Poetry Making (free verse)	Discussion and creation of short poems on corruption using the words in the previous exercise	Creative Writing





Improvisation Mounting (Putting together tableaux and poem)	Come up with short improvisation on corruption with Beginning-Middle-End	Creative Drama, Movement, Sound and Music, Writing
Installation Art using found objects	Change the space to serve as backdrop for the performance	Visual Arts
Performance	Sharing of creative outputs	Creative Drama

Group Process	Sharing of insights on content and process of the modules	
Visual Symbols	Sharing on how participants can transform graft and corruption using symbols	Visual Arts

Note: See Appendix for detailed syllabus

PETA's Integrated Theater Arts Approach is a systematic and cumulative weaving together of Creative Drama, Creative Sound and Music, Body Movement, Creative Writing, Visual Arts and Group Dynamics. It is essentially Creative Drama experienced and understood through various art disciplines. Exercises on these various components are geared towards stimulating the participants to discover their creative potential for self and collective expression. The process of creation and discovery is improvisational. To discover is to plunge into the process; the key to creation is spontaneity.



The Gold Mine Theory

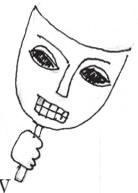
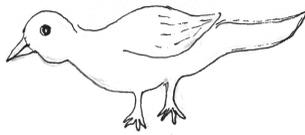
PETA believes that every person has a reservoir of “gold” in her waiting to be discovered. This “gold” is the creativity in each and every person that needs to be freed and cultivated. The PETA theater workshop recognizes this and its objective is to develop the participants to become aware of themselves and their community, develop their creative imagination and harness this towards positive cultural action.

In the theater workshop for good citizenship, recognition of the individuals' creativity is an essential element. Values education and formation is premised on the goodness of people and their ability to dream of and work for a better life. Amidst poverty and extreme deprivation, it is important that we are able to nurture the creativity of our citizenry in order to bring about hope. We imagine first before we realize. The theater process is not

¹¹ “Imagination: Art of Nation Building”, 2nd National Congress on Good Citizenship, The Congress Orientation Book, UP Center for Leadership, Citizenship and Democracy, 2007.

Reference: “Towards a Curriculum for A People's Theater”, Lutgardo L. Labad, PETA, 1983.





only concerned with critical reflection and examination of its realities but it is equally concerned with people's aspirations. "It captures the experience of imagining in a rational context and expressing what is imagined in an aesthetic process."¹¹ Developing the participants' ability to be creative and imaginative makes them resourceful and resilient. Creativity allows people to critically engage in a highly globalized world.

*The O-A-O Framework*¹²

The PETA curriculum utilizes the O-A-O (Orientational-Artistic-Organizational) framework. The O-A-O framework is a lens through which every PETA activity or project is gauged. PETA's education work is not only concerned with teaching artistic techniques. For theater to be meaningful, it should recognize and ground itself in the social conditions affecting the participants and their community. At the same time, it should also uphold organizational processes and team work that will facilitate a healthy learning condition for its participants. Thus, the O-A-O framework was developed.

The **ORIENTATIONAL** thrust of the PETA workshop is to develop the participants' awareness and consciousness of themselves, their community and their environment. It is geared at cultivating their critical faculties and making them responsible citizens, sensitive of their community's needs, culture and history. Oftentimes, PETA workshops take on a theme as workshop content e.g. children's rights, environment, etc. The theme is explored and expanded based on the actual experiences of the participants.

The **ARTISTIC** thrust is to tap and develop the individual's and community's artistic skills. It seeks to harness the imagination and creativity of the participants using drama, visual arts, music, movement and creative writing. Workshop themes are expressed in an artistic manner.

The **ORGANIZATIONAL** thrust of the PETA workshop is to equip the participants with skills for group process, team building and organizational development. The PETA workshop is not only concerned with the content and artistic output but gives equal importance to the process by which these were achieved. Individual and group growth is an important concern of the workshop.

Using the abovementioned module on "theater and good citizenship" as an example, the orientational thrust of the workshop was to discuss graft and corruption, the artistic focus was poetry drama, and the organizational processes emphasized group work, sharing and consensus building. At the end of the workshop, the participants were able to share and build a consensus on how they will depict and address the issue of graft and corruption using drama and poetry. The PETA theater workshop, therefore, is equally concerned with content (O), form (A) and process (O).

¹² Reference: "Towards a Curriculum for A People's Theater", Lutgardo L. Labad, PETA, 1983.





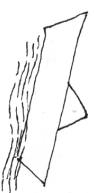
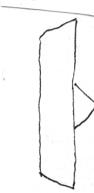
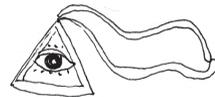
RAESMA

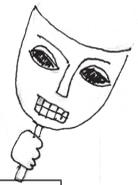
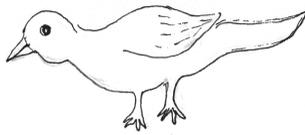
Release-Awareness-Exploration-Selectivity-Mastery-Application (RAESMA), the participants of the PETA workshop go through the RAESMA process. This process allows the participants to explore, discover and take hold of their creative potentials for expression, action and growth. From a culture of silence, a culture of not knowing and insecurity, the participants emerge knowing more, growing in confidence and feeling better about themselves.

The workshop starts with exercises meant to RELEASE the inhibitions of the participants. Ice breakers and name games top the list. This should help the participants get to know each other and feel more comfortable with each other. Then, body warm-up exercises, more “release: games are conducted to make the participants relaxed and prepare their bodies and open up their senses. The objective is to stimulate their creativity and make them AWARE of their creative potentials. Plunge! Explore! Feel it! Go for it! These are the key words to stimulate the participants. As the workshop progresses, the participants are asked to EXPLORE their newly found skills and capacities, as well as their new learnings. Then, with the guidance of the facilitator, they are asked to SELECT, MASTER and finally APPLY these discoveries for creative expression.

Following is the application of RAESMA in the module on theater and good citizenship:

ACTIVITY	OBJECTIVE	RAESMA PROCESS
Name Game	Getting to know you	Release
The Boat is Sinking! Group Yourselves According to ... (profession, course, favorite color, school, etc.)	Getting to know you; Familiarize the participants into working with each other	Release
Give Me a Shape (bird, flower, electric fan) Give Me a Space (can of sardines, comfort room)	Explore the use of body as instruments of creative expression	Awareness
Tableaux Making	Come up with group pictures (tableaux) depicting specific situation e.g. lagay, palakasan, etc.	Exploration
Tableaux with Sound and Dialogue	Enhance tableaux using sound effects and short dialogues of the character	Exploration





Word Release via Ball Throwing (Participants are asked to catch a ball and say the first thing that comes to their mind when the word corruption is mentioned)	Verbal release on notions, ideas on graft and corruption	Release/Awareness
Poetry Making (free verse)	Discussion and creation of short poems on corruption using the words in the previous exercise	Exploration / Selectivity
Improvisation Mounting (Putting together tableaux and poem)	Come up with short improvisation on corruption with Beginning-Middle-End	Selectivity / Mastery
Installation Art using found objects	Change the space to serve as backdrop for the performance	Exploration / Selectivity
Performance	Sharing of creative outputs	Application
Group Process	Sharing of insights in content and process of the modules	
Visual Symbols	Sharing on how participants can transform graft and corruption using symbols	Application

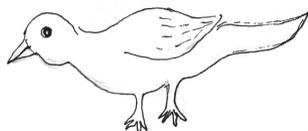
Experiential Approach

The PETA theater workshop uses the experiential approach to learning. By going through a series of structured learning exercises and creative improvisations, the participants assume roles and create situations where they are able to experience other people's dilemmas and/or confront their own realities.

In the small improvisations which the participants did during the good citizenship module, the participants simulated situations involving graft and corruption and were able to experience how it is to be either a victim or perpetrator of such. From this experience, insights could be drawn from the participants. "How does it feel to be a victim of graft and corruption?" "How does it feel to be the character that is corrupt?" "What is it like to get a job on the basis of *palakasan* or 'connections' even if you are not qualified?" "What does it feel like to receive grease money?" Through drama, they were able to deal with the ethical dilemma which confronted the characters they played. From experiencing, the participants are able to draw out the values.

¹³ "Imagination: Art of Nation Building", 2nd National Congress on Good Citizenship, The Congress Orientation Book, UP Center for Leadership, Citizenship and Democracy, 2007.





Theater workshop processes allow the participants to understand and make better sense of themselves and their environment. According to Viola Spolin, “Experiencing is penetration into the environment, total organic involvement with it. This means involvement on three levels: intellectual, physical and intuitive.”

Participatory Process

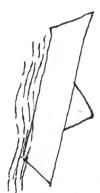
“A participatory citizenry is essential in order to define society’s own aspirations and needs and in building the capacity to achieve it.”¹³ Promoting good citizenship is empowering people to participate in matters that concern them. While the desire to pursue the values of good citizenship begins from a personal commitment, it is also about cooperating with others and doing action. Being a good citizen is about participation and critical engagement

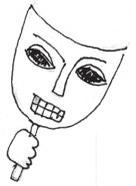
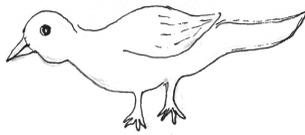
A liberating educational process is one that is participant centered. This is crucial in ensuring participation. The quality and depth of learning that takes place in a PETA workshop process depend on the degree of participation of the people involved. Participants acquire new knowledge based on sharing and mutual learning. A key concern to PETA workshops is the issue of ownership and stakeholdership. These are core principles in participation. It is not enough that the participants are actively involved in the various exercises but more importantly, they should have a sense of ownership of the processes and outputs created during the workshop. PETA believes that if it truly wants to empower its participants, they should be able to own the experiences, which they have collectively created.

Group Process Oriented

Being a good citizen is having the ability to exercise democracy based on respect for self and others. It is about being able to work with others for the promotion of the common good, justice, freedom and peace.

The theater process is a good rehearsal for this. It is an art form that necessitates a group process. One cannot mount a production on her own. One needs others to complete the various elements of a theater production. The PETA workshop is a group process. While it values the individual participants’ development and growth, it also gives importance to teamwork and collective discovery and action. PETA believes that the workshop is the microcosm of society. To some, it is an exercise in democracy. How the participants relate to each other and how they value others, is a major concern. Participants are made to dialogue, to listen to each other and interact dynamically with each one. Thus, the quality of the shared space and time may facilitate or hinder the growth of a / the participants. It is therefore imperative that the PETA workshop is process oriented.





Important to the group process is the dynamics that will be evolved as the participants share, argue, negotiate for their ideas. It should be inclusive but not condescending. Building consensus is the key but it should not negate nuances and differences of opinion. It should stimulate participation and should allow the participants to take risks in sharing their ideas.

CONCLUSION

Each and every person has the ability to create. Our creativity allows us to overcome obstacles and make choices. It liberates us from passivity. The choices we make shape the kind of person we are and our communities. Theater unearths our creativity and helps us discover a renewed sense of integrity, authenticity and meaning. It is an empowering process that can bring out the best in us amidst difficult times. Promoting the values of good citizenship through social artistry is tapping the innate goodness in people and propelling them to take action as productive citizens of this nation.

To close, allow me to share a song composed by Noel Cabangon, from PETA's production of Christine Bellen's *Mga Kwento ni Lola Basyang*. Let this be a song of inspiration, imagination and hope.

AWIT NG HARAYA

Titik at Musika ni Noel Cabangon

Hango sa dula ng PETA
na isinulat ni Christine Bellen
"Mga Kwento ni Lola Basyang"

O kay sarap talagang mangarap
Sa bayan kong nililiyag
Kapiling ang mga bata
Buhay yaring haraya

Hayaan ang puso't isipan
Sisirin ang karagatan
At lakbayin ang kalawakan
Ng karunungan

Halina't managinip
Buuin ang ating mga awit
Kulayan natin ng himig
Mga kwento ng pag-ibig

Buhayin at buksan ang isip
At sinisintang baya'y iguhit
Magagandang bukas
Pag-ibig ay wagas.





APPENDIX:

PETA Module on Theater and Good Citizenship

Name Game: Group is asked to form a circle. A person begins by saying her name aloud with an action. Group repeats name of person and action. Then the next person does the same until everybody in the circle has said her name.

The Boat is Sinking! Group Yourselfs According To: Participants are asked to pretend that they are going on a sea voyage. The whole group takes a boat ride going to the resort. On the way, a storm comes and the participants are asked to cluster into smaller groups so they will fit into the life boat. Facilitator shouts “The boat is sinking. Group yourselves into ____.” Grouping may be based on profession, course, favorite color, school, age, birth month, etc. The objective is for the participants to get to know each other on the basis of the small groupings.

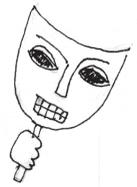
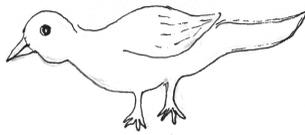
Give Me a Shape, Give Me a Space: Exercise begins with some basic limbering movements to prepare the body. Facilitator asks participants to individually give the shape of a flower using their body within ten counts. Some participants are asked to relax and look at what the others did. Then participants are asked to go in pairs. Together, the pairs are asked to give a shape of a tree. Again, participants are asked to observe. Then participants are asked to go into groups of 4. They are asked to give a shape of an electric fan. Then participants are asked to group into 8's. They are tasked to give the shape of a computer, of a car, etc. After the shapes series, the participants are asked to create a space e.g. comfort room, can of sardines, bowl of spaghetti, etc.

Facilitator may change the objects and spaces that will be created by the participants. During the observation, it is good to note what made the shapes/spaces distinct and interesting. When applicable, participants may be asked to provide sounds for the shapes and spaces which they have made. The purpose of the exercise is to explore shapes and spaces using the body.

Tableaux Making (with Sound and Dialogue): The objective of this exercise is for the participants to create images/situations using body, sound and dialogue. Participants are asked to divide into groups of six. Each sub-group is given a situation related to graft and corruption. Examples of this are: “*tong sa kalye*”, “*palakasan kay boss*”, etc. The sub-group is tasked to make a picture (tableaux) of the situation using their bodies. The tableaux should depict the situation as concretely as possible. Characters should be clear in the tableaux. Each sub-group is asked to show their tableaux with the rest of the participants. Participants guess the situation.

Facilitator then taps (one-by-one) the shoulder of the members of the sub-group. As their shoulder is tapped, the participant should deliver a dialogue based on her character. If the participant is an object or a non-speaking character, she may deliver a sound or an internal





dialogue.

Word Release via Ball Throwing: Participants are asked to form a circle. Facilitator says a Catch Word then throws the ball to anyone in the circle. The person who catches the ball will say any word that she associates with the Catch Word. For example, if the Catch Word is “*lagay*”, the one catching the ball should say the first thing that comes to her mind when she hears the word “*lagay*”. Then she passes it on to another person and that person says her word association to “*lagay*”. Ball passing will continue until word association to “*lagay*” has been exhausted. Then facilitator changes the Catch Word. The facilitator should prepare a list of Catch Words related to graft and corruption. It would be useful to note on the board the words that the participants would say. These words could be useful in the next exercise.

Poetry Making: Participants are asked to divide into groups of 10. Each group is tasked to discuss the issue of graft and corruption and then make a collective poem about the topic. The poem which is in free verse should consist of a maximum of six stanzas. They may refer to the words written on the board for their poetry making. When done, each group shares their poem to the bigger group. If time permits, the sub-groups may be asked to share their poem creatively e.g. rap the poem, balagtasan style, sing the poem, etc.

Improvisation Mounting: Each sub-group is asked to mount a short improvisation using their poems as basic structure. They can recite a stanza or two then mount a short skit to visualize the stanza/s. Participants are encouraged to explore sound, music and a variety of forms (drama, comedy, etc.) for their improvisations.

Installation Art Using Found Objects: To complete their performance, each sub-group is asked to work on their sets and props using found objects. A sub-group is assigned a particular corner of the room. The sub-group will transform the corner into the setting which they have chosen. Participants may draw and or use scrap materials which are available in their space.

Performance: Each group is asked to perform their showcase to the class.

Group Process: After all the groups have performed, the participants are asked to form a big circle for discussion and processing. The discussion covers the following topics: how they feel about their performance, how they were able to arrive at their performance, what are their thoughts about the entire process, what are their reflections about graft and corruption, and what can be done. The discussion may end with a symbolic offering (using found objects) on how they can address graft and corruption.

Note that in the group process, it is important that everybody is given the chance to speak. It would be good to begin the process with feeling level, then graduate it to thinking then doing.

Visual Symbols: Each participant is asked to reflect on what can be done to fight graft and corruption. Then each one is asked to express their idea/s in a symbol. Participants





form a circle. Each one is asked to put her symbol at the center and briefly explain her idea. As the symbols are put together, facilitator helps in arranging the symbols to form a group collage.

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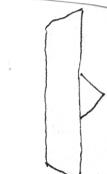
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PETA Information Brochures

PETA Annual Reports 1999 – 2007



Maglakad

(Em - Em7 - Em6 - /C./B./D./D#) x 2
Em - Em7- Em6 - /C./B - /B^b.Am B7+9

I

Em Em7
Tipo bang walang magawa
(Em6 /C /B /D /D#)
Em Em7 Em6
Tipo bang sawang-sawa
/C /B
Ka na sa buhay
Am7 GM7
Ganyan ang pirmeng nangyayari
Am7 B7+9
Sa laging nakakulong sa bahay

II

Em Em7
Hindi sapat ang managinip
Em6 C7+9 B7+9 /D /D#
Na lang buong araw
Em Em7 Em6
'Di sapat ang magkamot
/C /B
Na lang ng tiyan
/B^b Am7 B7
Ang tanging gamot sa kainipan ay

III

Em Em7 Em6
Maglakad, maglakad
/C /B
Sa lansangan
/D /D# Em Em
Maglakad, maglakad
Em6 /C /B7
Kay raming makikita
/D /D# Em Em7
Maglakad, maglakad
Em6 /C /B
Igalaw ang iyong paa
Am7 B7+9
Maglakad sa lansangan

IV

Em Em7
Isuot ang iyong sapatos
Em6 /C /B /D /D#
Tsinelas o bakya
Em Em7
At kung ika'y ganahan

Em6 /C /B
 Puedeng magpaa
 /D /D# **Em** **Em7**
 At maglakad nang dahan-dahan
Em6 /C /B /B^b
 Huwag kang maghabol
Am7 **B7** **E79**
 Iyo ang panahon, easy lang

v
Am7 **GM7**
 Maglakad, pagmasdan
FM7 **EM7** **E7sus**
 Sari-saring mga hayop
Am7 **GM7**
 Mga manok na nagtatawiran
FM7 **EM7** **B7+9**
 Asong nagliligawan
Em **Em7**

Pusang nagpapa-araw
(Em6 C7+9 B7+9)
 /D/D# **Em** **Em7**
 Naliligong kalabaw
(Em6 C7+9 B7+9 /D)
 /D# **Em** **Em7**
 Kambing nagmemeriyenda
(Em6 C7+9 B7+9)
 /D /D# **Em** **Em7**
 At marami pang iba
(Em6 C7 C#7)

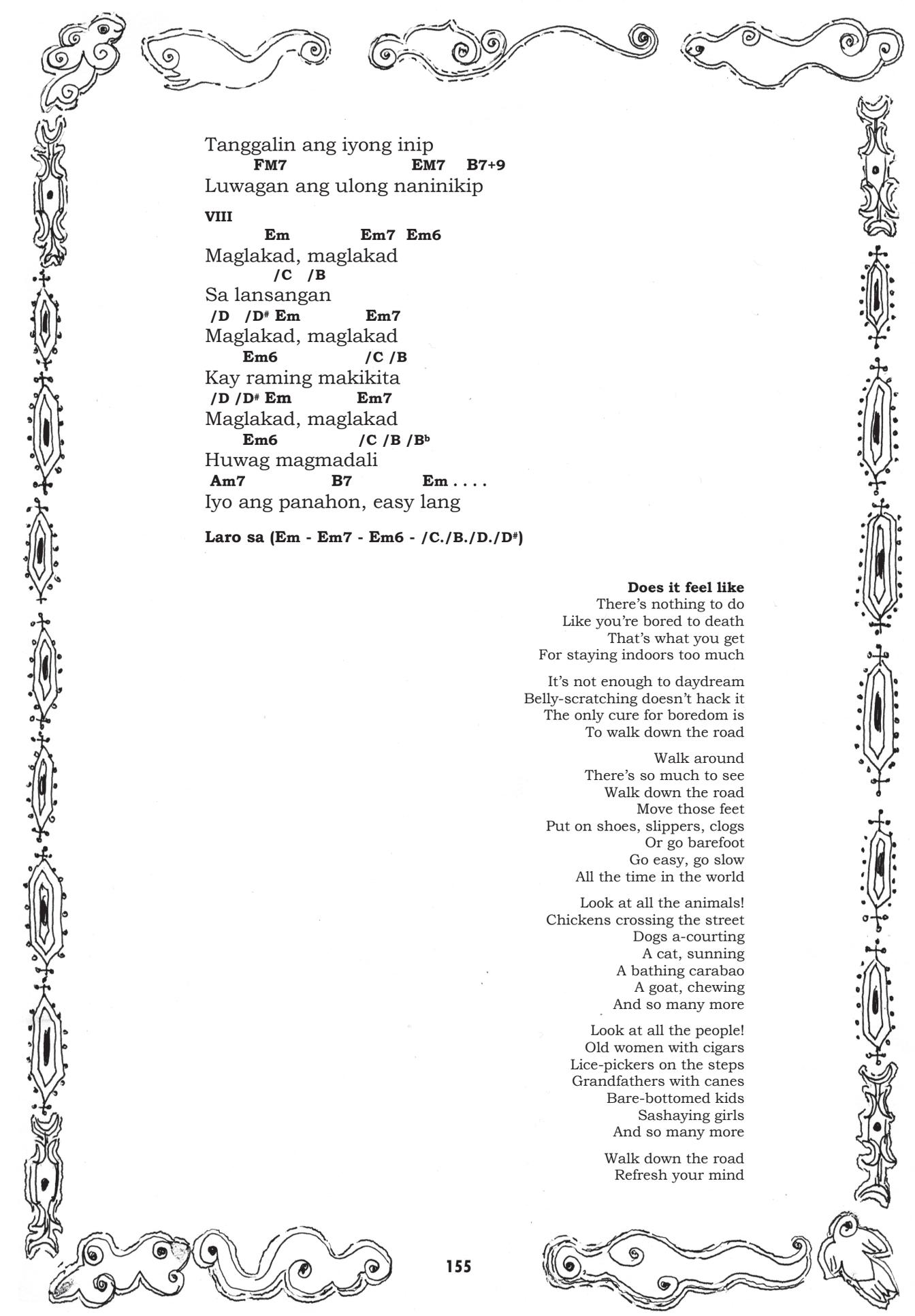
Laro = **(F#m F#m7 F#m6 D7 C#7 /E /F) x 2**
F#m F#m7 F#m6 D7 C#7 /C B /B/C#/D#/E E79

VI=V

Maglakad, pagmasdan
 Sari-saring mga tao
 Mga lolang nakatabako
 Mga nagkukutuhan sa hagdan
 Mga lolong de baston
 Mga batang walang pantalon
 Nagkekembutang mga dalaga
 At marami pang iba

Tulay ulit

VII
Am7 **GM7**
 Maglakad sa lansangan
FM7 **EM7** **E7**
 Sariwain ang isipan
Am7 **GM7**



Tanggalin ang iyong inip
FM7 **EM7** **B7+9**
Luwagan ang ulong naninikip

VIII

Em **Em7** **Em6**
Maglakad, maglakad
/C **/B**

Sa lansangan
/D **/D#** **Em** **Em7**
Maglakad, maglakad
Em6 **/C** **/B**

Kay raming makikita
/D **/D#** **Em** **Em7**
Maglakad, maglakad
Em6 **/C** **/B** **/B^b**

Huwag magmadali
Am7 **B7** **Em**
Iyo ang panahon, easy lang

Laro sa (Em - Em7 - Em6 - /C./B./D./D#)

Does it feel like

There's nothing to do
Like you're bored to death
That's what you get
For staying indoors too much
It's not enough to daydream
Belly-scratching doesn't hack it
The only cure for boredom is
To walk down the road

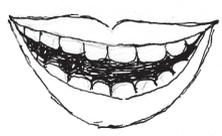
Walk around
There's so much to see
Walk down the road
Move those feet
Put on shoes, slippers, clogs
Or go barefoot
Go easy, go slow
All the time in the world

Look at all the animals!
Chickens crossing the street
Dogs a-courting
A cat, sunning
A bathing carabao
A goat, chewing
And so many more

Look at all the people!
Old women with cigars
Lice-pickers on the steps
Grandfathers with canes
Bare-bottomed kids
Sashaying girls
And so many more

Walk down the road
Refresh your mind

16 15 14 13 12 11



1 2 3 4 5 6 7 8 9 0

20 19 18 17



STORYTELLING

Kuwentong Bayan

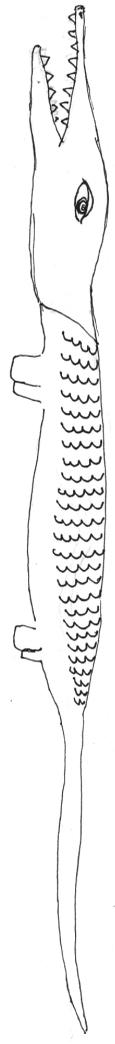
CHRISTINE S. BELLEN

Sa Katutubong panahon, ang “bayan” ay kumakatawan sa karamihan na nangangahulugang, ang mga karaniwang tao. Kaya’t ang bayan sa kuwentong-bayan ay mga kuwentong mula sa boses ng mga karaniwang tao.

Isang elementong litaw sa kuwentong-bayan ang tinatawag na siste o katatawanan. Maaaring sabihin na “wit” ang katumbas nito sa Ingles bagama’t higit na malalim at malawak ang pagpapakahulugan ng siste sa kultura at panitikang Pilipino.

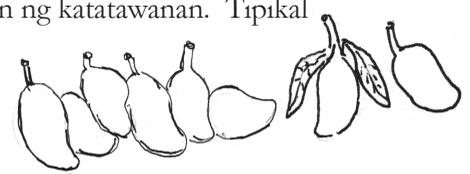
Hindi laging nakatatawa ang kuwentong-bayan ngunit ito ang elementong mainam pagtuunan ng pansin. Magaang intindihan at nakasisiya sa mga mambabasa ang mga kuwento lalo pa’t may mga eksaherasyon, panlilinlang at siste na nakapaloob dito. Para sa moralistikong pagpapahalaga, hindi tama ang panlilinlang ngunit kung higit pang uunawain ang mga teksto ng kuwentong bayan, may iba pang layon na makukuha sa mga kuwento nito.

Isang anyo ng kuwentong-bayan ang tinatawag na mga kuwento ng panlilinlang o “trickster tales.” Kaiba sa pagpapakahulugan ng panlilinlang bilang isang negatibong pagpapahalaga, kailangang tingnan, unawain at suriin ang mga panlilinlang na ito sa isang kontekstong may kinalaman sa mga usapin at istrukturang panlipunan.



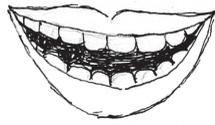
Katatawanan sa Maikling Kuwentong Pambata

- Walang materyal na nagtuturo kung paano magpatawa sapagkat ang katatawanan ay likas na matatagpuan sa mga kuwentong pambata. Anumang anyo ng pagsisidlan ng mga kuwento, pantasya man, realistiko, kuwentong bayan, muling pagsasalaysay atbp. ay isang kapakipakinabang na lunsaran ang katatawanan. Likas sa bata ang pagiging masiyahin o kundi man ay karapatan nilang maging masaya bilang mga bata. Ang pagdanas ng kasiyahan, ng kagaanan ay isang malaking elemento sa kanilang pagkatuto.
- Pag-asa ang hatid ng katatawanan. Nabibigyan nito ng panibagong buhay ang mga bagay at usaping mabibigat. Ngunit hindi pa rin ito katumbas ng pagpapagaan lamang ng mga bagay na seryoso sapagkat ibang kaso ang kuwento para sa mga bata. Isinasalang-alang dito ang pangangailangan ng isang tiyak na audience na kailangang punan nang may pagpapahalaga pa rin sa sining na bumubuo sa kuwentong ihahain sa kanya.
- Sa tradisyon ng mga kuwento, maraming paghahalawan ng katatawanan. Tipikal



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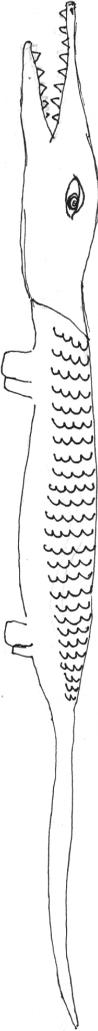
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ang slapstick o sakitan na karaniwang matatagpuan sa mga cartoons dahil natatawa ang mga bata sa aksyong dulot nito. Kaugnay ng slapstick ang eksaherasyon na lagi namang elemento sa mga uri ng katatawanan. Eksaherasyon ang mahalagang salik ng imahinasyon sa kuwentong nagpapatawa. Ginagamit rin ito ng siste na siya namang lalo pang nagbibigay-diin sa puntong sosyo-pulitikal na nakapaloob sa mga kuwentong bayan.

- Mabisa ang isang kuwentong nakatatawa kung malinaw na mauunawaan ng mambabasa kung ano ang nakakikiliti sa kanya sa kuwento. Hindi lamang ito matatagpuan sa isang bahagi ng kuwento kundi sa kabuuang kuwento.
- Mahalaga ang papel ng paggamit ng wika. Minsan, maging ang salitang balbal ay nagkakaroon ng lisensya upang maging bahagi ng kuwento nang hindi nagkakaroon ng negatibong konotasyon, bagkus ay nakadaragdag sa katawa-tawa sa kuwento.
- Makakayanang ayusin ang isang seryosong kuwento kung titingnan ito sa kakaibang lente o pagsipat.
- Gamitin ang imahinasyon. Maging masaya. Mahawa sa halakhak ng mga bata.



Ilang halimbawa ng mga kinasanayang kuwentong-bayan ay ang “Juan Tamad”, “Huwan Pusong”, “Suwan”, “Pilandok” at mga “Kuwento ni Maria o Maria Tales.”

Si Pilandok sa Kaharian sa Dagat

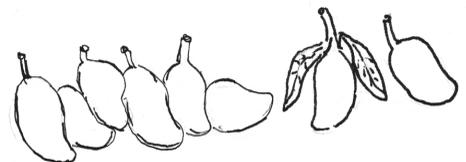
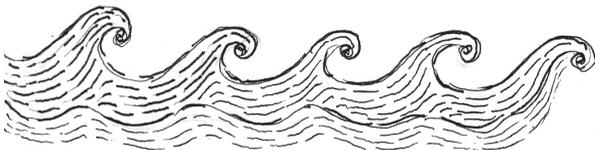
MULING ISINILAYSAY NI VICTORIA AÑONUEVO

Pagkaraang magtago nang matagal, akala ni Pilandok ay nakalimot na si Datu Usman. Kaya isang araw, si Pilandok ay nagpasyal sa bayan. Pero nagkamali ang binata! Mula sa palasyo, natanaw siya ng sakim na datu. Agad niyang ipinahuli si Pilandok sa mga kawal.

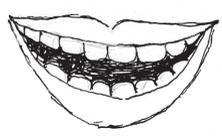
“Pagbabayaran mo ang ginawa mo sa akin!” galit na galit na sabi ng datu sa binata. Inutusan niya ang mga kawal na itali si Pilandok at ilagay sa isang hawla. “Itapon sa dagat ang manlolokong iyan!” utos pa ni Datu Usman.

Dahil malayo ang dagat at mainit, napagod ang mga kawal. Pagdating sa tabi ng dagat, iniwan nila si Pilandok at natulog sila sa lilim ng mga punong niyog. Nagkataong dumadaan ang isang negosyante, sakay ng malaking bangka. May naisip agad si Pilandok. “Ayokong pakasal sa prinsesa! Ayokong pakasal sa prinsesa!” sigaw ni Pilandok.

Nang marinig ng negosyante ang sigaw, nilapitan nito at kinausap si Pilandok. “Pinipilit ako ng datu na ipakasal sa anak niya. Pero ayokong makasal, alangan ako sa



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prinsesa,” paliwanag ni Pilandok. “Luko-luko yata ang taong ito,” bulong sa sarili ng negosyante. “Lumalapit na ang suwerte, ayaw pa. Kung gusto mo,” sabi ng negosyante, “ako ang magpapakasal sa prinsesa!”

Agad pumayag si Pilandok. Pinawalan siya ng negosyante, nagpalit sila ng damit, at ang negosyante ang pumaloob sa hawla. “Pagdating ng mga kawal, sumigaw ka na gusto mong makasal sa prinsesa,” bilin pa ni Pilandok bago umalis.

Nang dumating ang mga kawal, sumigaw nga nang sumigaw ang negosyante. “Gusto kong pakasal sa prinsesa! Gusto kog pakasal sa prinsesa!” Nagtawanan lamang ang mga kawal. “Naloloko na nga itong si Pilandok,” sabi ng isang kawal. Agad nilang itinapon sa dagat ang kawawang negosyante.

Pagkaraan ng ilang araw, bumalik sa palasyo si Pilandok. “Pilandok! Ikaw nga ba si Pilandok?” tanong ng datu. “Opo, mahal na datu,” sagot ng binata. “Nais ko nga pong magpasalamat sa inyo dahil yumaman ako!” Ipinaliwanag ng binata na noong itapon siya sa dagat, bumagsak siya sa isang kaharian. “Pinsan ko pala ang hari roon! Binigyan pa niya ako ng maraming perlas, ginto, alahas, saka masasarap na pagkain.” Gulat na gulat ang datu kay Pilandok.

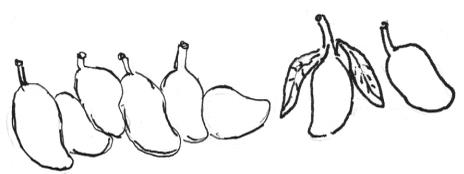
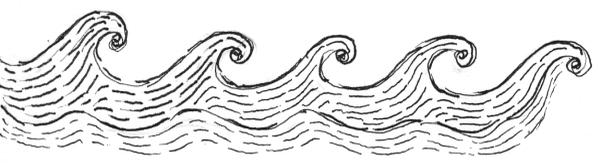
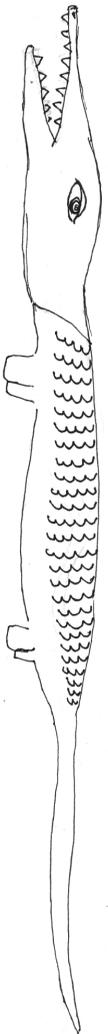
Ayaw sanang maniwala ng datu, pero dahil hindi nalunod si Pilandok ay naniwala na rin siya. “Kinukumbida nga pala kayo ng pinsan ko sa kanyang kaharian,” sabi pa ng binata. Lalong nanlaki ang mga mata ng datu sa sinabi ni Pilandok. “Pupunta tayo ngayon sa dagat para malaman ko kung totoo ang sinabi mo.” Agad nagpahanda ng isang malaking hawla ang datu sa kanyang mga kawal.

Pagdating sa tabing dagat, agad tumalon at sumisid si Pilandok. Nang lumitaw siya, isang malaking perlas ang hawak niya. “Ipinabibigay po sa inyo ng pinsan ko, sabi ni Pilandok sa datu.” Nanlaki nang husto ang mga mata ng datu “Kung sisid ako sa kahariang iyon, tiyak na marami pang perlas at alahas ang makukuha ko,” sabi ng datu sa sarili.

Agad pumasok sa hawla ang datu. “Ihagis ninyo ako sa dagat. Pero pag gumalaw ang lubid ng hawla, hilahin ninyo agad,” sabi ng datu. “Isang linggo akong titira sa kaharian ng pinsan ni Pilandok.”

At inihagis nga nila ang datu sa dagat. Pagkaraan ng ilang sandali, gumalaw ang lubid. Hihilahin sana ng mga kawal ang hawla ngunit pinigil sila ni Pilandok. “Huwag kayong mag-alala. Kinukuha lamang siya ng pinsan ko sa hawla,” sabi ni Pilandok.

Nang hindi tumigil ang paggalaw ng lubid, nagkagulo na ang mga kawal. Tulong-tulong nilang hinila ang hawla. Basang-basa at halos hindi makahinga si Datu Usman nang makaahon sa tubig. Sumuka siya nang sumuka hanggang maubos ang tubig sa kanyang tiyan.



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1 2 3 4 5 6 7 8 9 10

17 18 19 20



“Nasaan ang Pilandok na iyan?” galit na galit na tanong ng datu nang magkamalay-
tao. Pero nang hanapin, wala na si Pilandok! Nakapagtago na ang matalinong si Pilandok.

Si Pilandok at ang mga Buwaya

MULING ISINILAYSAY NI VICTORIA AÑONUEVO

Isang umaga, inutusan si Pilandok ng kanyang ina na mamitas ng mangga sa nayon ng Mabunga. Kailangan niyang tumawid ng malaking ilog para makakuha ng mga mangga sa Mabunga. Ngunit nasira ang tulay sa malaking ilog at maraming buwaya sa ilog.

Kinausap ni Pilandok ang pinunong buwaya para humingi ng pahintulot makatawid sa ilog. “Hindi puwede,” ungol ng pinunong buwaya. “Kinakain namin ang sinumang tumawid sa ilog.” Mukhang gutom na gutom ang mga buwaya at nag-isip si Pilandok ng paraan upang ligtas na makasunod sa utos ng ina.

“Ilan ba kayong lahat?” tanong ni Pilandok. “Dalawampu,” mabilis na sagot ng pinunong buwaya. Nagkunwari si Pilandok na isa-isang binilang ang mga buwayang nakalutang sa ilog. “Bakit sa tingin ko’y sampu lang kayo?” Hindi, dalawampu kami,” giit ng pinunong buwaya. “Pero sampu lang ang nakikita ko,” ulit ni Pilandok. “Impossible,” sigaw ng buwaya. “Dalawampu kami.”

“Teka,” malumay na sabi ni Pilandok. “Mabuti pa. Humilera kayong lahat para mabilang ko at baka may nawawala.” Sumunod naman sa kanyang mungkahi ang mga buwaya at humanay nang magkakadikit. “At para matiyak ko,” patuloy ni Pilandok, “tutuntong ako sa bawat bilangin ko.”

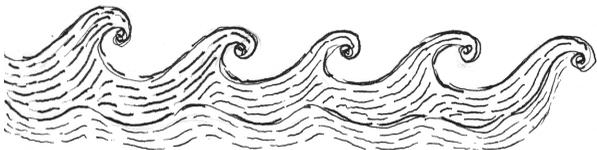
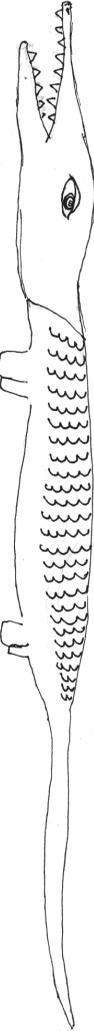
“Isa,” bilang ni Pilandok at tumuntong sa pinunong buwaya sa tabi ng pampang. “Dalawa,” at lumipat siya sa ikalawang buwaya. “Tatlo, apat, lima, anim, pito, walo, siyam, sampu, labing-isa, labindalawa, labintatlo, labing-apat, labinlima, labing-anim, labimpito, labingwalo, labinsiyam...” at lumundag siya sa kabilang pampang bago isinigaw ang “Dalawampu!”

Dali-daling namitas ng mangga si Pilandok. Napuno ang kanyang dalang bayong sa mga hinog, malaki’t matamis na mangga. Kumain pa muna siya at nakatulog sa busog.

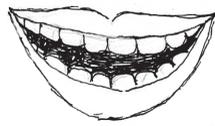
Hapon na nang magising si Pilandok. Anong tuwa niya nang makitang tahimik at walang buwaya sa ilog. “Nainip siguro sa paghihintay sa akin,” at nakangiti siyang lumusong sa ilog.

Ngunit nag-aabang pala ang mga buwaya. Nang nasa gitna na siya ng ilog ay biglang naglitawan ang mga buwaya. Huli na para makatakbo pabalik sa pampang ang kawawang Pilandok.

“Naku, mabuti’t narito pa kayo,” nakangiti kahit takot si Pilandok. “Tulongan naman ninyo akong tumawid dahil ang bigat ng mga dala kong mangga at baka malunod ako sa



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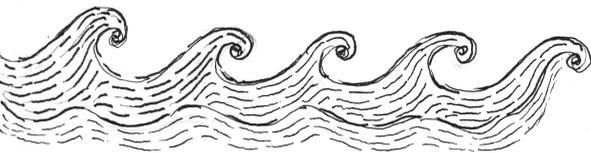
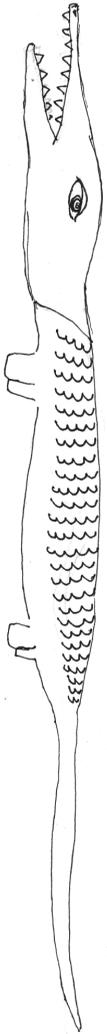
gitna ng ilog.” “Kakainin ka namin,” ungol ng pinunong buwaya. “Itong mga mangga ko na lang ang kainin ninyo,” alok ni Pilandok. “Masarap ito.” “Ikaw ang gusto namin,” ungol ng mga buwaya.

“Teka,” mabilis na nag-isip si Pilandok. “Bakit ba gusto ninyo akong kainin?” “Dahil masarap ang iyong atay,” sagot ng naglalaway na pinunong buwaya. “Naku, sayang!” at nalungkot kunwa si Pilandok. “At bakit?” nagtataakang tanong ng pinunong buwaya. “Kasi masamang mabasa ang aking atay,” paliwanag ni Pilandok. “Kaya iniwan ko sa bahay. Pero kung iyon ang gusto ninyo ay kukunin ko.”

Bago makapag-isip ang mga buwaya ay sumakay siya sa likod ng pinunong buwaya. “Sige,” sabi niya. “Ihatid mo ako sa kabila at kukunin ko ang aking atay sa aming bahay.” At iyon nga ang nangyari. Sakay ng pinunong buwaya si Pilandok pagtawid ng ilog pabalik. Pagdating sa pampang, agad siyang lumukso at tumakbo pauwi kasabay ang sabing, “Hintayin ninyo ako at kukunin ko ang aking atay.”

Dalawang beses nalinlang ni Pilandok ang mga gutom na buwaya sa Ilog. Napakatanga ng mga buwaya dahil naniwalang puwedeng iwan ng isang tao ang kanyang atay. Napakatanga ng mga buwaya dahil umasang babalik pa si Pilandok para ibigay ang atay. Ngunit pagkaraan ng ilang sandali ay bumalik nga si Pilandok at may dala-dalang isang putol na kahoy. Natuwa ang mga buwaya pagbalik ni Pilandok. “Nasaan ang atay mo?” sabik na tanong nila. “Teka muna,” paliwanag ni Pilandok. “Lumaki ang atay ko nang iwan ko sa bahay. Gusto kong sukatin kung sino sa inyo ang may pinakamalaking bunganga para siya ang bibigyan ko ng aking malaking atay.”

“Ako iyon,” sigaw ng pinunong buwaya. At ibinuka nang todo ang kanyang bunganga. “Tingnan natin,” sabi ni Pilandok. Lumapit si Pilandok sa pinunong buwaya at saka itinukod sa nakabukang bunganga nito ang hawak na kaputol na kahoy. Pagkatapos, mabilis siyang lumayo sa pampang. Huli na nang maisip ng pinunong buwaya na nalinlang na naman siya ng tusong si pilandok. “Haaak! Haaak!” sigaw ng pinunong buwaya ngunit hindi niya maisara ang bunganga dahil sa nakatukod na kahoy.



Ikaw at Ako

Capo IV

Intro: (E F#m) x 2

I

E F#m/E
Halina, doon tayo

E F#m/E

Maupo sa lilim

E B

Sa katahimikan

A B9

Ikaw at ako

E F#m/E

Halina, doon tayo

E F#m/E E

Magkilalanan, magkaintindihan

B E /D#

Ikaw at ako

C#m G#/C Bdim A

Kilala ka na ng puso ko

Am E F#m B

Tagpuan sa langit ay 'di malilimutan

E B Cdim

Tila bang sinadya

A Am

Tong pagkakaisa

G C B

Ikaw at ako, ikaw at ako

Tulay: (D Em) x 2

II

D Em

Dali na, didto kita

D Em

Manlingkod ta, magpalandong

D A

Sa kahilom

G A

Ikaw ug ako

D Em

Dali na, didto kita

D G D

Magilhanay, magkasinabtanay

A D /C#

Ikaw ug ako

Bm F#/A#

Nailhan ka na

Adim G

Sa 'kong kasing-kasing

Gm D

Naguban na gani

Em A

Didto pa sa langit

D A Bdim

Mura ba'g gituyo

G Gm

'Ning panaghiusa

F Bb A

Ikaw ug ako, ikaw ug ako

III

E

Halina

F#m/E E F#m/E

Doon tayo maupo sa lilim

E B

Sa katahimikan

A B9

Ikaw at ako

E F#m

Dali na, didto kita

E F#m

Manlingkod ta, magpalandong

E B

Sa kahilom

A E

Ikaw ug ako

C#m G#/C

Nailhan ka na

Bdim A

Sa 'kong kasing-kasing

Am E

Naguban na gani

F#m B

Didto pa sa langit

E B C dim

Tila bang sinadya

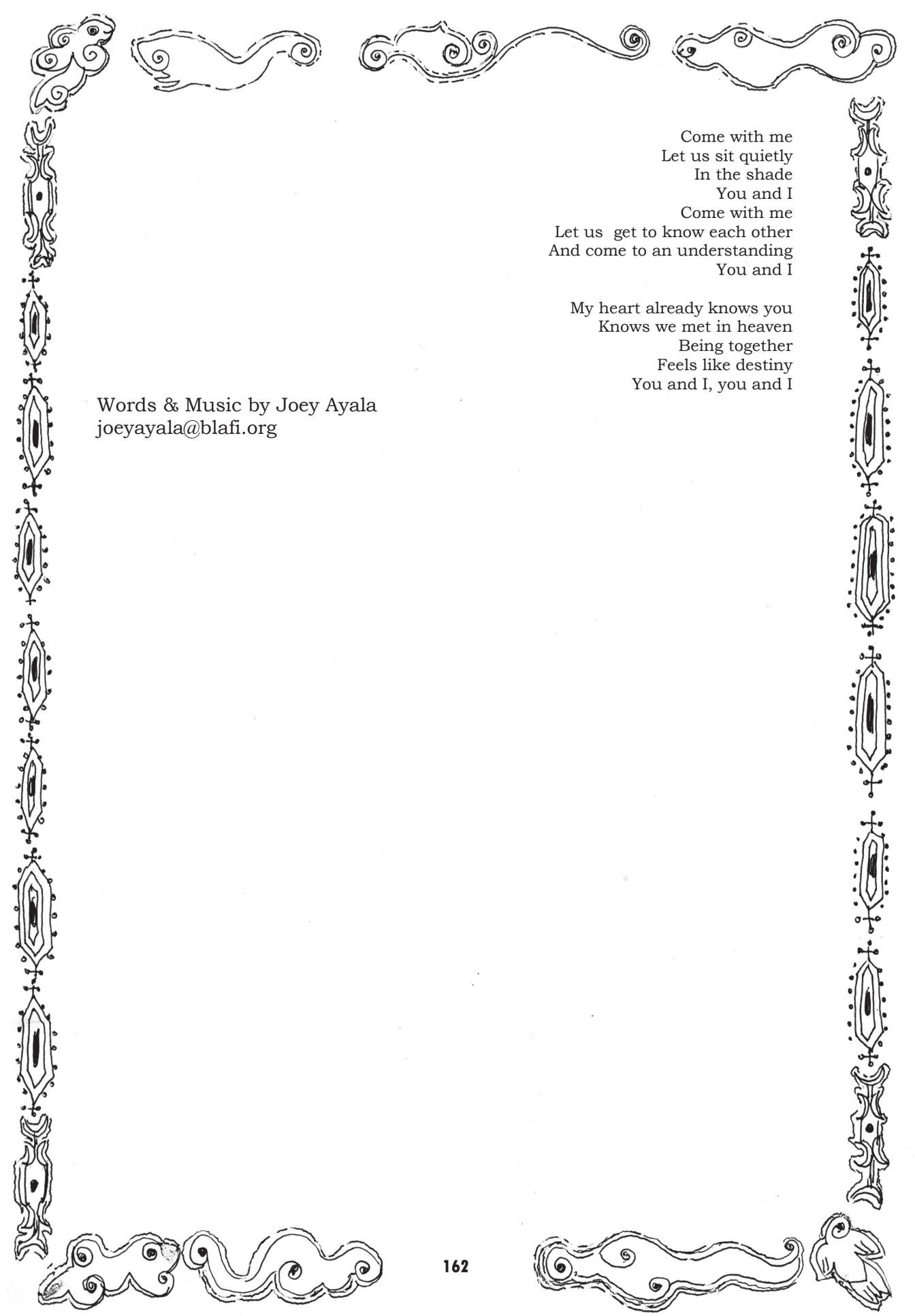
A Am

Tong pagkakaisa

G C B

Ikaw at ako, ikaw at ako

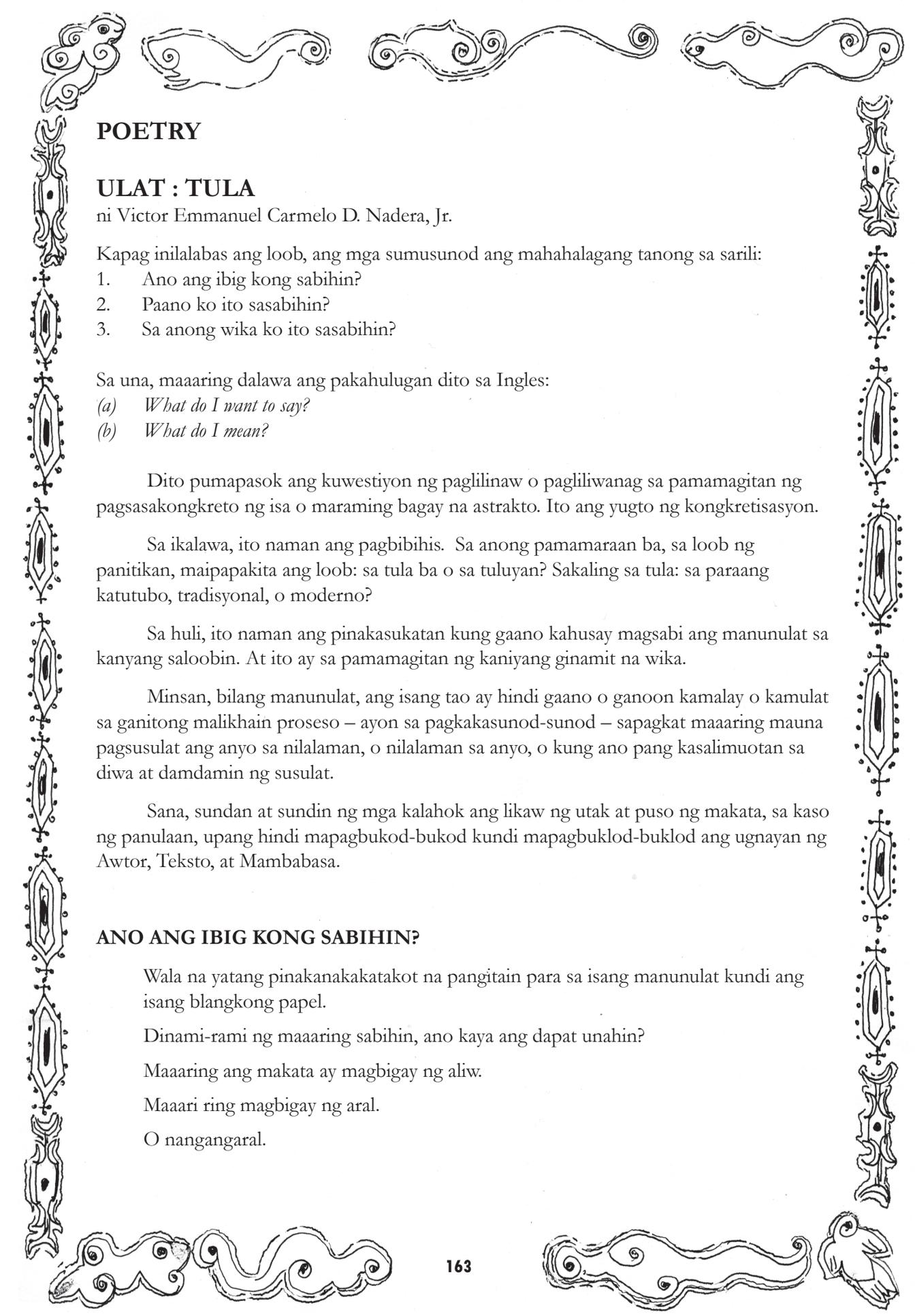
Extro: (E F#m) x 2, E



Come with me
Let us sit quietly
In the shade
You and I
Come with me
Let us get to know each other
And come to an understanding
You and I

My heart already knows you
Knows we met in heaven
Being together
Feels like destiny
You and I, you and I

Words & Music by Joey Ayala
joeyayala@blafi.org



POETRY

ULAT : TULA

ni Victor Emmanuel Carmelo D. Nadera, Jr.

Kapag inilalabas ang loob, ang mga sumusunod ang mahahalagang tanong sa sarili:

1. Ano ang ibig kong sabihin?
2. Paano ko ito sasabihin?
3. Sa anong wika ko ito sasabihin?

Sa una, maaaring dalawa ang pakahulugan dito sa Ingles:

- (a) *What do I want to say?*
- (b) *What do I mean?*

Dito pumasok ang kuwestiyon ng paglilinaw o pagliliwanag sa pamamagitan ng pagsasakongkreto ng isa o maraming bagay na astrakto. Ito ang yugto ng kongkretisasyon.

Sa ikalawa, ito naman ang pagbibihis. Sa anong pamamaraan ba, sa loob ng panitikan, maipapakita ang loob: sa tula ba o sa tuluyan? Sakaling sa tula: sa paraang katutubo, tradisyonal, o moderno?

Sa huli, ito naman ang pinakasukatan kung gaano kahusay magsabi ang manunulat sa kanyang saloobin. At ito ay sa pamamagitan ng kaniyang ginamit na wika.

Minsan, bilang manunulat, ang isang tao ay hindi gaano o ganoon kamalay o kamulat sa ganitong malikhain proseso – ayon sa pagkakasunod-sunod – sapagkat maaaring mauna pagsusulat ang anyo sa nilalaman, o nilalaman sa anyo, o kung ano pang kasalimuotan sa diwa at damdamin ng susulat.

Sana, sundan at sundin ng mga kalahok ang likaw ng utak at puso ng makata, sa kaso ng panulaan, upang hindi mapagbukod-bukod kundi mapagbuklod-buklod ang ugnayan ng Awtor, Teksto, at Mambabasa.

ANO ANG IBIG KONG SABIHIN?

Wala na yatang pinakanakakatakot na pangitain para sa isang manunulat kundi ang isang blangkong papel.

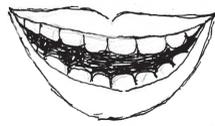
Dinami-rami ng maaaring sabihin, ano kaya ang dapat unahin?

Maaaring ang makata ay magbigay ng aliw.

Maaari ring magbigay ng aral.

O nangangaral.

16 15 14 13 12 11



1 2 3 4 5 6 7 8 9 0

KUWANISMO

V.E. Carmelo D. Nadera, Jr.

15 HINDI LAMANG

- Hindi lamang ito isang Tula.
- Hindi lamang ito isang Kuwento.
- Hindi lamang ito isang Dula.
- Hindi lamang ito isang Palabas.
- Hindi lamang ito isang Sanaysay.
- Hindi lamang ito isang Lathalain.
- Hindi lamang ito isang Balita.
- Hindi lamang ito isang Opinyon.
- Hindi lamang ito isang Pagsulat.
- Hindi lamang ito isang Pagbasa.
- Hindi lamang ito isang Pagbigkas.
- Hindi lamang ito isang Musika.
- Hindi lamang ito isang Sining.
- Hindi lamang ito isang Buhay.
- Hindi lamang ito isang Kasaysayan.
- Ito ay Kuwan.

SULIRANIN

Ano ang KUWAN?

KUWAN (Sp.) pron. An expression used for whatever one cannot immediately recall or exactly express. See ANO

Kabit ano sapagkat ang labat ay sining at panitikan.

Sino ang KUWAN?

Kabit sino sapagkat ang labat ay artista at panitikero.

Kailan ang KUWAN?

Kabit kailan sapagkat ito ay walang panahon.

Saan ang KUWAN?

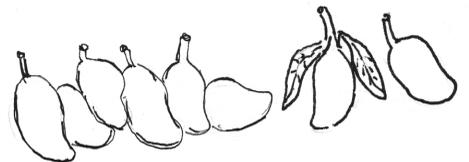
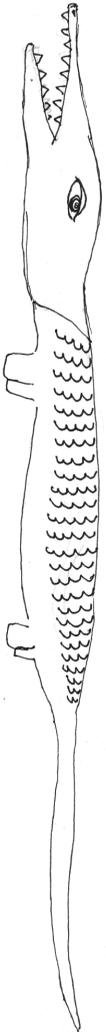
Kabit saan sapagkat ito ay walang pook.

Bakit ang KUWAN?

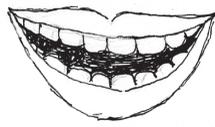
Sapagkat...

Paano ang KUWAN?

Ganito at ganoon.



16 15 14 13 12 11



1 2 3 4 5 6 7 8 9 10

17 18 19 20



BISYON NG KUWAN

Buklurin ang siyam na Diwata ng Sining at bumuo ng ikasampu -- Kuwan.

MISYON NG KUWAN

Lumikha para sa Diyos, Kalikasan, Bayan, at Tao.

Akapin ang Positibong Pwersa.

Buhayin ang Tradisyon sa makabagong Panahon at Pook.

Ilabas ang Loob.

Naising maging Buo.

Lagyan ng pagkakataon ang Tsamba at Tsansa.

Ikasal ang Anyo sa Nilalaman.

Manivalang kailangan ng Diwa ang Damdamin at ng Damdamin ang Diwa.

Alalahanin ang kapakanan ng Iba.

Lakasan ang pagtitiwala sa kakanyahan at kakayahan ng Talino.

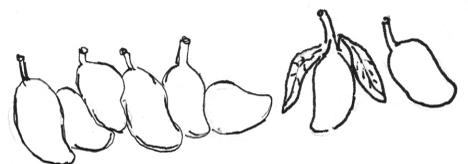
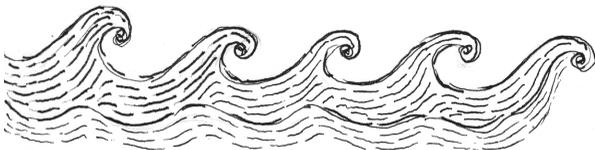
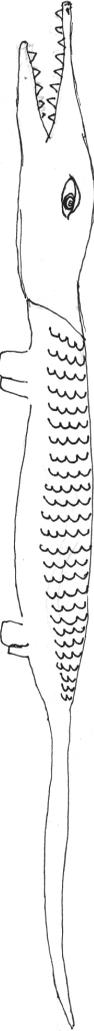
Asaban ang Popularisasyon, Intelektualisasyon, at Istandardisasyon ng Wika.

Maglibang sa Panlilibang, mag-aral sa Pagbibigay-aral.

Ambisyonin ang pagiging pandaigdig ng Filipino.

Nasain ang Pagtuklas at Pagsusuri.

Gamiting gamot ang sining.



Awit ng Mortal

Capo III

Intro = C G A D G D G

I

Em D G /F# Em
Ano ang sukat ng halaga ng isang buhay
D Em D

Kayamanan ba o 'di kaya ang pangalan
G D G D

Ano ang titimbang sa husto o kulang

Em Bm C G D
Ng katuparan ng adhikain at paninindigan
G Em Bm G D G

May gantimpala bang dapat pang asahan

C D C D E

Upang kumilos nang tama't makat'wiran

II

C G Am
Saglit lamang ang ating buhay
C D Bm B

Tilamsik sa dakilang apoy

C G A D
ang bukas na nais mong makita

G A D
Ngayumpama'y simulan mo na

III

C G Am
Ang bawa't tibok ng iyong puso
C D Bm B

Minsan lamang madarama

C G A D
Ito ang kumpas ng ating awit

G D G
Na sadyang may hangganan

Tulay = Em D G D G D G D Em Bm C G D

G Em Bm G D G
May gantimpala bang dapat pang asahan

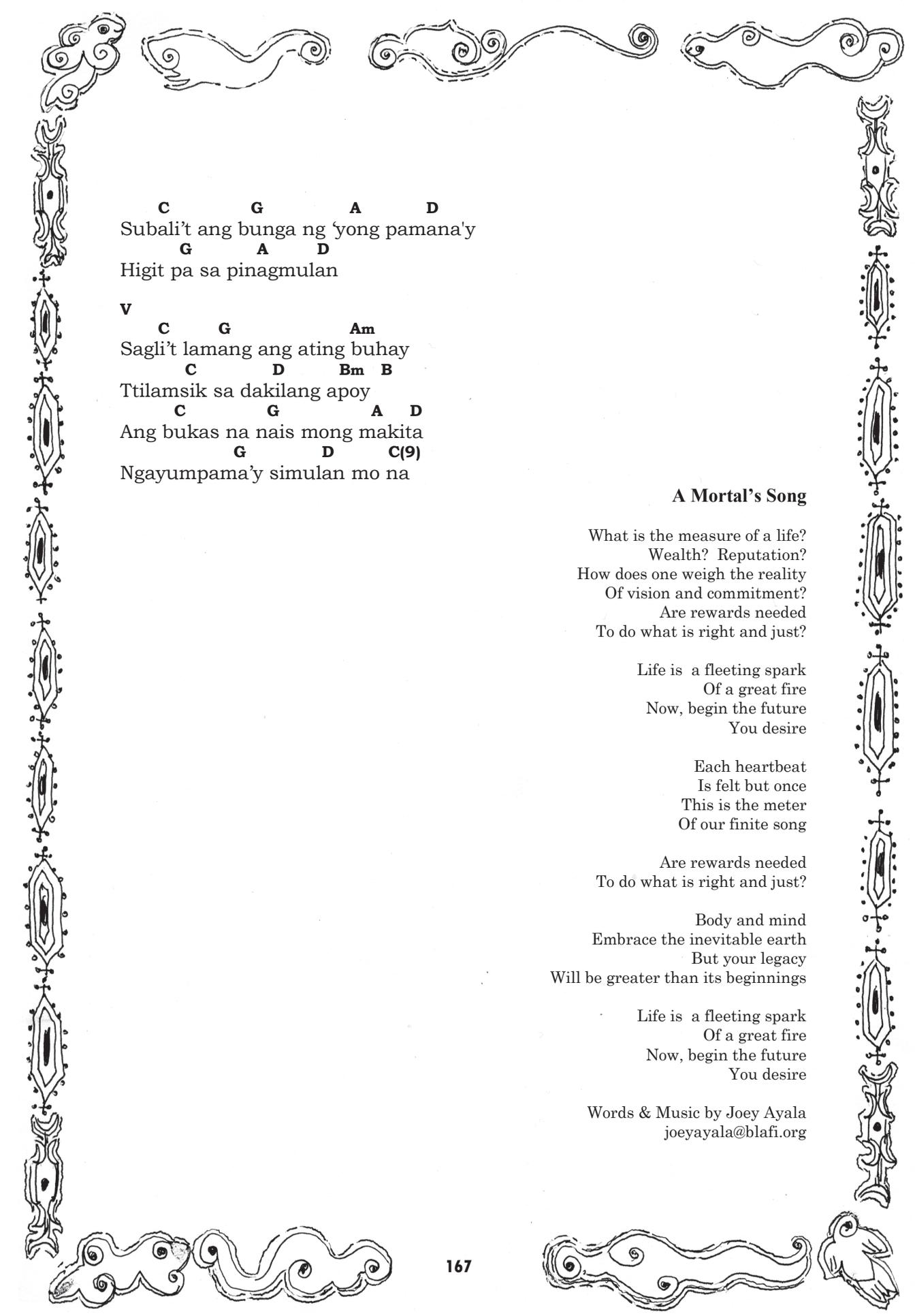
C D C D E

Upang kumilos nang tama't makat'wiran

IV

C G Am
Kat'wan at isipa'y kukupas
C D Bm B

Sa lupa'y yayakap din



C G A D
Subali't ang bunga ng 'yong pamana'y
G A D
Higit pa sa pinagmulan

V
C G Am
Sagli't lamang ang ating buhay
C D Bm B
Ttilamsik sa dakilang apoy
C G A D
Ang bukas na nais mong makita
G D C(9)
Ngayumpama'y simulan mo na

A Mortal's Song

What is the measure of a life?
Wealth? Reputation?
How does one weigh the reality
Of vision and commitment?
Are rewards needed
To do what is right and just?

Life is a fleeting spark
Of a great fire
Now, begin the future
You desire

Each heartbeat
Is felt but once
This is the meter
Of our finite song

Are rewards needed
To do what is right and just?

Body and mind
Embrace the inevitable earth
But your legacy
Will be greater than its beginnings

Life is a fleeting spark
Of a great fire
Now, begin the future
You desire

Words & Music by Joey Ayala
joeyayala@blafi.org

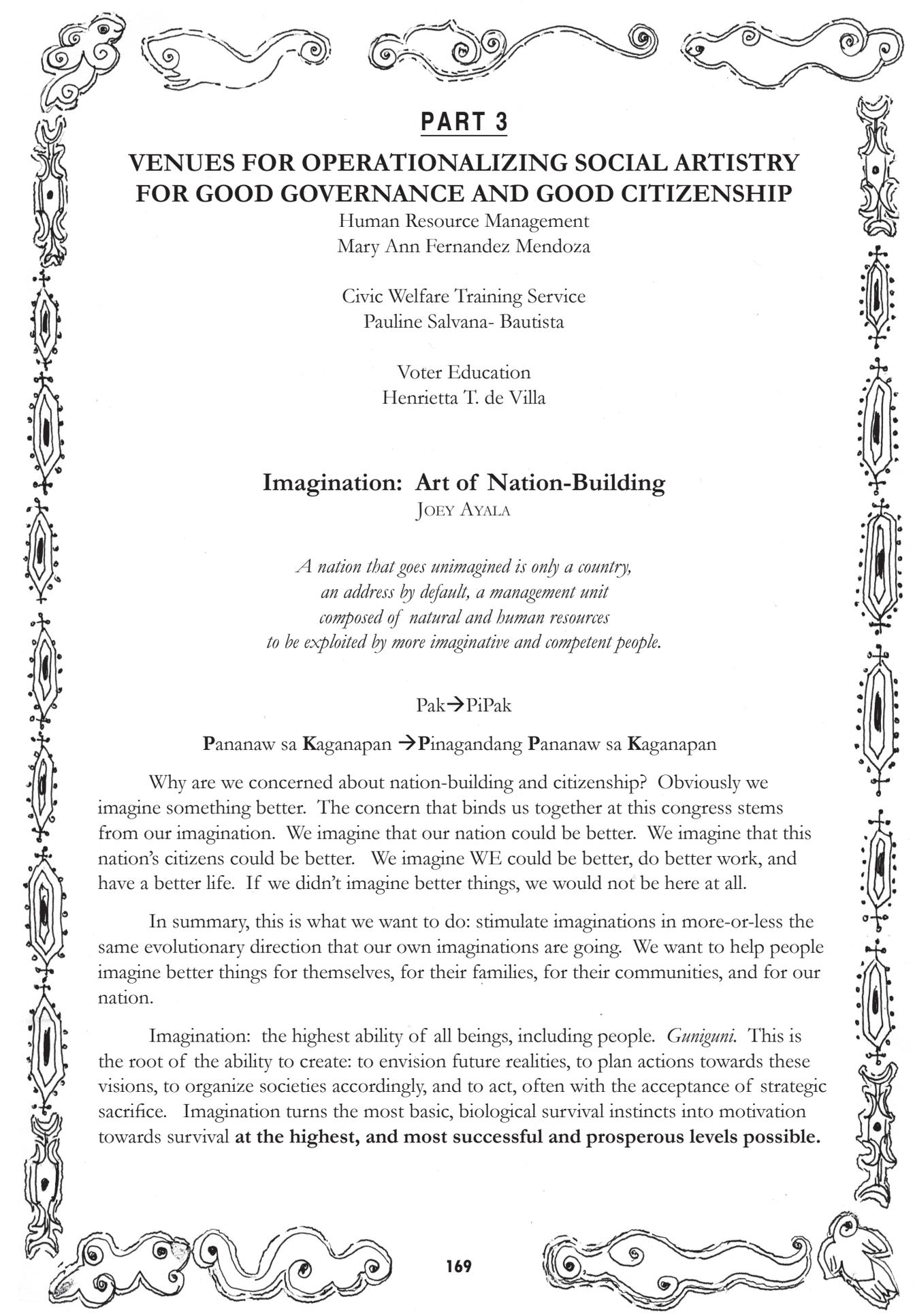
PAGSAGAWA

Operacy

JOEY AYALA



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PART 3

VENUES FOR OPERATIONALIZING SOCIAL ARTISTRY FOR GOOD GOVERNANCE AND GOOD CITIZENSHIP

Human Resource Management
Mary Ann Fernandez Mendoza

Civic Welfare Training Service
Pauline Salvana- Bautista

Voter Education
Henrietta T. de Villa

Imagination: Art of Nation-Building

JOEY AYALA

*A nation that goes unimagined is only a country,
an address by default, a management unit
composed of natural and human resources
to be exploited by more imaginative and competent people.*

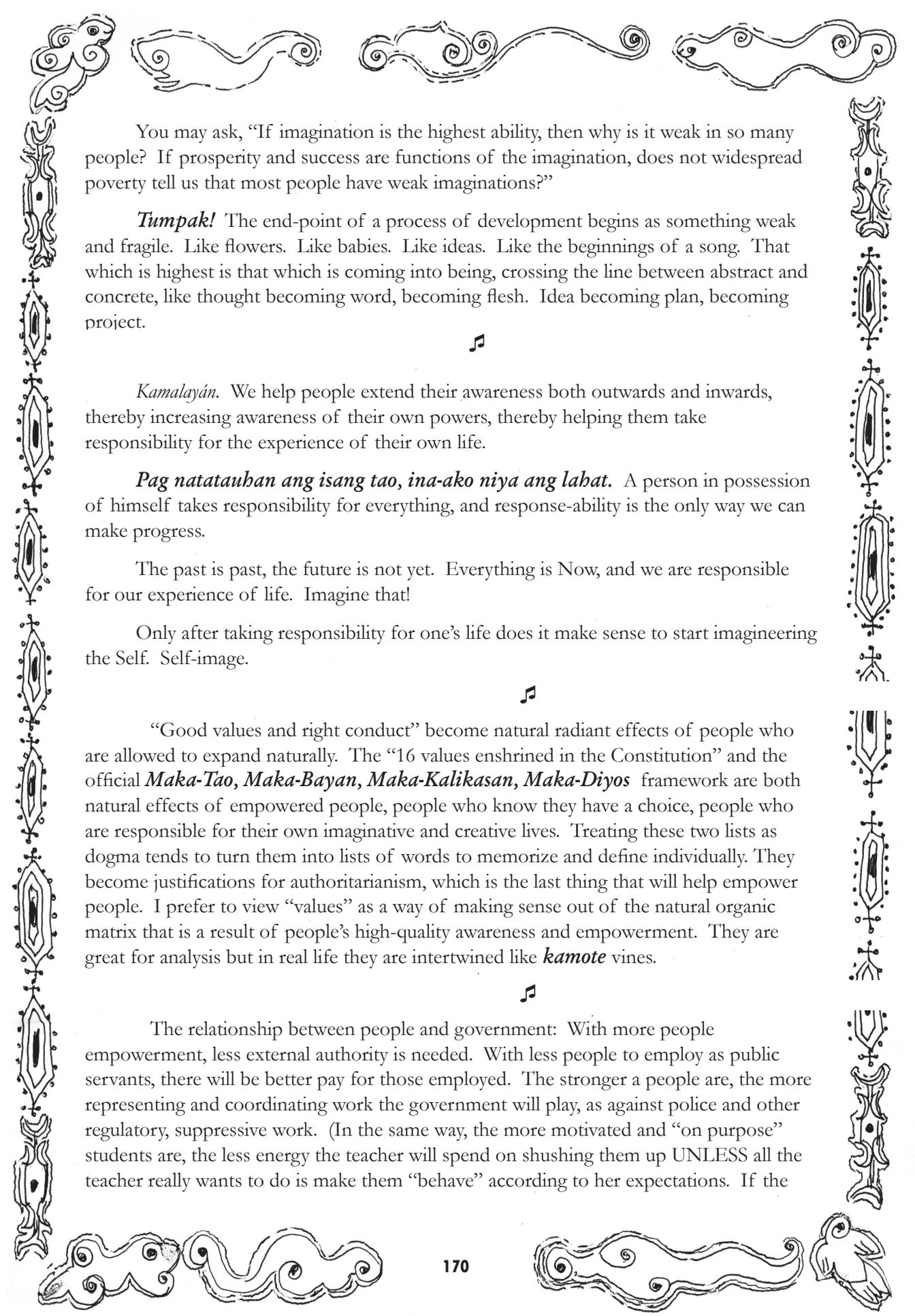
Pak → PiPak

Pananaw sa Kaganapan → Pinagandang Pananaw sa Kaganapan

Why are we concerned about nation-building and citizenship? Obviously we imagine something better. The concern that binds us together at this congress stems from our imagination. We imagine that our nation could be better. We imagine that this nation's citizens could be better. We imagine WE could be better, do better work, and have a better life. If we didn't imagine better things, we would not be here at all.

In summary, this is what we want to do: stimulate imaginations in more-or-less the same evolutionary direction that our own imaginations are going. We want to help people imagine better things for themselves, for their families, for their communities, and for our nation.

Imagination: the highest ability of all beings, including people. *Guniguni*. This is the root of the ability to create: to envision future realities, to plan actions towards these visions, to organize societies accordingly, and to act, often with the acceptance of strategic sacrifice. Imagination turns the most basic, biological survival instincts into motivation towards survival **at the highest, and most successful and prosperous levels possible.**



You may ask, “If imagination is the highest ability, then why is it weak in so many people? If prosperity and success are functions of the imagination, does not widespread poverty tell us that most people have weak imaginations?”

Tumpak! The end-point of a process of development begins as something weak and fragile. Like flowers. Like babies. Like ideas. Like the beginnings of a song. That which is highest is that which is coming into being, crossing the line between abstract and concrete, like thought becoming word, becoming flesh. Idea becoming plan, becoming project.



Kamalayán. We help people extend their awareness both outwards and inwards, thereby increasing awareness of their own powers, thereby helping them take responsibility for the experience of their own life.

Pag natatauhan ang isang tao, ina-ako niya ang labat. A person in possession of himself takes responsibility for everything, and response-ability is the only way we can make progress.

The past is past, the future is not yet. Everything is Now, and we are responsible for our experience of life. Imagine that!

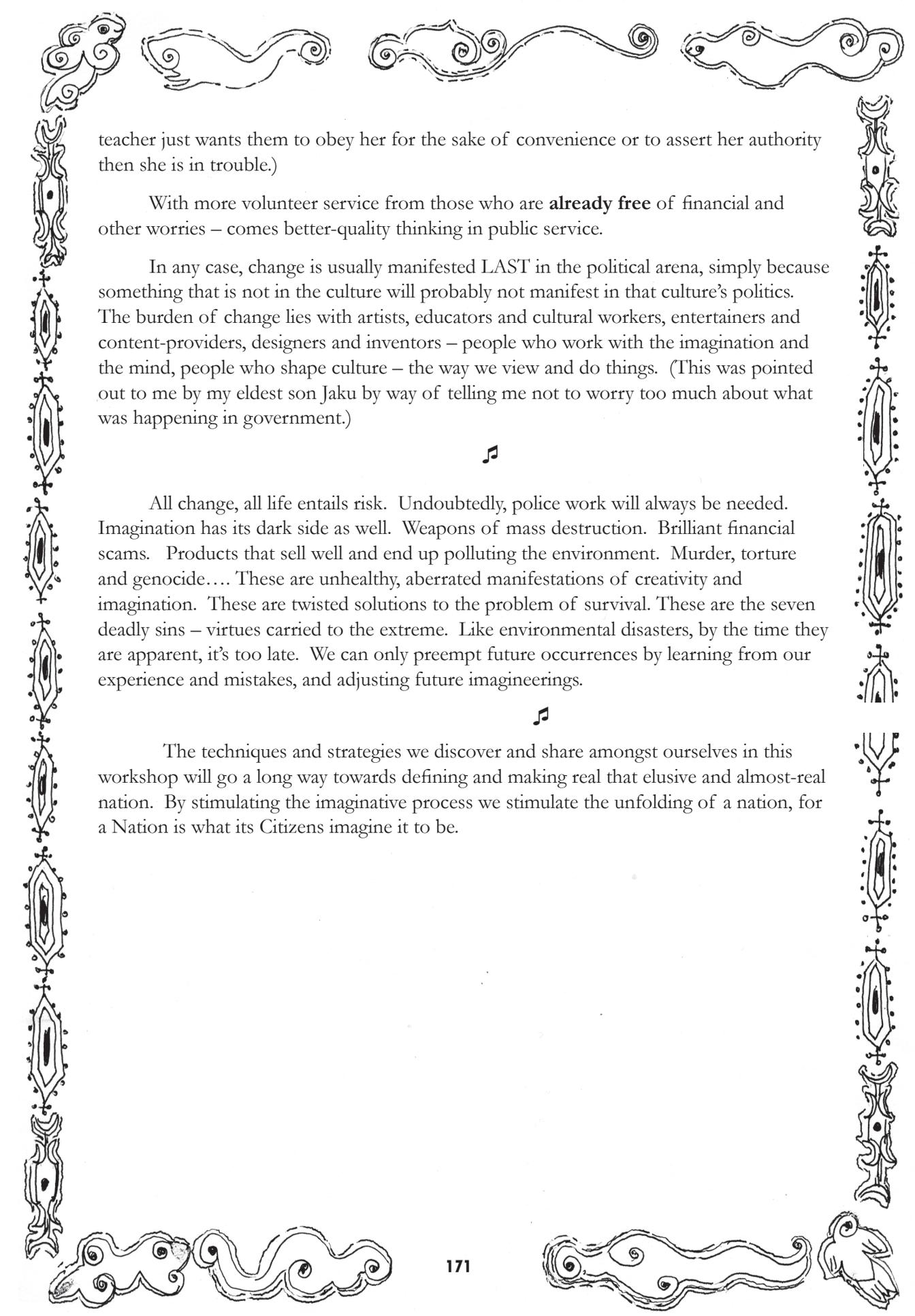
Only after taking responsibility for one’s life does it make sense to start imaginering the Self. Self-image.



“Good values and right conduct” become natural radiant effects of people who are allowed to expand naturally. The “16 values enshrined in the Constitution” and the official ***Maka-Tao, Maka-Bayan, Maka-Kalikasan, Maka-Diyos*** framework are both natural effects of empowered people, people who know they have a choice, people who are responsible for their own imaginative and creative lives. Treating these two lists as dogma tends to turn them into lists of words to memorize and define individually. They become justifications for authoritarianism, which is the last thing that will help empower people. I prefer to view “values” as a way of making sense out of the natural organic matrix that is a result of people’s high-quality awareness and empowerment. They are great for analysis but in real life they are intertwined like ***kamote*** vines.



The relationship between people and government: With more people empowerment, less external authority is needed. With less people to employ as public servants, there will be better pay for those employed. The stronger a people are, the more representing and coordinating work the government will play, as against police and other regulatory, suppressive work. (In the same way, the more motivated and “on purpose” students are, the less energy the teacher will spend on shushing them up UNLESS all the teacher really wants to do is make them “behave” according to her expectations. If the



teacher just wants them to obey her for the sake of convenience or to assert her authority then she is in trouble.)

With more volunteer service from those who are **already free** of financial and other worries – comes better-quality thinking in public service.

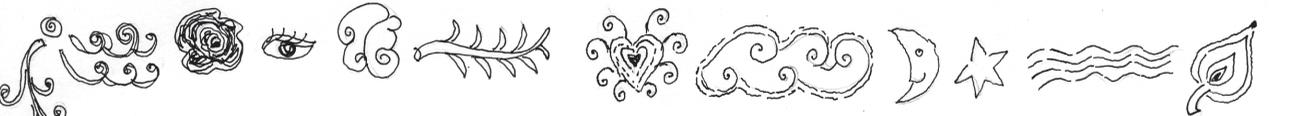
In any case, change is usually manifested LAST in the political arena, simply because something that is not in the culture will probably not manifest in that culture's politics. The burden of change lies with artists, educators and cultural workers, entertainers and content-providers, designers and inventors – people who work with the imagination and the mind, people who shape culture – the way we view and do things. (This was pointed out to me by my eldest son Jaku by way of telling me not to worry too much about what was happening in government.)



All change, all life entails risk. Undoubtedly, police work will always be needed. Imagination has its dark side as well. Weapons of mass destruction. Brilliant financial scams. Products that sell well and end up polluting the environment. Murder, torture and genocide.... These are unhealthy, aberrated manifestations of creativity and imagination. These are twisted solutions to the problem of survival. These are the seven deadly sins – virtues carried to the extreme. Like environmental disasters, by the time they are apparent, it's too late. We can only preempt future occurrences by learning from our experience and mistakes, and adjusting future imagineerings.



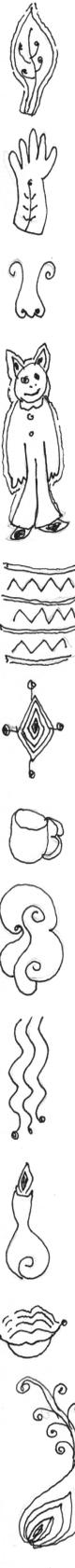
The techniques and strategies we discover and share amongst ourselves in this workshop will go a long way towards defining and making real that elusive and almost-real nation. By stimulating the imaginative process we stimulate the unfolding of a nation, for a Nation is what its Citizens imagine it to be.



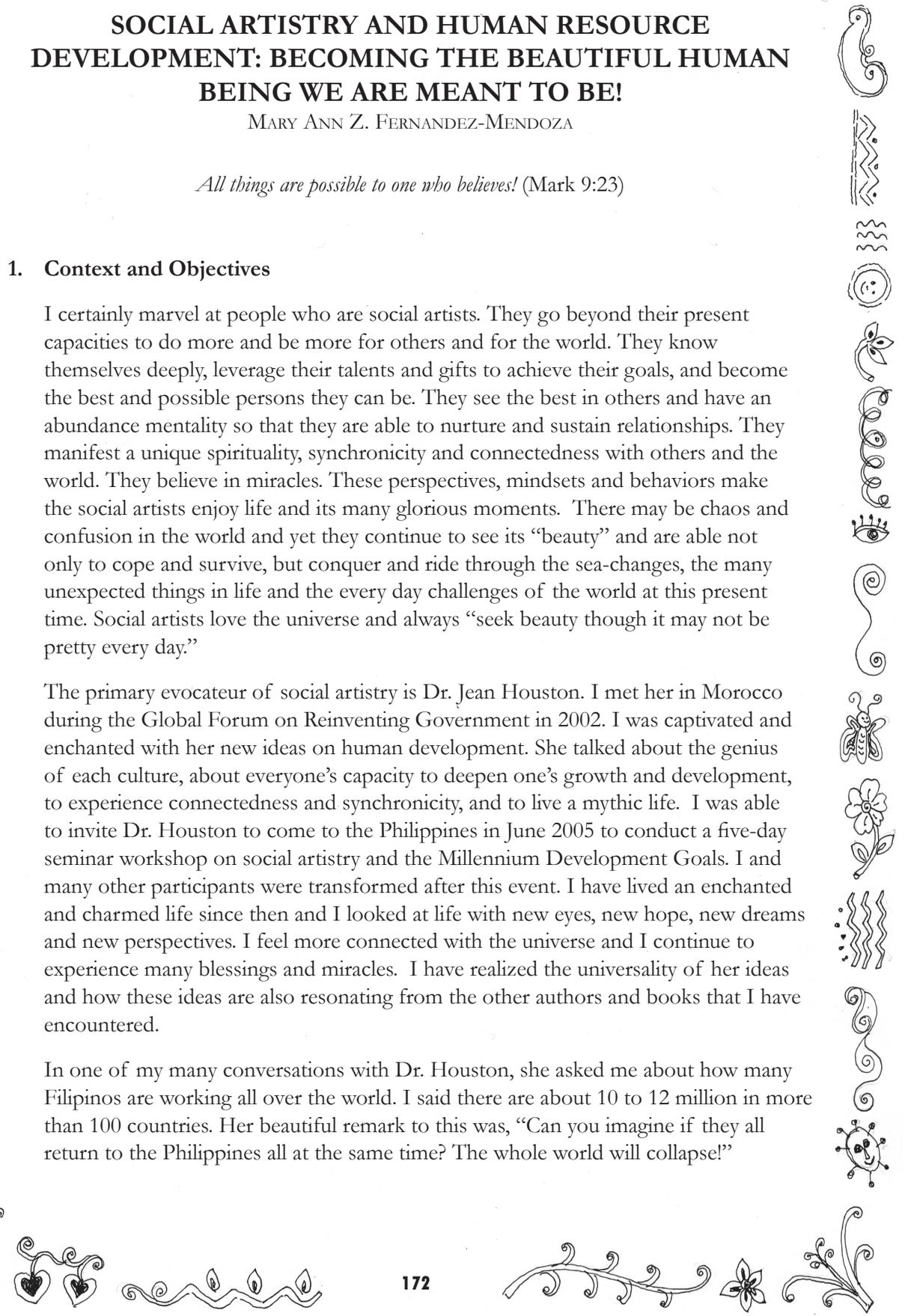
SOCIAL ARTISTRY AND HUMAN RESOURCE DEVELOPMENT: BECOMING THE BEAUTIFUL HUMAN BEING WE ARE MEANT TO BE!

MARY ANN Z. FERNANDEZ-MENDOZA

All things are possible to one who believes! (Mark 9:23)



1. Context and Objectives



I certainly marvel at people who are social artists. They go beyond their present capacities to do more and be more for others and for the world. They know themselves deeply, leverage their talents and gifts to achieve their goals, and become the best and possible persons they can be. They see the best in others and have an abundance mentality so that they are able to nurture and sustain relationships. They manifest a unique spirituality, synchronicity and connectedness with others and the world. They believe in miracles. These perspectives, mindsets and behaviors make the social artists enjoy life and its many glorious moments. There may be chaos and confusion in the world and yet they continue to see its “beauty” and are able not only to cope and survive, but conquer and ride through the sea-changes, the many unexpected things in life and the every day challenges of the world at this present time. Social artists love the universe and always “seek beauty though it may not be pretty every day.”

The primary evocateur of social artistry is Dr. Jean Houston. I met her in Morocco during the Global Forum on Reinventing Government in 2002. I was captivated and enchanted with her new ideas on human development. She talked about the genius of each culture, about everyone’s capacity to deepen one’s growth and development, to experience connectedness and synchronicity, and to live a mythic life. I was able to invite Dr. Houston to come to the Philippines in June 2005 to conduct a five-day seminar workshop on social artistry and the Millennium Development Goals. I and many other participants were transformed after this event. I have lived an enchanted and charmed life since then and I looked at life with new eyes, new hope, new dreams and new perspectives. I feel more connected with the universe and I continue to experience many blessings and miracles. I have realized the universality of her ideas and how these ideas are also resonating from the other authors and books that I have encountered.

In one of my many conversations with Dr. Houston, she asked me about how many Filipinos are working all over the world. I said there are about 10 to 12 million in more than 100 countries. Her beautiful remark to this was, “Can you imagine if they all return to the Philippines all at the same time? The whole world will collapse!”

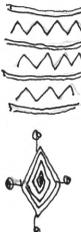


Certainly overseas employment has brought many joys and pains to our people and to our country but this powerful perspective tells me that we should take pride on what the Philippines is doing for the whole world. We take care and support many families of the world; we service and maintain many facilities and buildings of the world; we provide the seamen to many ships of the world; we are in many hospitals and caregiving facilities of the world; and we entertain, make the world laugh, and relax. From this perspective comes so many new dreams, opportunities and ideas that our country can pursue and explore. This is a social artistry perspective!



2. The Essence of the Roles of Human Resource Management Officers (HRMOs)

There is a social artist in every human resource management officer! I hope this paper will inspire them. Imagine how the civil service can be transformed if they can unleash their social artistry to help those who are wounded, in pain, scarred and helpless, and to inspire even more those who love and are passionate about their work.



The greatest asset of the public service is its human resource. There are 1.4 million human resources in the public service. Public office is public trust, and everyone in the service is expected to be accountable at all times, serve the people with utmost responsibility and lead modest lives. A major challenge is to keep their morale, dynamism and productivity high, their integrity untarnished, and their commitment and enthusiasm to learn and to serve steadfast and strong.



To the human resource management sector in the public service belongs the tasks of attracting and recruiting the best and brightest into the service, nurturing and developing their personal and professional growth until their retirement and transitions to new careers. They play a role in helping manage in a strategic way the organization's most valued asset—the people, and enable them to contribute individually and collectively to achieve the organization's vision, mission and goals. They have a crucial role in helping manage change and transitions in the organizations.



The HRMOs face diverse challenges and concerns. These include weak enforcement or total disregard of merit policies due to political pressures, low investments or lack of opportunities for their development, lack of stature or authority to deal with personnel concerns and issues such as morale, weak performance, conflicts, discipline, and the low value given to and marginalization of HRM work.



Given these strategic and important tasks and issues affecting the human resource management officers (HRMOs) it is also vital that they are nurtured, developed and challenged in a way so they can do their work efficiently, effectively and excellently. Certainly if they can see their work in a different perspective such as through the application of concepts and practices of social artistry, they will be able to do more



in transforming the workplaces in the public sector, help public sector employees reach their true and highest potentials and bring more passion and compassion in the workplace.

3. Social Artistry Perspectives for HRMOs

These suggestions evolved from my various experiences as I participated and learned from various SA trainings conducted by Jean Houston. Through readings of her books on social artistry and other books on related topics I have gained insights on social artistry practices. The materials on social artistry is very rich and expansive and I continue to discover and learn. I can only share some of my learnings at this point in time. I advice everyone to go the main sources or the books written by Jean Houston.

Our Manifold and Polyphrenic Selves

How well do you know yourself? How do you manage or govern yourself? We all know and many studies have shown that people who know themselves very well succeed in everything that they do.

A social artistry perspective would be to think of one's many selves from the time you were a child or conscious of yourself. You will be astounded of the many "yous", inner crew and various personas within you. Indeed "you are more" than you ever thought you are.

How can we discover and know more about ourself? There are many ways. We can start by being more open and really listening to feedback from others. We can examine and understand better our views of the world i.e., our philosophy in life, our personal mission, our dreams for ourselves. Doing regular reflections on one's actions and behaviours will deepen one's wisdom of ourselves. We can access available assessment tools such as Enneagram, Assessment Centers, leadership styles, etc.

Many studies have already been done on the existence of our multiple intelligence. Howard Gardner has identified seven. Stephen Covey gave us a framework: physical, mental, socio-emotional, and spiritual. Many authors have emphasized that we need to develop our multiple intelligence to have a balance and holistic development of ourselves.

In one activity that Jean Houston gave us, I was asked to identify the many roles in my work/life. I listed the following: daughter, granddaughter, niece, sister, cousin, aunt, wife, mother, Executive Director, President of the Association of Career Executive Officers, Assistant Commissioner, Assistant Secretary, Cabinet Secretariat, professor, researcher, cook, assessor, book reviewer, writer, mentor, trainor, facilitator, counselor, gardener, gourmet, traveler, dancer, angel, friend, devout Catholic. She said that easily we can identify a hundred roles and we do not realize that embedded in these roles are knowledge, skills and competencies. It is no wonder given the many things that we have to do and attend to, we just call on the role that is needed at that moment and play them as well as we can. There were other activities to unleash our hidden talents such as a



session on watercolor painting, interpreting dreams, visualization, tapping our psychic and intuitive intelligence. We can also think of ourselves existing in a kind of multiverse or multiple universe. Indeed many movies have explored this theme. We can go from one universe to another not to escape from a “difficult” universe but to visit how things are and know what’s going on in our other universes. Sounds crazy but I think it has helped me cope with depressions and feelings of being down and out. It has also helped me get detached and look at things in a different perspective.

Believing and Practicing Continuous Learning

Learning is a journey. How do we learn, unlearn and relearn?



Continuous learning is a perspective founded on humility. Everyone whom we encounter, relate and work with is our teacher. Every situation can be a source for learning. This perspective is important and must be cultivated as a habit as it guarantees our personal and professional growth, effective relationships and continuing connection with humanity. This is the 7th Habit of highly effective according to Dr. Stephen Covey. We learn from others and we learn from each other. There is so much to learn in this world of ours. It is important for one to understand and appreciate how one learns. Again there are many available tools for us to know our best learning habits.

Good learning practices of social artists include having a belief partner and friend or learning allies if you want. Being part of a learning group or network provides the mechanism for discussing new ideas, new projects and initiatives. I suggest reading one book a month and sharing this with your belief partner and learning associates.

Re-Imagining and Re-Enchanting Our Careers

I have seen and listened to many stories on being and becoming in the public service. They are stories of triumphs and conquest, of being in love with the work, of friendship, support and networking for worthy causes. But there are stories of oppression, being victims of people using power and position, of being trapped or being imprisoned and being wounded in many ways. An HRMO is a good listener and should help these people to recover from their traumas and to re-imagine and re-enchant their careers. While writing this material I also got a lot of ideas from the books of Thomas Moore.

I listened and felt the pain of a teacher who told me that she was oppressed, betrayed and haunted by her supervisors, a couple, who have made the past nine years of her career miserable. She said this happened because she challenged the wrongdoings of the couple. She did not agree to changing the grades of her students but the supervisor insisted and made the changes in their grades himself.

She was abducted and kidnapped to make her relent and be fearful. She was not given her annual performance evaluation and clearance and used this to charge her with insubordination. She was found guilty and was given a penalty of one month. She



appealed her case to the CSC. Because the rules on penalties are set, her suspension was increased to three months which is appropriate for insubordination. She strongly feels that an injustice has been done on her.

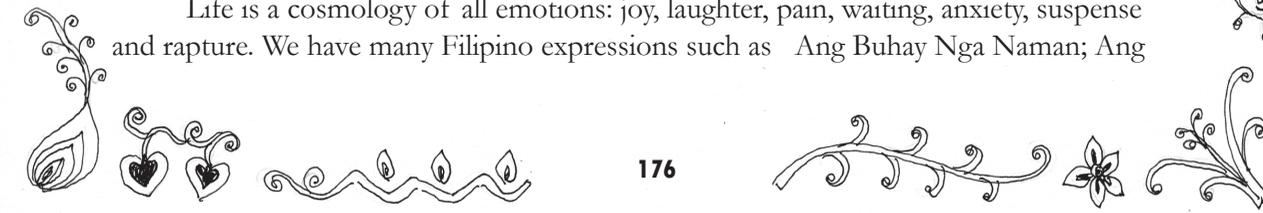
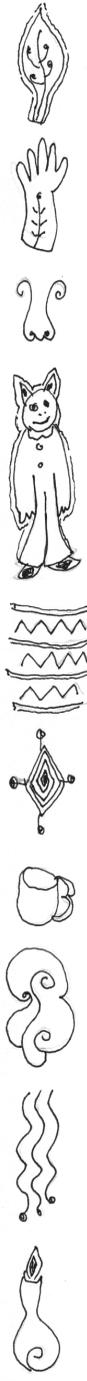
I listen to an HRMO of a big government hospital who is delighted with her work. She sees herself as the ultimate problem solver in the organization. She said her superiors go to her for advise and they are happy to follow her advise. It was a delight to talk to her. I was also pleased to the response she gave me when I told her that the CSC may reinstate an employee who was dropped from the rolls of the hospital. I said that after reading the case of this employee, I thought that said employee she was not helped by the organization. She was very familiar with the circumstances on what have led to the employee being dropped from the rolls. Said employee graduated from a top university and she was a high performer. She got involved and lived with somebody who abused her physically and mentally. She accumulated a lot of debts. She was not able to work, declared as psychologically unfit and ultimately was dropped for her long and frequent absences. Yet this HRMO was ready to accept the challenge of her restatement. She was already thinking where to place her. This HRMO is a social artist.

To connect these stories, let me tell you another story. This is a story of a director who got demoted three salary grade because she did not have a managerial eligibility. She humbled herself by accepting a lower position and becoming a subordinate to one employee who used to be her subordinate. She was certainly unhappy and there was no support system given her situation. She became depressed. Fortunately, she knew what was happening to her and she sought help and also healed herself. She has recovered since then, found another job which allows her to travel all over the Philippines. She realized that there is life after being in the CSC for 30 years. As we talked she was sharing her passion and excitement to help other women like the teacher and the dropped employee. She wants to bring the professionals and the HRMOs like the one in my second story to form a network of healers and friends.

If one is not happy with one's work and career, there are so many possibilities in the galaxy of one's talents, roles, experiences and accomplishments. But certainly our present careers can also be enriched with worthwhile and noble undertakings. There are many things that can be done to help 1.4 million government employees or get them involved in social actions and undertakings. There are many opportunities to connect and network with non-government and religious organizations e.g., participate in the evangelization work and ministry of Gawad Kalinga, help women in the Correctional with their cases, help streetchildren, help the youth sector, mentor and advice other government employees.

Applying Myths in our Lives: the Power of Stories

Life is a cosmology of all emotions: joy, laughter, pain, waiting, anxiety, suspense and rapture. We have many Filipino expressions such as Ang Buhay Nga Naman; Ang





Gulong ng Buhay; Masarap Mabuhay, Mahirap ang Buhay. An everyday challenge for all of us is how do we engage life and its many challenges. A powerful perspective is to see life as a hero's or heroine's journey. According to Joseph Campbell, stories which have survived a thousand years have the same fundamental structure. Thus, we can examine our life's journey and know where we are and how we can have a happy ending to our story.



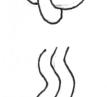
All myths and stories begin with a call to adventure. Once you accepted a new challenge or calling or if you are preparing for a defining moment in your life, these are all calls for adventure. Once we accepted the call for adventure, we must identify and gather our allies and friends who will help us pursue this call to adventure. We know that we can pursue this quest successfully if we have the support of the many including loyal friends, experts and advocates. In everything that we will undertake, there will be gatekeepers and monsters who will block our paths and make things difficult for us. They will attempt to destroy our moral and spiritual fiber and test our limits and our character. In real life, we have many gatekeepers. Our own feelings of doubts and fears of going out of our comfort zones included. Because of these difficulties, we will experience times of despair, of hopelessness and giving up. We may have to retreat, go inward, take inventory, recover our energy and balance and pray deeply. A worthy parallel is the story of Jonah in the belly of the whale. We recover and return to the road of trials and adventures and the many unexpected twists and turns to our journeys. Certainly through all these we learn many lessons, gain insights, and achieve our goal or "boon". We finally reach the end of our journey and meet our Beloved. We have succeeded! Thus when we return to the ordinary world, we have become the master of two worlds, the physical and the mythical. We are ready to improve and change the world.



When we apply myth's potent dramas we find new metaphors to our life stories, we become the characters in the stories and we take our place with all our favourite mythic characters and heroes and heroines.



Let us bring into our midst the beautiful story of Rizal's exile to Dapitan. By reliving this beautiful story, we can find new meanings and new truths in our daily lives as Filipinos. I particularly like to tell this story to government managers. Many of them have come to me for advice, as they were unhappy and feared failure when they were given new assignments. I told them we can learn so much from Jose Rizal's exile to Dapitan.



All of us have experienced to be in exile one way or the other. Who hasn't? I would like you to pause for some moment and try to imagine and feel the feelings of Jose Rizal as he was about to be exiled to Dapitan. I would imagine that he was feeling so lonely, unhappy, disappointed, and anxious. He will be separated from his loved ones. He will be far away from Manila where the action was. Perhaps he was asking himself: What will he do in Dapitan? Is there life in Dapitan?



Rizal chose to live a life of meaning in Dapitan. He accomplished so much though he was physically in exile. His mind and his heart were not in exile. He educated the young, healed the sick, built the economy of Dapitan, wrote beautiful letters from



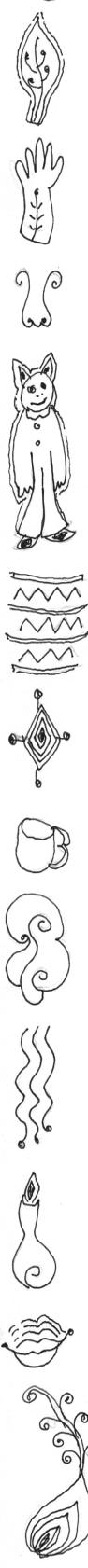
Dapitan, constructed a water system, and designed the town plaza, among others. He was in love in Dapitan not only with Josephine Bracken but with the people and the place. We can see all the manifestations of his accomplishments and love of GOD and country in Dapitan.

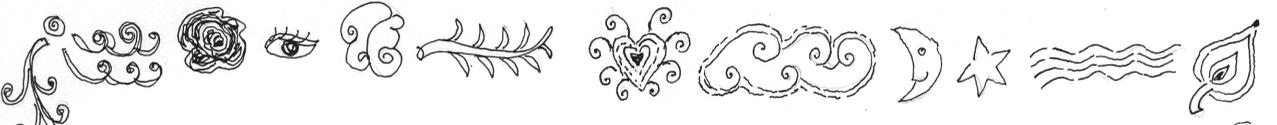
This is a beautiful story that can also be our own story. We learn from Rizal that wherever and whatever are the circumstances, despite the pain, frustrations and disappointments, we can be focused on other things that matters most. We can bring out the best in ourselves and other people, we can be of service to others, we can be creative and productive. Just imagine how he was able to write and compose the beautiful Mi Ultimo Adios, hours before he was executed. Rizal was a social artist!

From Andres Bonifacio, whose story has not been as well documented as Rizal's, we can also learn so much. To him we can attribute the best leadership, organizing and people skills. He readily saw the potentials of the common people. He was able to inspire them to join the Katipunan. Yet not everyone can become a member. He set up recruitment and selection processes that will surface love of country, commitment, discipline and accountability. All these capabilities were crucial to the success of the Katipunan. There was a ritual of passage to see one's commitment and determination. I see the value and potential application of this ritual to our newly recruited government employees. In victory, Bonifacio demonstrated true humility when he supported Emilio Aguinaldo. He had faith in and trusted the system of governance that was being put in place. He showed courage as he faced the consequences of his decision to withdraw his support of Aguinaldo. He participated in the trial proceedings. He accepted the decision of the tribunal. Again, let us pause for a moment and feel how Bonifacio must have felt during these difficult moments. Just think about that time in our history and how things were and the present where we are able to know instantaneously all the simultaneous things happening all over the world. If that trial happened today we would be hearing on radio and watching on television the whole spectacle of the trial! What can we learn from Andres Bonifacio? How can we apply these learning in our daily lives as citizens of this country? as executives and managers? as practicing human resource management officers?

Many will say that the present or our time is difficult. The overall environment may not be supportive of our causes. Cooperation from many sectors of our society may be wanting? Should our love for our country, our being good citizens and our being good public servants be contingent on the prevailing environment and conditions? Social artists will accept that the world is not perfect and life can be unfair and difficult. Yet this will not hinder them from seeing many possibilities and doing their things.

I advocate for HRMOs to find and use inspiring stories of our heroes and heroines, as well as other stories that they can tell on first person basis. Make them the archetypes and role-models for your various endeavours and advocacies in the civil service. When I started early on my Gender and Development (GAD) advocacy, I like to recall a story which made me a strong advocate. I asked elderly women whom I have worked with, how they were able to cope with motherhood, parenting and taking care of children while





building their careers. They told me that during their time they were not allowed, unlike today, to bring their children to work. They hid their children behind filing cabinets and told them not to make any noise, because if they do the bosses will be angry and they will not be able to be with their mothers. I think of many other women like them who came before me. Because of their persistence of loving and caring for their children, our perspectives have changed. We now have children friendly workplaces with facilities as day care and breastfeeding centers. And these give me reasons to continue our GAD advocacy.



Discovering and Touching the Divine Within Us



I remember my grandmother who was deeply spiritual and very devoted to many saints. When we were missing an object in the house, she will pray to St. Anthony and the missing object is found. When she had an impossible problem, she will pray to St. Jude. When she needed something, she will pray to our Lady of Perpetual Help. Every Wednesday we had our regular novena to Mama Mary. Our calendar then reminded us of the feast day of the saints.



We are really blessed at this time because we can readily access the wisdom of saints and mystics. We have the Story of the Soul of St. Therese. We have a compilation of all the letters of Mother Teresa. Just by reading them one can feel their deep and intimate relations with God. Their writings reveal to us their ways to be in touch with God.

Many authors I have read also demonstrated their connection with the Divine. The famous psychologist Carl Jung said we are all connected with the Soul of the World. He wrote about knowing and controlling our dark side as both the evil and good forces are within us and we have to constantly and consciously ensure that the good in us will triumph. Paulo Coelho's books highlight the "treasure that awaits everyone", and that hope, love and faith will help us discover that treasure. In a research of forty geniuses in America done by Jean Houston, she concluded that one common trait that they all had was their being in constant touch with their inner or spiritual world. One scientist said this: "I feel sometimes as if I am tapping into the warehouse of God. I know my science...but when I go deeper, it seems the ideas are coming from some other place."

Here is a powerful analogy from Thomas Moore to connect us with the Divine. He suggests that we create a garden in our homes. It does not have to be a big garden. It can be a small sacred space with our favorite plant. If we need peace, quiet and inspiration we can always go and visit this garden and sacred space. We can stay there and feel connected while imagining and enjoying the "garden of eden" as long as we want. After this garden experience, we are renewed and ready again to face and encounter reality and the world.



4. SA Practices and Tools for HRMOs

Here are three (3) practical application tools that can be used during trainings. I have developed and used them several times and these were appreciated by the participants.





You are free to modify these tools. I hope you can give me feedback on how you applied and used the tools.

Positive Feedbacking

This tool can be integrated in teambuilding activities. It can deepen appreciation of the contributions of each team member. It will affirm and raise the self-worth of each team member.

As the facilitator, you will ask everybody to create groups of three people. The group will be seated closely to each other. The person who will be in the middle will just relax and listen to the feedback of the two others who will be on his/her left and right side. They will give their feedback by whispering on the ears of the middle person deliver his/her best and positive traits and characteristics and worthy deeds and accomplishments. The facilitator will allow two to three minutes for each person until each of the trio would have been given feedback.

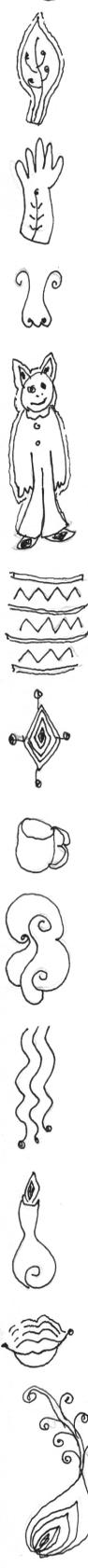
The facilitator can expect a lot of tears of joy during the feedbacking session.

Ritwal ng Paggawa ng Dambana ng Paglilingkod at Pagbabago

I suggest this be an activity as part of the ritual for the opening of a training and other developmental activities. It will heighten the importance of the gathering and connect the participants to the higher purpose of the activity. The word ritual is derived from `rita' to mean getting together in a community. A community means being one and united in a purpose or cause. Every time a community is gathered it becomes meaningful to have an activity that deepens the connection. It is also important to emphasize the concept of "our present time". Thus, it will be relevant to ask questions such as: What are the challenges during our time? What can we do during our time? As sometime in the future, our time will be up and the people who shall come after us will ask: What did they do during their time? To me this is a very powerful time perspective.

To prepare for this activity the participants will be requested to bring an object or a thing or material that gives them a feeling of comfort, security, safety and keeps them connected with humanity, with their angels and saints and with God. I usually bring a wooden curved out image of a century old woman from the north mountain region as she is my connection to our ancestors of the past who built the beautiful rice terraces. She is my great, great, great grandmother.

In the actual ritual activity, a mat or cloth or malong is spread on the table and everyone is invited to place what they brought to the table, and all of these form into an altar which can now be called "dambana ng pagbabago at paglilingkod." Some volunteers may be requested to explain what and why they brought the object. After these, the facilitator may explain that the altar represents the community's collective wishes, hope





and desire to become better persons for others. The altar represents the community's dreams and visions. Then a prayer or invocation or a poem or chanting can be done to awaken our inner and essential selves, to call on the spirits of the place and of our ancestors, and invoke Divine guidance and wisdom.

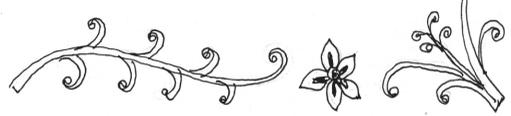
Prayers and invocation have somehow become routine in our training program and activities. I believe it is important to explain why we pray. I like this explanation from Gary Zukav. He says that each question that we ask invokes guidance from the universe. And that every time we ask for guidance, we receive it. "Ask and you shall receive", that is the universal law. But we must know how to ask and how to receive. Sometimes an answer occurs in the form of a feeling—a yes or a no, in the form of a memory, or a thought that at that time seems random, in a dream, and in the form of a realization that is prompted by an experience that will occur the next day.

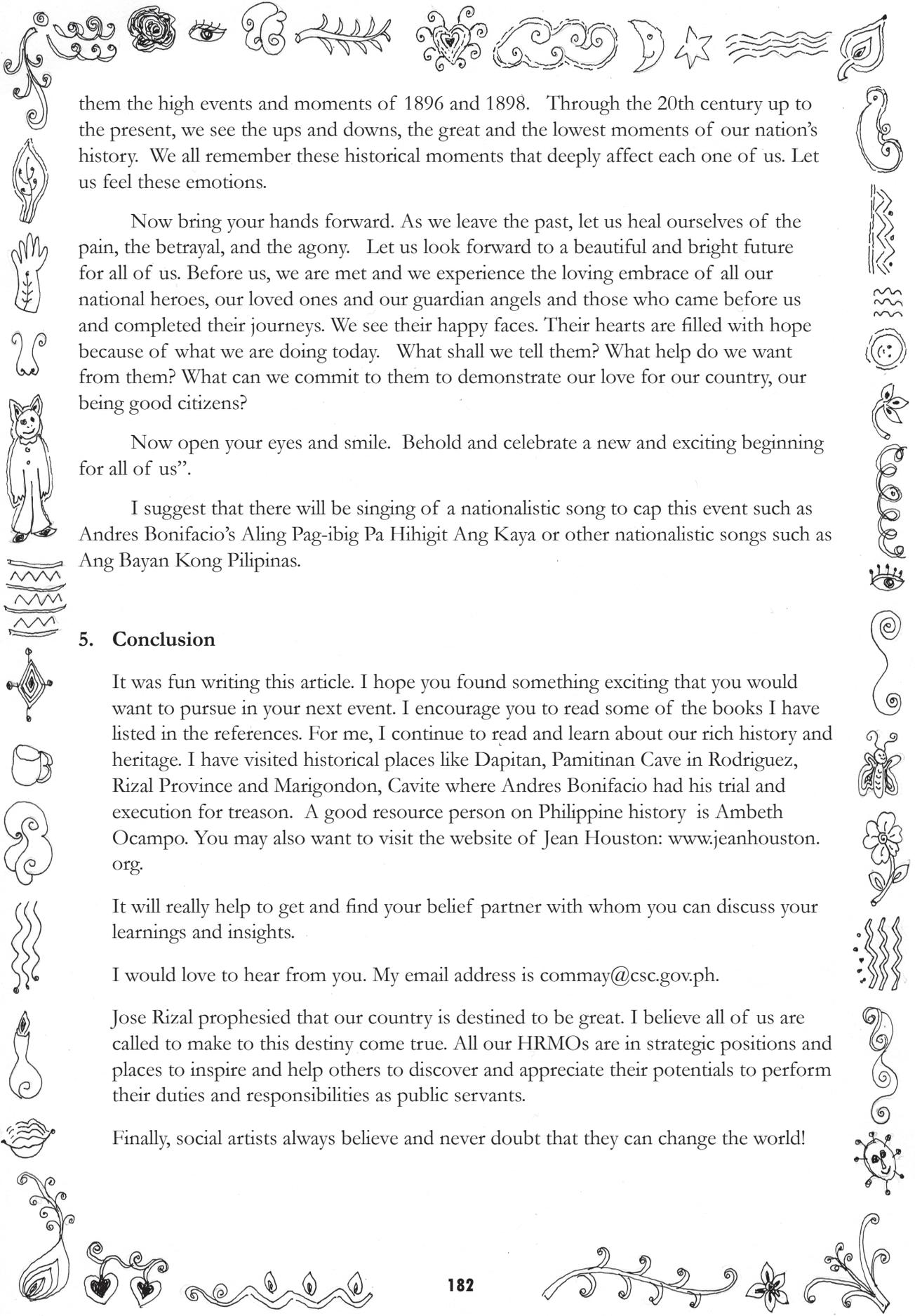
When I pray, I call on my grandmother to help me get through a difficult time, my husband Rene to give me answers to some technical problems I am grappling with. I call on my favorite saints to bless me and shower me with their miracles. In some of my staff meetings, I also suggest that we get inspiration from the stories of our heroes, living and those who have gone home ahead of us.

Revering our Rich Historical and Heroic Heritage

The activity will have the participants visualize and relive our past and present history and appreciate and celebrate the trials and triumphs of the Filipino people. In connecting with the past, it is hoped the participants will realize the sacrifices made by our heroes and ancestors. This activity can be very appropriate to close a training event and build strong commitments to proposed group and community actions after the training.

"I want you to close your eyes and bring your hands to your back as far as you can. Let us go back in time, see as many faces and experience as many events in the course of our nation's history. Let us imagine the faces of our ancestors who lived five thousand years ago. Try to get closer to a few of them. Imagine that we are right there as they were building the beautiful Banawe rice terraces and as they were creating the awesome Petroglyphs in Angono. Our women in those times had central and important roles in society. The Babaylans held communities together and connected the people with the spirits. Then, for three hundred years, the traditions and culture of our ancestors were destroyed, replaced and erased. Many of our ancestors were disempowered, suffered, lost hope, betrayed and murdered. Look at their faces and feel and experience their pains, trials and sufferings. We see the suffering and agonizing Sisa who lost her loved ones. She must be feeling and saying: What is there to live for? We witness the execution of Gabriela Silang, the rape of many women and the massacre of many who dared to stand for their principles and their love of country. We also witness the betrayals and of friends and neighbors turning against each other. We witness the grand moment in the Pamitinan cave as Bonifacio and the Katipuneros finalize the plan for the revolution. We celebrate with





them the high events and moments of 1896 and 1898. Through the 20th century up to the present, we see the ups and downs, the great and the lowest moments of our nation's history. We all remember these historical moments that deeply affect each one of us. Let us feel these emotions.

Now bring your hands forward. As we leave the past, let us heal ourselves of the pain, the betrayal, and the agony. Let us look forward to a beautiful and bright future for all of us. Before us, we are met and we experience the loving embrace of all our national heroes, our loved ones and our guardian angels and those who came before us and completed their journeys. We see their happy faces. Their hearts are filled with hope because of what we are doing today. What shall we tell them? What help do we want from them? What can we commit to them to demonstrate our love for our country, our being good citizens?

Now open your eyes and smile. Behold and celebrate a new and exciting beginning for all of us".

I suggest that there will be singing of a nationalistic song to cap this event such as Andres Bonifacio's Aling Pag-ibig Pa Hihigit Ang Kaya or other nationalistic songs such as Ang Bayan Kong Pilipinas.

5. Conclusion

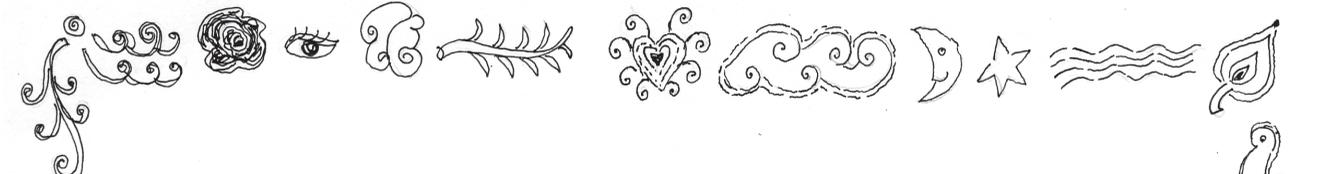
It was fun writing this article. I hope you found something exciting that you would want to pursue in your next event. I encourage you to read some of the books I have listed in the references. For me, I continue to read and learn about our rich history and heritage. I have visited historical places like Dapitan, Pamitinan Cave in Rodriguez, Rizal Province and Marigondon, Cavite where Andres Bonifacio had his trial and execution for treason. A good resource person on Philippine history is Ambeth Ocampo. You may also want to visit the website of Jean Houston: www.jeanhouston.org.

It will really help to get and find your belief partner with whom you can discuss your learnings and insights.

I would love to hear from you. My email address is commay@csc.gov.ph.

Jose Rizal prophesied that our country is destined to be great. I believe all of us are called to make to this destiny come true. All our HRMOs are in strategic positions and places to inspire and help others to discover and appreciate their potentials to perform their duties and responsibilities as public servants.

Finally, social artists always believe and never doubt that they can change the world!



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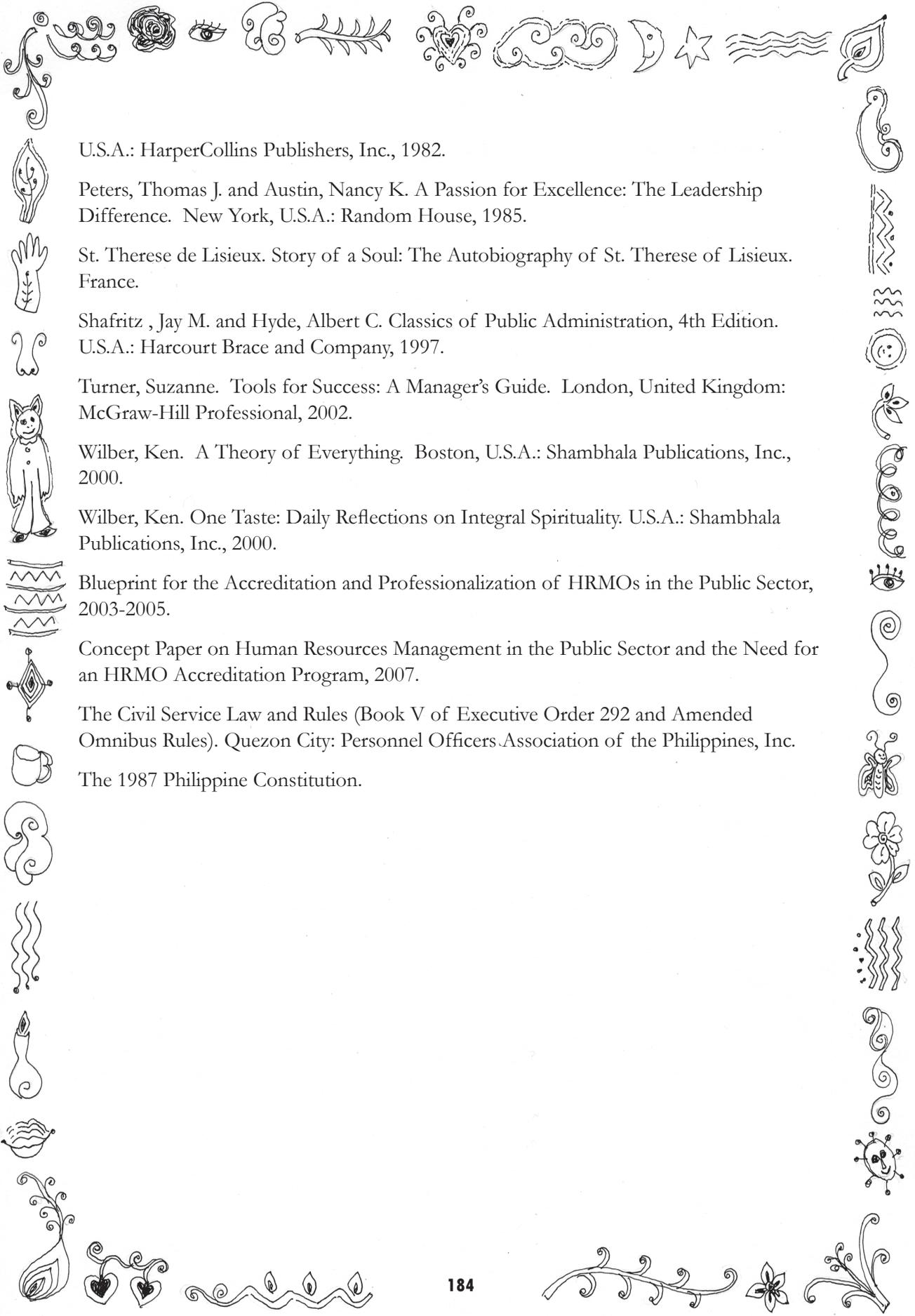
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Narito

Am - Em - F - C -

Berso:

Am C F C
Lahat ng kailangan ko ay narito
C Am F G
Mula talampakan hanggang sa ulo
G C F D/F#
Mula kalooban hanggang sa labas
Am F G C
Ang lahat ng kailangan ko ay narito

Berso:

Ako'y dumating, ako'y narito
Darating ang araw na ako ay lalayo
Mula simula hanggang sa wakas
Ang lahat ng kailangan ko ay narito

Koro:

G C FG
Kailangan lang aminin
G C FG
Hanapin, kilalanin
G C FG
'Akapin at ibigin
G C FG
Igalang at gamitin
Am Am+7 F D/F#
Lahat ng kailangan ko ay narito
Am D/F# F C
Ang lahat ng kailangan ko ay narito

Berso:

Katulad ng iba, katulad ko kayo
Lahat ng kailangan ko ay narito
Tulad ng lahat nang narito sa mundo
Ang lahat ng kailangan ko ay narito

Koro:

Kailangan lang aminin
Hanapin, kilalanin
'Akapin at ibigin
Igalang at gamitin
Lahat ng kailangan ko ay narito
Ang lahat ng kailangan ko ay narito

Am Am+7 F D/F#
Lahat ng kailangan ko ay narito
Am D/F# F G C
Ang lahat ng kailangan ko ay narito

Words by Joey Ayala
Music by Cynthia Alexander
joeyayala@blafi.org

All I need is here
From head to foot
From my insides to the outside
All I need is here

I arrived, I am here
The day will come for moving away
From beginning to end
All I need is here

Needing only to admit
To search, to recognize
To embrace and love
To respect and use
All I need is here
All I need is here

Like everyone else, I am like you
All I need is here
As with all present in this world
All I need is here

Only need to admit it
To look for it, to know it
To respect and use it
Embrace and love it
All I need is here
All I need is here

All I need is here
All I need is here



SOCIAL ARTISTRY IN CIVIC WELFARE TRAINING SERVICE

Building the Self to Extend to Others

Pauline Salvaña-Bautista

This chapter presents the process of a Civic Welfare Training Service (CWTS) class at the UP College of Music that collaboratively designs and implements creative experiences to build a consciousness of capacity building and harmonious work. The curriculum has evolved through three years as a module in the CWTS class and another three years of fine tuning the Contemplacy, Articulacy and Operacy framework as the curriculum. We call it social artistry in the sense of its vision of building self and extending to society, its mission to enrich the students's awareness, appreciation and integration of his physical, emotional, social, mental, spiritual and economic dimensions, and its emphasis on the process of contemplating, articulating and operationalizing ideas. We invite you to document your own experiences of Social Artistry in teaching CWTS within your own field of discipline.

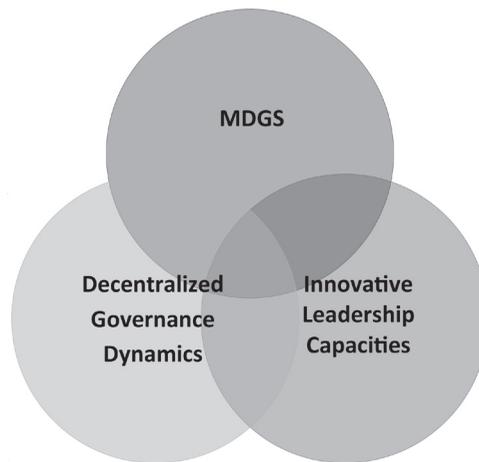
Civic Welfare Training Service (CWTS)

Republic Act 9163 instituted the National Service Training Program (NSTP) into the undergraduate curriculum, requiring all students to be motivated, trained, organized and mobilized in military training, literacy, civic welfare and other similar endeavors in service to the nation through 6 units of either Military Science, Literacy Education or CWTS. CWTS refers to programs or activities contributory to the general welfare and the betterment of life for the members of the community or the enhancement of its facilities, especially those devoted to improving health, education, environment, entrepreneurship, safety, recreation and morals of the citizenry. This course affirms that the government's prime duty is to serve and protect its citizens, whose responsibility to defend the security of the State may be the basis for the requirement to render personal, military or civil service. It recognizes the vital role of the youth in nation-building, mandating the promotion of civic consciousness among them in the development of their physical, moral, spiritual, intellectual and social well-being. It aims to inculcate the ideals of patriotism, nationalism, and to advance their involvement in public and civic affairs.

At the UP College of Music where I teach CWTS mainly to music majors, but with increasing enrollees from other colleges, the thrust of service learning by students (volunteer work with the goal to learn knowledge and experience in the process of providing service to community) is to create community experiences to enrich "morals" of the citizenry, integrating various art forms, and music in particular. Prof. Leticia del Valle, who pioneered this course at the college, points out that this contribution to society goes beyond the physical and social impact of musical experiences and into spiritual formation because music has been proven to "develop perceptiveness and sensitivity transcending the material into the spiritual". We employ social artistry processes to prepare the students to maximize benefits from service learning.



Social Artistry



Decentralizing the MDGs through Innovative Leadership Using the Social Artistry Approach by Jean Houston, DAP, Tagaytay, 2005

My encounter with the term “social artistry” occurred in 2005 when I attended a three—day workshop entitled “Decentralizing the Millennium Development Goals Through Social Artistry”. A lively and energetic team of women led by Anthropologist Jean Houston, was invited by the United Nations Development Programme (UNDP) to the Philippines. Dr. Houston had engaged in researches defining the strengths of both Nobel Prize awardees as well as indigenous tribes that continue their ways of life in a modern world. The team included an education specialist, who was very well-skilled in documenting onstage Jean Houston’s lectures with “mindmaps” on easel paper; a poet, who engaged the participants with her renditions of Shakespeare; and a psychologist, who made herself available to listen to the participants personally expressed ideas, leading to brief but effectively inspiring exchanges. On the third morning of the workshop, Dr. Houston motioned for me to come to the front and asked, “What is the secret behind your enthusiasm? Why do you seem extraordinarily engaged and unusually perceptive about the workshop proceedings? What is it that you do?” Quite unprepared to answer these questions, I answered as quickly as I could, “I do daily rosary walks in my neighborhood. I also design and facilitate musical workshops with multi-awarded ethno-pop artist Joey Ayala. We aim to elicit reflection about life, expressing these in words, visual symbols, kinesthetic movements, and melodies and rhythms, and then setting goals, and planning action to improve one’s life and those of others.”

She responded, “We came here thinking we would teach Social Artistry to Filipinos, and now we see how we can learn from the Filipinos. Social artistry is what you naturally do”.

Later on in the day, she asked the participants to give our own definitions of social artistry. My definition of social artistry for CWTS has evolved into “the process of becoming aware of one’s goals and potentials, expressing these in ways that can be



experienced by the senses, and defining values and habits to animate these experienced goals and potentials, in the context of improving self, community and environment.”

Two years later, in October 2007, collaborating with mentors, friends and colleagues, we had the opportunity to experientially share this approach to capacity-building with Filipinos from all over the country in the language of our own academic and creative culture at the National Congress on Good Citizenship convened by the UPNCPAG, CHED and the Good Citizenship Movement. The Philippine Society of NSTP Educators and Implementors, represented by a large number of CWTS instructors from all over the Philippines, attended the congress. This led to a follow-up workshop for 63 PSNEI Mindanao CWTS instructors. This chapter aims to share classroom experiences in social artistry to a larger group. The process of eliciting reflection, expression and action takes place through multi-disciplinary approaches.

Understanding Civic Engagement

The following basic concepts provide the “what” of civic engagement. Do make use of reading materials that are available in your community. I share these discussion notes as a guide for selecting information that CWTS students ought to have. The main point is that nation building is about good governance and good citizenship. Due to the alarming magnitude of poverty and corruption prevailing in our country, and in many other countries all over the world, governance, “the delivery of public goods” is now considered the responsibility of all sectors – primarily of government, but increasingly of civil society and business, and a sector that needs distinct mention, the academe. The bottom line is a well-informed and involved citizenry facilitates good governance. Here are seven key concepts that are useful to know: (1) Society, (2) Values, (3) Poverty, (4) Human Rights, (5) Good Leadership, (6) Contribution of Teachers and Parents to Nation Building, (7) Sustainable Human Development. What is challenging is how you will elicit effective articulation and discussion on these concepts to create a personally-owned perspective for serving the country. Do employ the exercises featured in the Music, Poetry, Storytelling, Visual Arts, Dance and Theatre chapters to elicit effective individual and group engagement in these topics.

1. **SOCIETY.** Jose Abueva describes how we may build a “good society we, Filipinos, may want” as follows.

- Love our country, trust and challenge one another to solve problems
- Focus on the poor, powerless, exploited, oppressed for the good life
- Work for the common good of all Filipinos in a Global Filipino Nation
- Responsive, effective and accountable institutions – start with family
- Creativity, innovation and dedication to build the good society we want
- United, non-killing
- Humane community, sustainable environments
- Contribute to a peaceful, non killing, just, humane, caring world
- God-centered, loving and caring



2. **VALUES.** Values guide action towards goals. Two frameworks provide a context for discussing values. One is derived from the Philippine Constitution and the other from the study of Filipino life.

- Constitution – unity, faith in God, patriotism, work, respect for life, order, promotion of the common good, respect for law & government, concern for family & future generations, concern for the environment, truth, equality, justice, freedom, love, peace
- Philippine Psychology – kapwa, pakiramdam, kagandahang-loob, bahala na, lakas ng loob, pakikibaka, hiya, utang na loob, pakikisama, biro, lambing, tampo, karangalan, katarungan, kalayaan

3. **POVERTY.** 60% Filipinos live in poverty, making it a foremost concern in civic engagement. Investment in human capital formation, which is what socially artistry intends to achieve, is considered as the foundation for poverty reduction. ADB lists 7 causes of poverty.

- weak macro-economic management
- employment issues
- high population growth
- underperforming agricultural sector and an unfinished land reform agenda
- governance issues including corruption and a weak state
- conflict and security issues, particularly in Mindanao
- disability

4. **HUMAN RIGHTS.** Citizens ought to be aware of their rights and obligations. Jose Diokno states three basic human rights, and analogous rights of society, that are “violated, and nowhere in less shame, than in our country”.

Human Rights

- right to life
- right to dignity;
- right to develop

Analogous Rights of Society

- right as a people to survive
- right as a people to self-determination
- right to develop as a people

5. **GOOD LEADERSHIP.** Alex Brillantes suggests the need for strong leaders that will facilitate, motivate and effect changes through creativity, efficiency, dynamism and commitment and provides a positive note in saying that “local governance in the Philippines today is rich with paragons of leaders in good local governance”. Seven criteria for good leadership are used by the Local Government Leadership Awards.

- transparency
- accountability
- participatory governance
- rule of law



- 
- organization and management
 - continuity and stability
 - service delivery

6. EFFECTIVE TEACHERS AND PARENTS. Lourdes Carandang traces the roots of nation-building to parenting, and suggests three gifts we can build in our children, which are what our country needs today: Dignity, Discipline and Self-Worth.

- Dignity - empowerment
- Discipline – 4C’s: (1) conviction, (2) clarity, (3) consistency, (4) consequences
- Self-worth – balance of intellectual, social, emotional, physical, moral aspects of development

7. SUSTAINABLE HUMAN DEVELOPMENT. The paradigm of development that prevails today is “sustainable human development”. The central purpose of sustainable human development is to **create an enabling environment in which all human beings lead secure and creative lives.** Mahbub Ul Haq, one of the authors of this paradigm enumerates four pillars of sustainable human development:

- Empowerment- People must participate in the activities, events and processes that shape their lives because development is by people. Charity is the worst policy
- Productivity- Productivity requires investments in people and an enabling macro-economic environment for people to achieve their maximum potential.
- Sustainability- All forms of capital (physical, human, financial, environmental) must be replenished and regenerated
- Equity- Everyone deserves quality access to opportunities to develop their human capabilities to the fullest and put those capabilities to the best use in all areas of their lives

Sample Lessons For Articulating Values

Experiences in Contemplacy and Articulacy

Featured below are four sample lessons on the themes “Filipino Values”, “Values in Society”, “Values in My Life”, and “Values at Work”. These lessons make use of language, movements, and visual expressions to articulate individual and group contemplation about desires, values and goals. The approach is indicated using terms corresponding to Gardner’s Multiple Intelligences. The art form describes the general process. A table at the end of the chapter provides an overview of learning stages to serve as a guide for creating developmentally-appropriate learning experiences in values for various ages.



SAMPLE LESSON 1

Theme: “Filipino Values”

Objective: Information

Approach: Linguistic

Art Form: Poetry

Process Instructions:

1. Form a group. Choose one value from the list.
2. Each one thinks of a related word or phrase
3. Create a verse out of these words and phrases
4. Perform the verse you have made
5. Classmates will guess what value has been depicted in poetry

SAMPLE LESSON 2

Theme: “Values in Society”

Objective: Formation

Approach: Kinesthetic

Art Form: Scene Improvisations

Process Instructions:

1. Pick a value from the list.
2. Imagine, brainstorm and create a situation which depicts the absence or the violation of that value
3. Present the situation in 30 seconds to 2 minutes
4. Classmates will guess what value is absent or is violated in the scene improvisation

SAMPLE LESSON 3

Theme: “Values in My Life”

Objective: Transformation

Approach: Intrapersonal, Spatial, Naturalist

Art Form: Painting

Process Instructions:

1. Make an assessment of your present condition– focus on your physical, economic, profession/ education, social (one relationship), emotional (self-discipline, management), spiritual (prayer life, faith, communication with God) dimensions
2. Make a goal for each dimension
3. Select one value (as habit) that will propel each goal



4. Depict these 5 values (habits) in symbols. Paint the symbols on a pot
5. Plant the given seedling into the pot and nurture it everyday

SAMPLE LESSON 4

Theme: “Values at Work”

Objective: Interformation

Approach: Intrapersonal, Interpersonal

Art Form: Poster-making

Process Instructions:

1. Survey what needs to be improved in the community. Choose a group you would like to help – sector, age, and a dimension of life you would like to help to improve – education, health, etc, and a time frame
2. Identify what activities you enjoy. Based on what you enjoy doing, describe a specific experience you would like to contribute to improve life.
3. Using the VMOKRAPI (See Joey Ayala’s discussion at the end of this chapter) Plan out how you will implement the experience for your target group.
4. Draw or diagram your plan into a poster, giving specific details of your plan including the time frame, activities you will do, and the results you envision

Planning To Learn While Serving Society

Preparing for Operacy

Picking up from the mandate of the NSTP Law, the challenge we face and give students in the second semester of CWTS is to create an enjoyable learning experience to enhance moral values. They build on the “database of self-knowledge” created from CWTS 1 and design a 6-week program that operationalizes each individuals’ capacities, interests and goals. It is especially challenging because every semester brings in a new diversity of talents and skills. We make use of Technology of Participation, (TOP) a reliable approach that is often used at the National College of Public Administration to encourage individual participation in group discourse. Class sessions are conducted as workshops. The procedure is (1) teacher asks a question; (2) each one individually answers the question by writing a maximum of 7 large words to convey one idea on 1/3 of scratch bond paper; (3) each one reflectively posts his or her answer on the board, paying attention to ideas emerging from those previously posted and continuing the thread of thought by strategic placement of his or her card. (4) The class discusses ideas posted.

WORKSHOP 1

The first workshop activity elicits the morally and socially relevant themes for the class activity. The following questions are again, answered individually, posted on the board and





processed in class: (1) What urgent problems confront the Filipino youth today? (2) What do you think are the strengths of the Filipino youth? (3) What do you think are the weaknesses of the Filipino youth? The output is content of the outreach activity.

WORKSHOP 2

The second workshops elicits discussion on the kind of activity that the aptly addresses the theme of the outreach activity in six weeks. The following questions are answered individually, posted on the board, and processed in class. What do you want to teach? (2) What do you want to learn? (3) Whom do you want to benefit from your teaching? (4) What activity would you like to create and experience as a class? The output is the form of the outreach activity.

WORKSHOP 3

The third workshop divides the class into the emerged areas of responsibilities for the outreach activity. The following questions are asked: (1) What specific tasks can you do in the selected activity? (2) What specific resources can you contribute? The output is an emerged organizational chart to address the program component.

WORKSHOP 4

The fourth workshop is done by groups. Each group describes their plans and corresponding duties for their program component and defines what they need from other groups to implement their duties. The output is a schedule of tasks and responsibilities per group.

WORKSHOP 5

By the end of Workshop 4, the CWTS class has evolved a concrete plan of action for the outreach through participative discourse. The fifth workshop weaves a tapestry of tasks, responsibilities, outputs and due dates. The output is a service learning contract created by each student as his or her commitment to the class activity.

Animating Sustainable Human Development in the Classroom

The five workshops previously discussed provide the discipline for creative work. The students are now left independently to employ their skills and talents in creating a product and a process for reaching out to the community in an empowering, productive, equitable and sustainable activity.



Evaluating the Outreach Activity

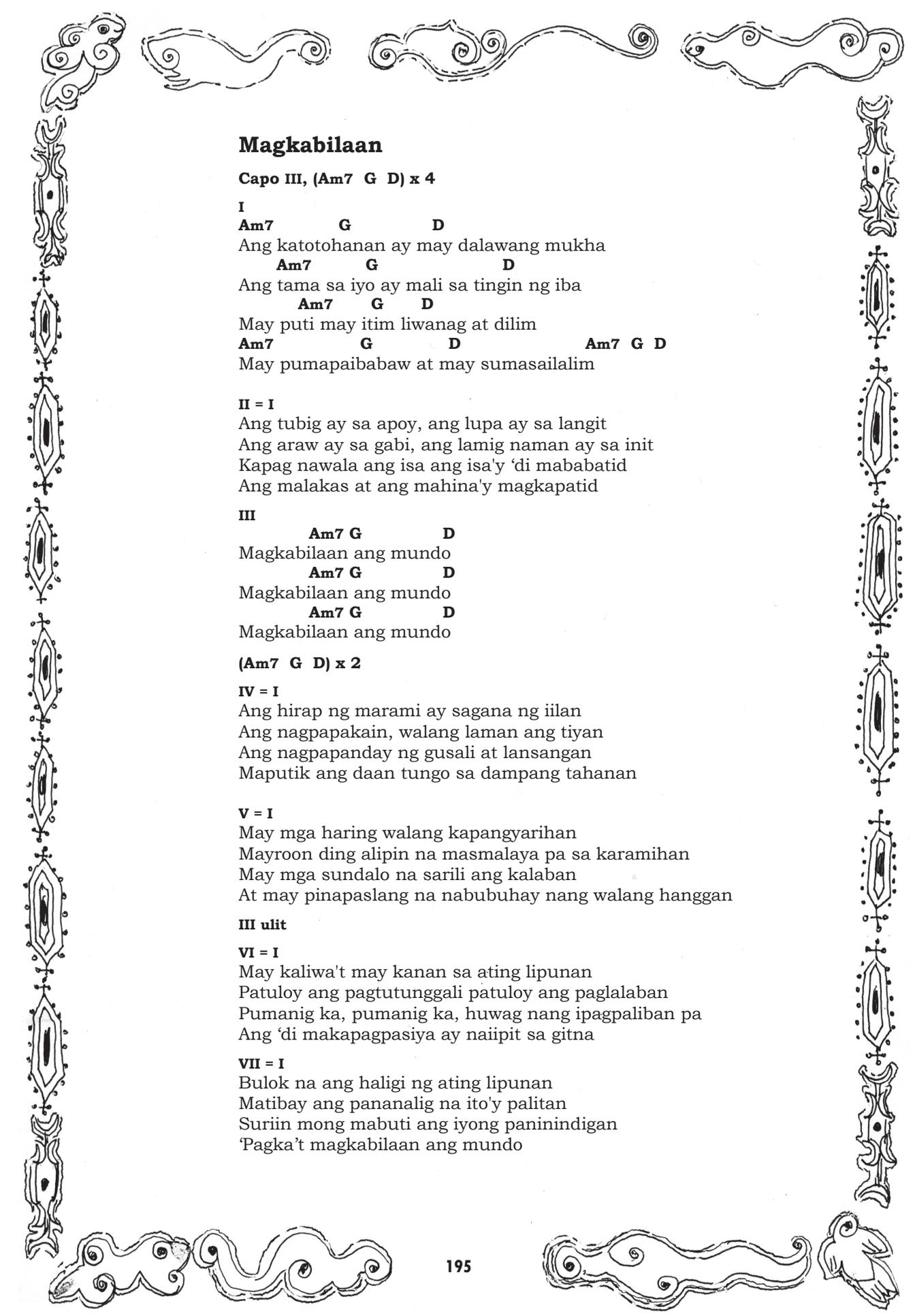
The ultimate goal of CWTS is to build a culture of sustainable community involvement. Ideally, by the end of the 6-unit course, the students have acquired a habit of reaching out to people in view of a rational assessment of community needs and a practical understanding of one's own resources of talent, time and material resources. Furthermore, the motivation to help is best hinged on knowing how one's individual capacity may be enriched by volunteer work. This way, two obstacles to sustainable community initiatives are minimized: volunteer fatigue and donor fatigue.

A meaningful evaluation of the individual and group experiences of community involvement may be undertaken through personal reflections and group discussions.

The following discussion points are suggested:

1. Describe what your target beneficiaries have gained from your activity for their physical, mental, emotional, social, spiritual, and economic well being.
2. Enumerate what you have given in terms of talent, time, and material resources.
3. Recall problems you encountered. Determine the causes of these problems.
4. What else could the target beneficiaries have gained?
5. What else should you have given?
6. How could the problems be avoided or prevented?
7. What other needs of the beneficiaries could have been addressed?
8. Give three suggestions to improve your project.





Magkabilaan

Capo III, (Am7 G D) x 4

I

Am7 G D
Ang katotohanan ay may dalawang mukha

Am7 G D
Ang tama sa iyo ay mali sa tingin ng iba

Am7 G D
May puti may itim liwanag at dilim
Am7 G D Am7 G D
May pumapaibabaw at may sumasailalim

II = I

Ang tubig ay sa apoy, ang lupa ay sa langit
Ang araw ay sa gabi, ang lamig naman ay sa init
Kapag nawala ang isa ang isa'y 'di mababatid
Ang malakas at ang mahina'y magkapatid

III

Am7 G D
Magkabilaan ang mundo

Am7 G D
Magkabilaan ang mundo

Am7 G D
Magkabilaan ang mundo

(Am7 G D) x 2

IV = I

Ang hirap ng marami ay sagana ng iilan
Ang nagpapakain, walang laman ang tiyan
Ang nagpapanday ng gusali at lansangan
Maputik ang daan tungo sa dampang tahanan

V = I

May mga haring walang kapangyarihan
Mayroon ding alipin na masmalaya pa sa karamihan
May mga sundalo na sarili ang kalaban
At may pinapaslang na nabubuhay nang walang hanggan

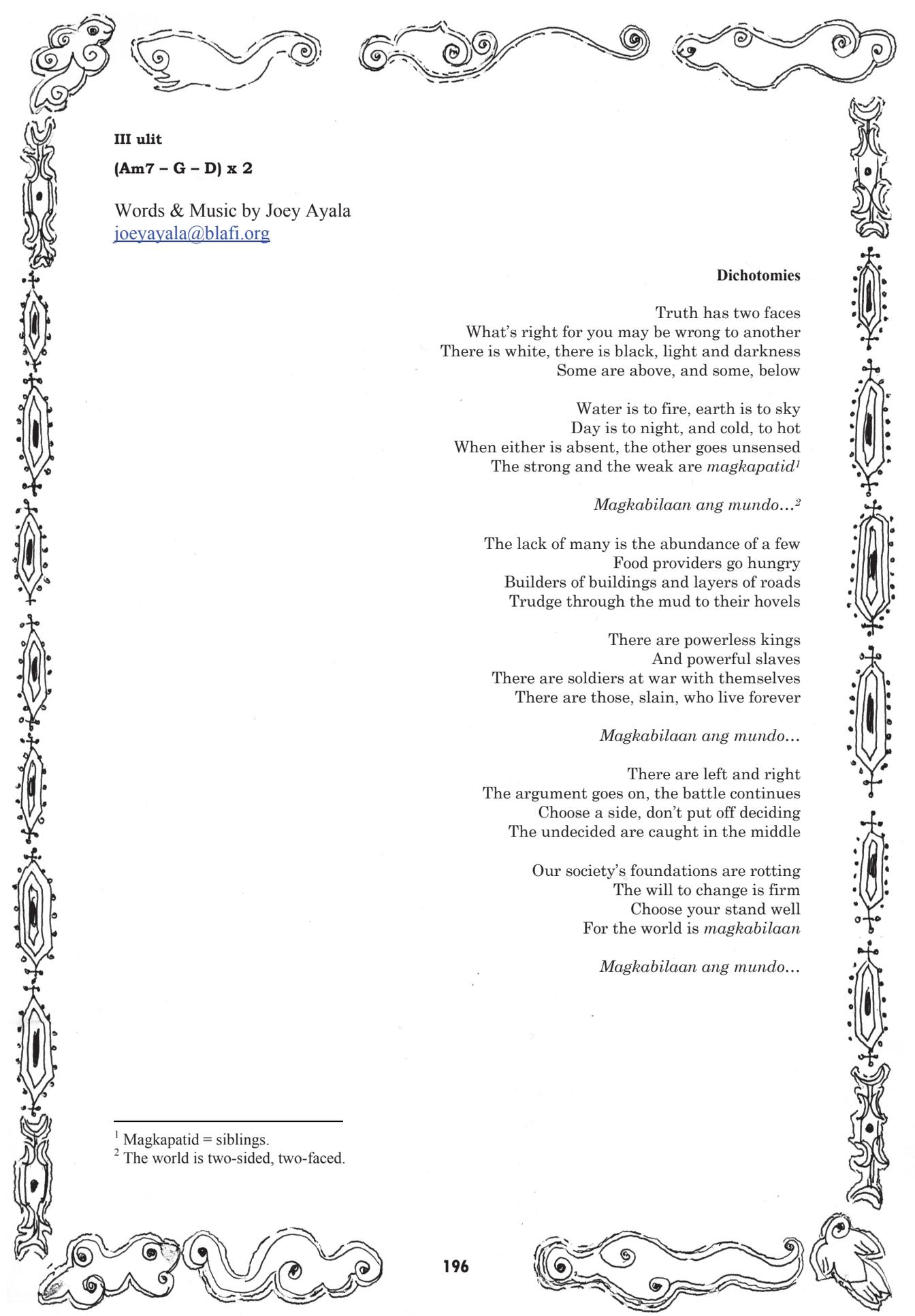
III ulit

VI = I

May kaliwa't may kanan sa ating lipunan
Patuloy ang pagtutunggali patuloy ang paglalaban
Pumanig ka, pumanig ka, huwag nang ipagpaliban pa
Ang 'di makapagpasiya ay naiipit sa gitna

VII = I

Bulok na ang haligi ng ating lipunan
Matibay ang pananalig na ito'y palitan
Suriin mong mabuti ang iyong paninindigan
'Pagka't magkabilaan ang mundo



III ulit

(Am7 - G - D) x 2

Words & Music by Joey Ayala
joeyayala@blafi.org

Dichotomies

Truth has two faces
What's right for you may be wrong to another
There is white, there is black, light and darkness
Some are above, and some, below

Water is to fire, earth is to sky
Day is to night, and cold, to hot
When either is absent, the other goes unsensed
The strong and the weak are *magkapatid*¹

*Magkabilaan ang mundo...*²

The lack of many is the abundance of a few
Food providers go hungry
Builders of buildings and layers of roads
Trudge through the mud to their hovels

There are powerless kings
And powerful slaves
There are soldiers at war with themselves
There are those, slain, who live forever

Magkabilaan ang mundo...

There are left and right
The argument goes on, the battle continues
Choose a side, don't put off deciding
The undecided are caught in the middle

Our society's foundations are rotting
The will to change is firm
Choose your stand well
For the world is *magkabilaan*

Magkabilaan ang mundo...

¹ Magkapatid = siblings.

² The world is two-sided, two-faced.



SOCIAL ARTISTRY FOR VOTER EDUCATION

HENRIETTA T. DE VILLA

How big are our dreams ... for our country? How strong are our ambitions ... for our democracy? What are we willing to give up, individually and collectively ... for freedom, and in view of our chosen topic of the day, real freedom in our elections? Arrival for our dreams, for our ambitions, for our freedom means we must pass through death. But it does not end there. Death would simply be the passage so that we may step out into the full sunlight.

This is where extravagant hope comes in ... hope whose main feature is youthfulness. In one famous poem it is written: Hope is she who always begins.

I thought this is the right ground, the fertile soil for sowing dreams and nurturing ambitions. I cannot forget the 2 days in August when I attended a seminar on good citizenship here at UP NCPAG. I was prepared to listen to lectures on election fraud, social advocacies of the right wing and the left wing (after all we were in UP), corrupt practices in government (since the NBN-ZTE scandal was already percolating then). But there was no such thing ... if ever, just a hint during the introduction of the conference. And then we had music of Joey Ayala. He sang his compositions – songs contextualizing the Filipino soul, the Filipino's longings and dreams, his defeats, his struggles for the dawning of a new day.

When workshop time came and we were told to choose the small group sessions we wanted to join, I was not prepared for what I saw. The list of workshops read: poetry ... drama ... interpretative dance. I thought I was in the wrong place. I thought of going home, but the rains outside were quite strong and I couldn't figure out how to duck the notice of Dr. Lily Domingo. So I said, what the heck, might as well sign up in the first topic on the list: drama. I sat at the back, curious how our facilitator would tackle corruption and drama. I didn't notice when it got me. I just realized afterwards that I was interacting with all the rest in thinking out how to dramatize corruption. I even landed some speaking lines in our presentation during the plenary as a barangay heckler of the youth who chose to detach himself from wrongdoing.

For our next workshop session, I was then all excited and chose poetry. O, our facilitator Dr. Vim Nadera, was so good. He asked us to say whatever came out from the top of our head when we hear graft and corruption. Our workshop was conducted in Pilipino. From all the participants some 31 words were accumulated. We were told to use all or as many words as we can in the list to write a poem on graft and corruption. I chose to write a poem on the elections. "Boboto na si Dindo", Dindo being the mascot of PPCRV. And to my surprise in 25 minutes I was able to compose a poem using 28 words out of the 31. And Dr. Nadera asked me to read my poem during the plenary. It was not just my poem, but all the other creations that were so good, born from experience, born from our creative juices. One of our PPCRV board members was also in the conference,



and I definitely know he is not an extrovert. WOW, I saw him dancing with abandon their workshop's interpretation of graft and corruption.

O, our workshops were delightful. And the plenaries saw the challenge of graft and corruption being confronted creatively, pro-actively through social artistry. During our workshops and the plenaries, without being conscious about it, we were already doing our own particular advocacies. It was beautiful ... from fear to freedom to be ... from indifference to freedom to do. In transforming Comelec and our elections, we could try social artistry as a tool for value formation. In transforming ourselves, UP NCPAG could take the lead in promoting social artistry and invite the ordinary Filipino to start with 3 learning curves leading to responsible voting, eventually to responsible citizenship.

These 3 curves I am proposing are:

1. **Learning spontaneity that will draw us out of the sense that we are always victims** – victims of a corrupt government, victims of an oppressive military, victims of a discredited Commission on Elections. The spontaneity to become and to act.
2. **Learning to make choices**, conscious that we possess one power, one last power should we lose all the rest, which we must defend with all our strength – the power not to give our consent. To refuse bribery, to refuse vote buying, to refuse to change the figures in the ERs or to fill in the COCs even before people have voted. We refuse to give our consent to wrongdoing because when we give in we begin to die.
3. **Learning to recognize our capacity for the infinite** so that the obligation of love rather than law invigorates us to choose creatively, opening up possibilities we never dreamed of. “We can grasp our fate and make it a blessing” ... for ourselves, our elections, our nation.

BOBOTO NA SI DINDO

Henrietta T. de Villa

Composed on August 18, 2007

during the Poetry Workshop facilitated by Dr. Vim Nadera
at the 2nd National Congress on Good Citizenship, UPNCPAG

Si Dindo ay tuwang-tuwa, handang bumoto
Suot bagong damit, may ballpen sa balsa
Pumasok sa presinto, nagulat sa nakita.
Botante ba ito? May baril na dala
Ang kapal ng pitaka, namumudmod ng pera.
Botante ba ito? Lasing—amoy alak
Habang bumoboto, ang cellphone kinokopya.
Si Dindo’y litung-lito, ganito ba ang pagboto?
Ang watcher may kamera, di gamitin at hulihin ito.
Hindi niya natiis, lumabas, nagtanong
Sa guro, nagsasalansan ng papel, may computer at tabako.
Bakit ganitong kagulo, walang batas sa presinto?



Musmos ka pa Dindo, kailangang matuto
Madalas naghahari sa pagpili ng liderato
Mga nakatira sa mansion, magagara ang kotse
Malaman ang passbook—ang wika ay tseke
Gintong hikaw nag-uumapaw, pagkain litsong baka
Sa kanila, tao kahit sino, may halaga.
Hinagpis ni Dindo: Saan ako tutungo
Hihingi ng katarungan—Malacañang o Sandigang Bayan?
Paano ang pagboto—isang balota, isang tao?
Paano ang bayan, binuwag na troso
Ang balota nilibing sa puntod, ginawang pulutan
Ng kasakiman at kadiliman ng kapwa Pilipino.
Inang Bayan—kailan, kailan makikita ang ilaw sa iyo?

GOOD CITIZENSHIP VALUES AND VOTER EDUCATION

Good Citizenship Movement

Faith in Almighty God

PRAY for orderly, peaceful, honest and credible elections. Organize prayer groups. VOTE for candidates who have a deep reverence for God.

Respect for Life

VOTE for candidates who are pro-life, are committed to enabling the poor to have dignified lives, and will champion human dignity and development.

Order

Help preserve order in the polling places on Election Day. Report incidents of vote-buying, violence, “*dagdag-bawas*,” and other violations.

Work

Gather facts about the candidates. Choose those who have the competence and other qualifications required. Help in the campaign of good candidates.

Concern for the Family and Future Generations

VOTE for candidates who are committed to promoting the well-being of the family as an institution, and are known for their devotion to their own family.

Love

VOTE for candidates who can be expected to give sincere, loving and dedicated service to the citizenry as called for by their position.



Freedom

VOTE wisely and freely, without being coerced or manipulated. Choose candidates who will always put the public interest first.

Peace

Help maintain harmony on Election Day, observe the gun ban and liquor ban. VOTE for candidates who follow the ways of peace, not of violence.

Truth

VOTE for candidates who will be transparent in all their actions and will not engage in graft and corruption nor in any form of dishonesty.

Justice

Exercise your right to vote. VOTE for candidates who have a firm commitment to human rights and will consistently uphold justice if elected.

Unity

Show support for those doing election duties. VOTE for candidates who can work well with others and are respected in their community.

Equality

Assess the candidates on the basis of merit. VOTE for candidates who will not play favorites and will always have the good of all in mind.

Respect for Law and Government

Obey all Election rules and guidelines. VOTE for candidates who respect and obey our country's laws, and will ably help shape and/or enforce them.

Patriotism

VOTE with love for our country, choosing candidates who will best promote our country's well-being and ensure a good future for the Filipino nation.

Promotion of the Common Good

Help others to vote wisely. Share what you know. VOTE for candidates you believe have the common good at heart and will work zealously for it.



Concern for the Environment

Keep the precincts clean. VOTE for candidates who will conserve our environment and natural resources and work for sustainable development

Isa-isang hakbang lamang at ika'y makakarating.....

- Vision
- Mission
- Objectives
- Key Result Areas
- Performance Indicators
- Strategy
- Program
- Activities
- Tasks
- Resources

(The Acronym VMOKraPi-SPATres is attributed to Prof. Eduardo Morato of the Asian Institute of Management)

The following VMOKraPi-SPATres summary shows the full cycle of planning from Vision to Operation. You can use this as a guide to creating learning modules and project plans. You don't have to use the words used here. If you are working with a 4-year old learner you'll have to translate the concepts into terms that suit the learner's concrete experiences. Get the idea? If you understand the principles, you can teach MBA lessons to kids!





VMOKraPi – SPATRes	Adapted by Joey Ayala from Asian Institute of Management lessons.
	Diskusyon
Vision	
Pangitain / Hangarin	Ang bukas na nais mong makita... Ano'ng gusto mo? Ano'ng magpapaligaya sa 'yo?
The general ideal or dream you see in your mind. The final destination.	
Mission	
Misyon / Papel	Ano ang iyong gagampanang papel...
Your role in the dream. The general description of what you will do towards making it come true.	
Objectives	
Layunin	Ano'ng mga layunin mo? 'Tiyak, nasusukat, naaabot, makatuwiran, may deadline.
Your actions in the dream. Specific, measurable, attainable, reasonable, timebound.	
Key Result Areas	
Larangan ng Tagumpay	Mga larangan na sakop ng Layunin. Anu-ano ang magbibigay-katawan sa Layunin?
The specific areas where your actions take place.	
Performance indicators	
Sukat ng tagumpay	Papaano ko alam na nagtatagumpay na ako? Sukatin, sukatin, sukatin!
Measures of your actions' success.	
Strategy	
Diskarte	Paano ko gagawin? Base sa pagsusuri ng Kagalingan, Kahinaan, Pagkakataon & mga Banta.
How to act on what is. Usually based on analysis of Strengths, Weaknesses, Opportunities & Threats.	



Programs	
Programa / Kilusan	Listahan ng gawain ayon sa Diskarte. Mag-aral pa? Maghanap ng kapital?
Work Programs based on chosen Strategy.	
Activities	
Gawain	Listahan ng mga gagawin.
Specific things to do per Program.	
Tasks	
Mga Hakbang	Sino ang gagawa? Kailan matatapos? Kanino ipapasa?
Who's in-charge of doing what? Where does output go? Deadlines, timetables, schedules.	
Resources	
Pangangailangan	Anu-ano ang kailangan? Tao, salapi, materyales, atbp.
What do you need to get things done? People, money, materials, etc.	

PART IV

EVALUATION GUIDE

DINAH PALMERA S. NADERA

The purpose of this guide to evaluation is to provide users of social artistry for values-formation and nation building work with an overview of the evaluation process.

The guide should help them carry out an evaluation of the various methodologies in social artistry. It provides steps to help the users of social artistry determine whether the goals of social artistry have been met over a period of time.

This guide does not provide a comprehensive tutorial for conducting an evaluation. It is hoped that it will serve as an easy reference for assessing whether activities in the different social artistry methodologies need to be pursued or modified and for appraising whether social artistry is a useful tool for values-formation and community building.

What is evaluation?

To evaluate is to assess the worth, significance or impact of someone or something. In the context of this fieldbook, evaluation is the use of certain tools and procedures to assess the effectiveness of a social artistry in values formation and nation-building. It involves collecting information on data that will help make correct judgments about a program's strengths weaknesses, and accomplishments. It should be conducted at two levels: to determine the effectiveness of the program as a whole, and to determine the effectiveness of various component parts of the program. The ultimate goal is to get timely feedback on whether things are carried out the way they were intended to be in order to make necessary changes for improvement and decisions with sound basis. In the long run, the evaluation process enables those who are implementing the program to make a judgment on the value or effectiveness of the work.

There are many different perspectives and approaches to evaluation. It can be an internal evaluation (self-evaluation) or external evaluation (done by someone not involved in the project). It can be an evaluation of the effectiveness of the tasks in implementing the project, its short-term result or outcome, or its long-term impact.

Before one can carry out any evaluation, there is a need to define what needs to and can be evaluated.

Table 1 illustrates the different levels of evaluation that can be done in the context of this fieldbook.

General level

the project structure and how it works

how services and activities are carried out

how users experience the project

what changes or benefits the project brings about

Level Objective(s)

National Congress on Good Citizenship convened by the Commission on Higher Education (CHED), University of the Philippines National College of Public Administration and Governance-Center for Leadership, Citizenship and Democracy (UP-NCPAG CLCD) and Good Citizenship Movement (GCM) that provided the National Plan of Action for Promoting the Good Citizenship Values (GCVs) and established the Multi-Sectoral Council to facilitate institutional collaboration and alignment in making use of the GCVs as a common framework for values promotion initiatives.

Extension workshops and extension training workshops to promote an awareness of Good Citizenship Values through Social Artistry

Workshops as venue to share and develop processes, materials, and methodologies for the implementation of social artistry to more effectively promote the GCVs, and to enhance collaboration among institutions and individuals to strengthen the mutli-sectoral council

Opportunity for creative expressions of good citizenship values as a means to address the problems of poverty and graft

In order to effectively evaluate a program, there is a need to examine (and sometimes clarify or redefine) the objectives on a regular and timely basis. Examining the objectives will serve as take off points for the following for evaluation questions:

- If an objective isn't being achieved, why not? What should be done about it?
- Is the objective wrong, or are the activities/methodologies inappropriate, incomplete or not properly implemented?
- If the objective is being achieved, what is to be learned from the success?
- What is the next step?

Why evaluate?

We all do some kind of evaluation on a daily basis. We review our cash flow to see if we have something left for a lunch date. At a program level, evaluation can happen on a daily basis too. At the end of the day, one may ask what s/he has achieved for the project. The picture of the project's worth serve as basis for decisions to develop a new approach, activity, and procedure.

Some of the reasons for evaluation are the following:

1. To find out what works and what does not
2. To verify that you are doing what you think you are doing

3. To demonstrate the effectiveness of various parts of your program
4. To address questions regarding program costs, justify refunding and provide basis for future funding
5. To produce data or verify results that can be used to gain additional support from the community
6. To improve the program
7. Identify instances when results suggest that it is appropriate to replicate the program in other settings.

Evaluation questions vary depending on the reason for evaluation. The two most important concepts in this fieldbook are good citizenship values and social artistry.

The evaluation issues are the concepts and outcomes on good citizenship values and social artistry.

At this point, the relationship of these two concepts are clear: social artistry is the approach used to promote awareness on good citizenship values. For the evaluation, it is important to identify what we call indicators, parameters or outcome measures for social artistry and awareness of good citizenship values.

	Awareness of good citizenship values	Social artistry
Possible parameters, indicators or outcome measures	<ul style="list-style-type: none"> • Good citizenship values behavior indicators 	Number of social artistry trainings conducted
	<ul style="list-style-type: none"> • Model youth behavior indicators 	integration of values education is different art activities conducted in different settings
	<ul style="list-style-type: none"> • Model citizen behavior indicators 	
	<ul style="list-style-type: none"> • stories and anecdotes on how individuals and groups have lived these values in concrete action and, by their good fruits, contributed to nation building. 	
	<ul style="list-style-type: none"> • Increasing use of Good Citizenship Values modules in different settings – schools, workplace, communities, 	
	<ul style="list-style-type: none"> • integration of citizenship education is school curricula 	

Types of Evaluation

Four types of evaluation are applicable to the workshops in this book: formative evaluation, process evaluation, outcome evaluation impact evaluation.

Formative Evaluation

Formative evaluation is most often used to test the appropriateness and effectiveness of project materials such as a video, public service announcement (PSA) brochure, poster, etc. or methodologies such as classroom discussions, art activities, public fora and others.

For example, if the Good Citizenship Movement is planning a public information and education campaign aimed at increasing the awareness of high school students on the 16 Good Citizenship Values through the social artistry approach, it is critical to test the format, message and activities in the modules of the different art forms prior to spending the money to conduct the campaign. produce the video. To pre-test the activities, program organizers can bring together a focus group of young people and present them with the contents of the module. If the young people in the focus group respond to the module format and message, planners will know their methodology can be effective and their money well spent. Sometimes, a pilot-testing (actual conduct of the planned methodology) is done with emphasis on gathering feedback from the participants..

Description

- Determines whether program plans, procedures, activities, materials, and modifications will work as planned.
- It is an on-going process that should be used throughout the program's existence.
- Helps to guide and refine messages, program components and activities.

When to Use

- During the development of a new program or activity
- When an existing program or activity
 - is being modified
 - has problems with no obvious solutions
 - is being used in a new setting, with a new group of people
 - to target a new problem or behavior

What It Shows

- Whether proposed messages are likely to reach, to be understood by, and be accepted by the target audience
- The best time to introduce a program or activity.
- Whether the proposed plans and strategies are likely to succeed.
- How people in the target population get information or get interested in the information (e.g., which newspapers they read, songs they listen to, shows they watch).
- Individuals the target population respects as a spokesperson (e.g., a sports celebrity, a popular singer, a politician, or a parish priest).
- What program developers may have overlooked about materials, strategies, or mechanisms for distributing information (e.g., venue not suitable for the activities).

Why It Is Useful

- Shows which aspects of the program are likely to succeed and which need improvement.

- Allows programs to make revisions before the full effort begins.
- Maximizes the likelihood that the program will succeed.
- If the program is in operation, but having unanticipated problems, a formative evaluation may help find the cause.

Measurement Methods

- Qualitative methods such as personal interviews, focus groups, participant observations.
- Quantitative methods such as surveys or score cards may be useful.

Process Evaluation

Process evaluation is used to determine whether the project is working effectively. It examines the procedures and tasks involved in implementing a program. This type of evaluation also can look at the administrative and organizational aspects of the program. Process evaluation monitors the program to ensure feedback during the course of the program.

Description

- It is the mechanism for testing whether the program's procedures for reaching the target population are working as planned.

When to Use

- As soon as the program begins operation, and continuously throughout the life of the program.

What It Shows

- How well a program is working (e.g., how many people are participating or reached by the program). More important it shows how well the process is working .

Why It Is Useful

- Identifies any problems that occur in reaching the target population.
- Allows programs to evaluate how well their plans, procedures, activities, and materials are working and to make adjustments before logistical or administrative weaknesses become entrenched.
- Can be used to show funding agencies the program's level of activity.
- Can provide encouragement to participants.
- If the process evaluation shows some problem areas, do some additional formative evaluation.

Measurement Methods

- Direct contacts with the program (number of people attend the workshops).
- Indirect contacts (public information and dissemination through news, displays of program outputs).
- Items distributed or collected (brochures, books, modules, CDs, other materials etc.).

Outcome Evaluation

Outcome evaluation is used to obtain descriptive data on a project and to document short-term results. Task-focused results are those that describe the output of the activity (e.g., the number of public inquiries received as a result of a public service announcement). Short-term results describe the immediate effects of the project on the target audience (e.g., percent of the target audience showing increased awareness of the subject).

Information that can result from an outcome evaluation includes:

- Knowledge and attitude changes
- Expressed intentions of the target audience
- Short-term or intermediate behavior shifts
- Policies initiated or other institutional changes made

Description

- Outcome evaluation is being used to measure the program's progress toward immediate or intermediate progress or direct effects of the program on participants.
- It measures baseline knowledge, attitudes and beliefs of the target population and demonstrates changes following completion or implementation of the program.

When to Use

- After the program has begun its activities and when contact has been made with the target population.
- After a baseline measurement has been established.

What It Shows

- The degree to which there are changes in the target population's knowledge, attitudes and beliefs (e.g., how awareness about the good citizenship values has changed the attitudes of government employees towards their work).

Why It Is Useful

- Allows management to modify materials or move resources from a nonproductive to a productive activity.
- Tells program whether they are moving toward achieving their goals.
- Results can be used to justify the continuation of the program.

Measurement Methods

- Surveys
- Observation of people participating in the program or project

Impact Evaluation

Impact evaluation is the most comprehensive of the four evaluation types. It is desirable because it focuses on the long-range results of the program and changes or improvements the targeted behavior, for example, graft and corruption. However, impact evaluations are rarely possible because they are frequently costly, involve extended commitment, and

outcomes are sometimes difficult to measure. Also, the results often cannot be directly related to the effects of an activity or program because of other (external) influences on the target population which occur over time.

Information obtained from an impact study may include:

- Reduction of graft and corruption
- Changes in government work ethics and long-term maintenance of this desired behavior

Description

- Impact evaluation looks beyond the immediate results of policies, instructions or services to identify longer term as well as unintended program effects that may be actually be a cumulative effect of the program activities.
- Impact may not become apparent for a long time.

When to Use

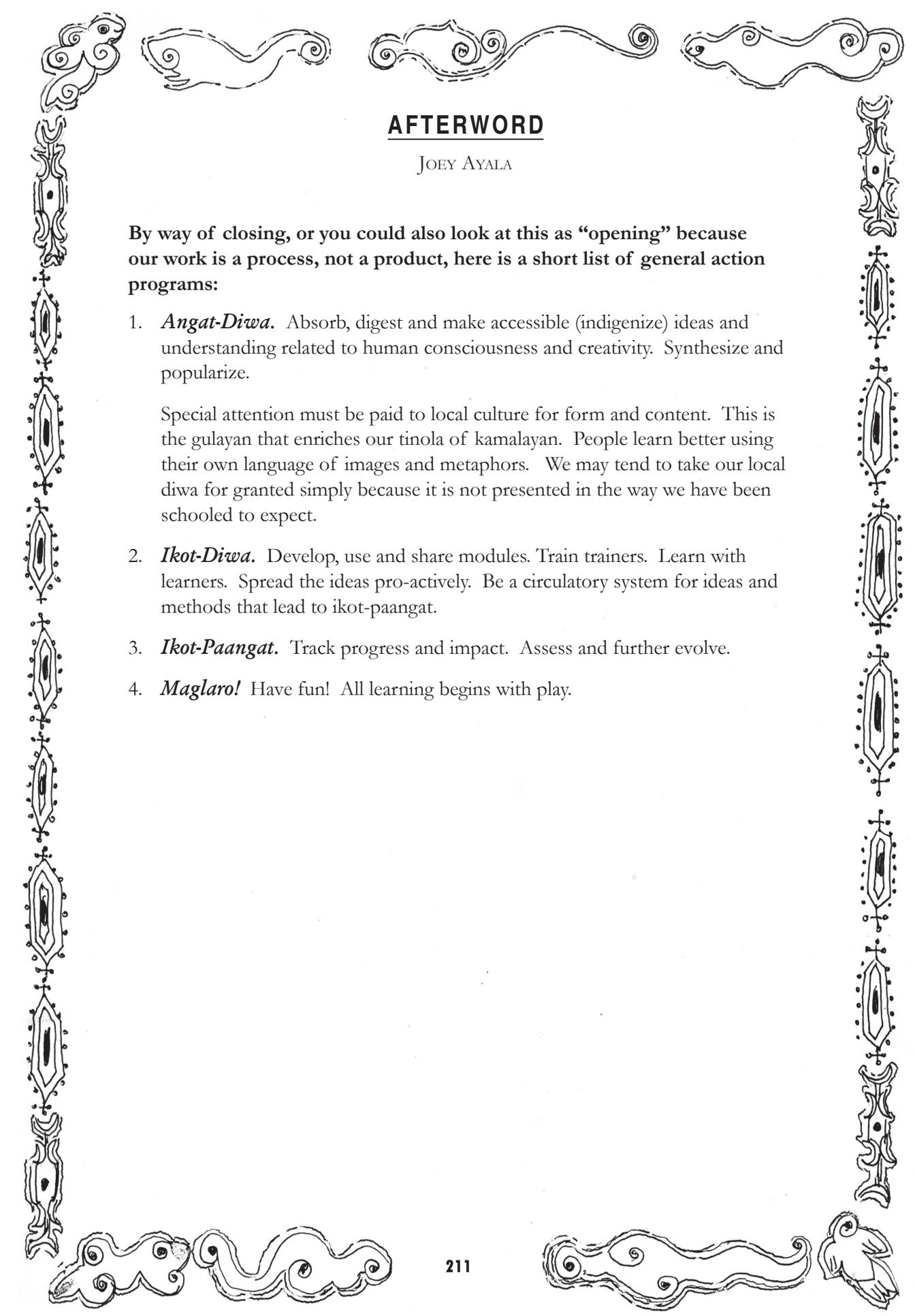
- The design of an impact evaluation begins when the program is being planned to insure the right information is collected throughout the duration of the program.
- When there has been a sufficient amount of time for data changes to be significant and when the number of people participating or reached by the project is large enough to be statistically relevant.

What It Shows

- The degree to which the program has met its ultimate goal (e.g., reduce graft and corruption and poverty).

Why It Is Useful

- Allows programs to learn from their successes and failures and to incorporate what they have learned into their current or next project.
- Provides evidence of success for use in future requests for funding.

The page is framed by a decorative border featuring traditional Filipino motifs. At the top, there are three stylized, flowing scroll-like elements. The sides are decorated with vertical bands of repeating geometric and organic patterns, including diamond shapes and floral-like motifs. At the bottom, there are two more stylized scroll-like elements, mirroring the top. The entire page is enclosed within this ornate border.

AFTERWORD

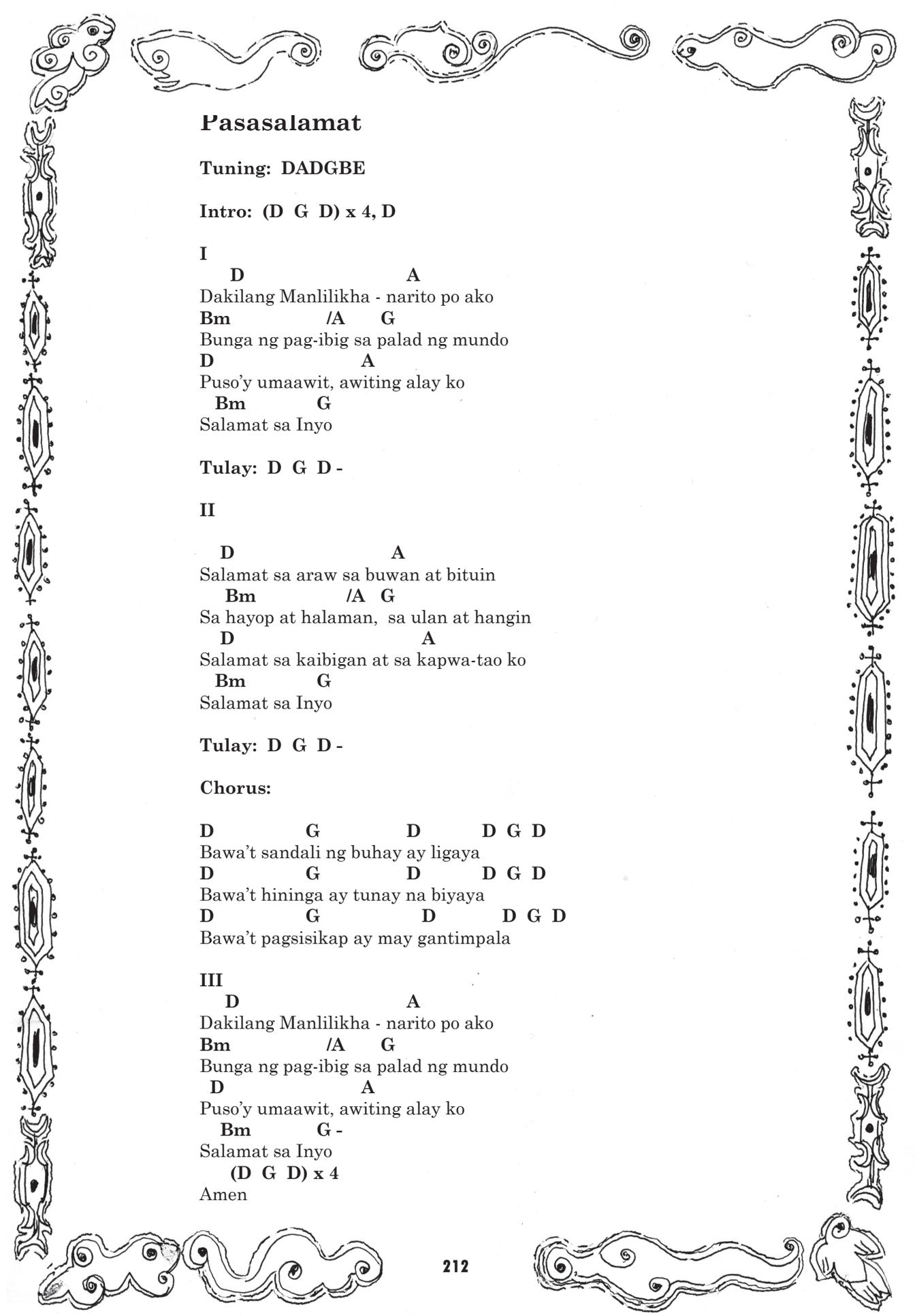
JOEY AYALA

By way of closing, or you could also look at this as “opening” because our work is a process, not a product, here is a short list of general action programs:

1. *Angat-Diwa.* Absorb, digest and make accessible (indigenize) ideas and understanding related to human consciousness and creativity. Synthesize and popularize.

Special attention must be paid to local culture for form and content. This is the *gulayan* that enriches our *tinola* of *kamalayan*. People learn better using their own language of images and metaphors. We may tend to take our local *diwa* for granted simply because it is not presented in the way we have been schooled to expect.

2. *Ikot-Diwa.* Develop, use and share modules. Train trainers. Learn with learners. Spread the ideas pro-actively. Be a circulatory system for ideas and methods that lead to *ikot-paangat*.
3. *Ikot-Paangat.* Track progress and impact. Assess and further evolve.
4. *Maglaro!* Have fun! All learning begins with play.



Pasasalamat

Tuning: DADGBE

Intro: (D G D) x 4, D

I

D A
Dakilang Manlilikha - narito po ako
Bm /A G
Bunga ng pag-ibig sa palad ng mundo
D A
Puso'y umaawit, awiting alay ko
Bm G
Salamat sa Inyo

Tulay: D G D -

II

D A
Salamat sa araw sa buwan at bituin
Bm /A G
Sa hayop at halaman, sa ulan at hangin
D A
Salamat sa kaibigan at sa kapwa-tao ko
Bm G
Salamat sa Inyo

Tulay: D G D -

Chorus:

D G D D G D
Bawa't sandali ng buhay ay ligaya
D G D D G D
Bawa't hininga ay tunay na biyaya
D G D D G D
Bawa't pagsisikap ay may gantimpala

III

D A
Dakilang Manlilikha - narito po ako
Bm /A G
Bunga ng pag-ibig sa palad ng mundo
D A
Puso'y umaawit, awiting alay ko
Bm G -
Salamat sa Inyo
(D G D) x 4
Amen



Song of gratitude

Great Creator
here I am
fruit of love
in the world
my heart sings
a song
of gratitude to You

thank you for the sun
for moon and stars
for beasts and vegetation
for rain and wind
thank you for friends
and fellows
thanks to You

each moment of life
is joy
each breath
is a blessing
every effort
is rewarded

Great Creator
here I am
fruit of love
in the world
my heart sings
a song
of gratitude to You

Amen

Words & Music by Joey Ayala
joeyayala@blafi.org

CHAPTER AUTHORS



JOSE V. ABUEVA is founding President of Kalayaan College. He is Professor Emeritus of Political Science and Public Administration at the University of the Philippines where he served as its 16th president in 1987-1993. A prolific scholar, he received the U.P. Distinguished Scholar Award in 1969. He was visiting professor at the City University of New York (1966-67) and at Yale University (1969-1970). He served the United Nations University for ten years (1977-1987). He was Secretary of the 1971 Constitutional Convention and chairman of the Legislative-Executive Military Bases Council (1989-1990) and the 2005 Consultative Commission on Charter Change. He founded the Center for Leadership, Citizenship and Democracy at the UP-NCPAG.



JOEY AYALA is a much-awarded singer-songwriter for his songs' relevance of subject matter – environment, society, values - and his use of indigenous instruments and influences in his recordings and performances. His many awards include the Benigno S. Aquino Jr. Award for Social Artistry, the Ateneo de Manila Magis Award, a 1989 TOYM (Ten Outstanding Young Men) Award; a National Commission for the Filipino Language special recognition for “writing songs laden with moral values in Pilipino, for musical arrangements using indigenous instruments, for helping enrich and develop Pilipino culture”, a Concerned Women of the Philippines citation for “providing inspiration to the youth and progressive movements committed to ecological wholeness, justice and peace through music and song”. He is Chair of the Music Committee of the National Commission for Culture and the Arts and Trustee of the Philippine National Museum. He is President of Bagong Lumad Productions and Bagong Lumad Artists Foundation Inc.



COMMISSIONER TERESITA DAZA BALTAZAR of the Presidential Commission on Graft and Corruption and the EDSA People Power Commission has actively pursued nation-building as a member of the academe, civil society, and government. A summa cum laude of the Assumption convent, she is chairman of the board of Militant and Responsible Involvement of Assumption Alumnae (MARIA). She has served as Executive Director of Konsyensyang Pilipino Foundation, Ala-Ala Foundation and Konsyensyang Pilipino and KOMPIL. Currently a member of the Board of Trustees of AKKAPKA Center for Active Non-Violence she has contributed in various capacities numerous organizations that have contributed to empowering the citizenry. She is the recipient of the Assumption Centennial Award, Chino Roces Awards, Marie Eugenie Award, the Ozanam Award of the Ateneo de Manila University and the Benigno S. Aquino, Jr. Awards for Nationalism of the Commission on Higher Education and Federation (CHED) and the Federation of Catholic Schools' Alumni/ae Associations (FECASAA). She is a founding member of the Good Citizenship Movement.



PAULINE S. BAUTISTA teaches NSTP-CWTS (National Training Service Program-Civic Welfare Training Service) at the UP College of Music, prior to which she taught in the graduate and undergraduate levels of the School of Education and the College of Arts and Sciences at the UA&P. She was writer and host of The Family Rosary Crusade's Children's Rosary Club TV Segment (1998-2004), and she conceptualized and wrote the Jesus and Mary Coloring Book (1997) for the Archdiocese of Manila. She designs and conducts workshops for Bagong Lumad Artists Foundation Inc. She is a Research Associate at the UP National College of Public Administration and Governance.



CHRISTINE BELLEN is Director of the Ateneo Institute of Literary Arts and Practice (AILAP). She has authored over 20 children's books, and received a Catholic Mass Media Award and a Special Citation from the National Book Award. Her plays, "Mga Kuwento ni Lola Basyang" and "Batang Rizal" were staged by the Philippine Educational Theater Association (PETA). Three of her storybooks were staged as a Ballet Trilogy by Lisa Macuja's Ballet Manila in 2008.



ALEX BELLO BRILLANTES, JR. has a Ph.D. and MA from the University of Hawaii, and an MPA and AB from the University of the Philippines. Dr. Brillantes is currently Dean and Professor at the National College of Public Administration and Governance (NCPAG), University of the Philippines (UP), Secretary-General of the Association of Schools of Public Administration in the Philippines (ASPAP), and Deputy Secretary General of the Eastern Regional Organization for Public Administration (EROPA). He served as Executive Director of the Local Government Academy (LGA) of the Department of Interior and Local Government (DILG), and Director of the Center of Local and Regional Governance (CLRG) of the UP-NCPAG. He was a recipient of the International Publications Award by the University of the Philippines in 2003, 2004, 2005 and 2006. In 2008, he was granted UP Diliman Centennial Professorial Chair for his research “Harmonizing Objectives and Outcomes at the National and Sub-National Levels Through Citizen Engagement and Capacity Building.” Also in 2008, he was given the Centennial Achievement Award in the field of Public Service and Law Enforcement by the U.P. Baguio Alumni Association.



MA. GLORIOSA SANTOS-CABANGON is the Executive Director of the Philippine Educational Theater Association (PETA) since 1993. She started in PETA as a young artist through its Youth Theater Program in schools. Through PETA, Beng has participated in theater productions (as an actor and production staff), has also conducted several theater workshops, specializing on Trainers Training, Creative Pedagogy, and Arts Management, and has helped organize numerous festivals, conferences and art events. Beng was a member of the Executive Committee of the International Drama/Theater and Education Association (IDEA) and Philstage (umbrella network of professional performing companies in the Philippines). She is currently the Philippine Country Coordinator of CAFO (Consortium of Asian Foundations and Organizations).



FELIPE M. DE LEON, JR. is a Professor of Art Studies at the University of the Philippines in Diliman, Q.C. and a Professorial Lecturer at the Asian Social Institute in Paco, Manila. He is presently the Chairman of the NCCA's Committee on Intangible Heritage and Vice-President of the International Music Council (UNESCO). His experience in cultural work is extensive and widely recognized. Among his published works are *Philippine Art and Literature*, Volume III of the *Filipino Nation Encyclopedia*, published by Grolier International in 1982, and *On Art, Man and Nature: Selected Readings in the Humanities*. He has written numerous articles on cultural issues, especially on cultural creativity and diversity, worldviews and values, and culture and development. He was the main author of the ASEAN Declaration for Cultural Heritage.



AMBASSADOR HENRIETTA T. DE VILLA is Chairman of the Parish Pastoral Council for Responsible Voting (PPCRV). She also chairs the National Movement for Free Elections (NAMFREL). A former Ambassador to the Holy See, she has been appointed as Consultor to the Pontifical Council "Cor Unum", an administrative body that serves in the name of the Pope "for humanitarian initiatives in cases of disaster or in an integral promotion of humanity."



ANTONIO P. MELOTO is founder of Gawad Kalinga. A phenomenal Filipino movement for nation-building that evolved from a revolutionary program initiated by the Couples for Christ in 1995, GK envisions a slum-free, squatter-free nation through a simple strategy of providing land for the landless, food for the hungry, and ultimately providing dignity and peace for every Filipino. TM is a recipient of the 2006 Magsaysay Award and the 2007 Gawad Haydee Yorac.



MARY ANN FERNANDEZ-MENDOZA is Commissioner of the Civil Service Commission. She believes in angels, the genius of our culture and the richness of our history, the legacy and inspiration of our heroes— both living and those who are in heaven, the presence of the divine in everyone and in learning from and helping each other reach our destiny and our true and authentic selves. May aspires to live by the principles of integrity, continuous learning, balance and holistic development; to build and sustain relationships based on trust and respect; and, to serve with joy. She continues to advocate the following: ethics, integrity, transparency and accountability in the civil service; principle-centered leadership; gender equality; work/life harmony in the workplace; and participatory approaches in human resource management.



DINAH PALMERA NADERA is Director of the Multi Media Center University of the Philippines Open University, Consultant of the Department of Health for Mental Health and is Associate Professor at the UP Public General Hospital. She is President of Foundation AWIT (Advancing Wellness Instruction and Talent)



VICTOR EMMANUEL CARMELO D. NADERA, JR., considered the father of Performance Poetry in the Philippines, is an award-winning poet, fictionist, playwright, and essayist. He pioneered Poetry Therapy in the country. He is the Secretary-General of UMPIL and the representative for Southern Luzon at the Committee on Literary Arts of the National Commission for Culture and the Arts. He is the former Director of the UP Institute of Creative Writing. He is Treasurer of Foundation AWIT (Advancing Wellness Instruction and Talent)



ALMA QUINTO is a visual artist and art educator working with marginalized communities, mostly with women and children, in the Philippines and in Japan. Since her involvement in 1983 as Community Worker with the Itnegs in Abra for Foster Parents Plan International and her volunteer work with people in urban poor communities as well as in rural areas and her more than ten years of work with abused and street children, she has used art to advocate for social transformation and people's empowerment. She is a Philippine Studies graduate with masteral units in Art Studies major in Art History and took up units in Studio Arts at the University of the Philippines in Diliman. She has represented the Philippines in prestigious international exhibitions in Cuba, Norway and Japan.



JOSEFINA ATIENZA – SALVAÑA served as Assistant Secretary of Agriculture and Executive Director of the National Nutrition Council. She was formerly a member of the faculty of the University of the Philippines College of Business Administration, and was a consultant on a number of projects of the United Nations Children's Fund (UNICEF) and the UN Food and Agriculture Organization. She is a founding member of the Good Citizenship Movement and a Research Fellow of the UPNCPAG.



BASILIO ESTEBAN S. VILLARUZ is Artistic Director emeritus of UP Dance Company. He is the professor in charge of the dance degree program at the UP College of Music. His ballets and dance writings have been seen in Asia and Europe. His most recent book, *Treading Through: 45 Years of Philippine Dance* is 2007 Awardee of Manila Critics Circle. He authored *Volume V: Dance of the CCP Encyclopedia of Philippine Art*, which was awarded by the Congress of Research in Dance in 2003. A consistent juror in dance all over the Philippines and in Japan, he has enjoyed study grants in Asia, Europe and USA. He helped establish the Benesh System movement notation and several dance organizations, including the World Dance Alliance, for which he is Philippine President and Vice President for Southeast Asia. He has conducted workshops nationwide, from Tuguegarao to Davao.