It Starts and Ends with Globalization: Understanding the Philippines' Nationalistic Art Education

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Abstract for Masters

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At the time of this study, there was very little literature dealing with the implications of Philippine art education under the nationalistic *Makabayan Curriculum*. Although it was meant to be nationalistic on paper (Bernardo & Mendoza, 2009), how were art classes implemented under this curriculum and how did it impact its former learners- whether they are now professional artists, art teachers, or laymen? Using a case study as research approach (Stake, 1995; Crewell, 2013) and a mixed methodology of survey and interviews, the following research aims to address such questions to better understand how schools can structure their art curricula to better serve students going into tertiary art programs or artistic professions. The survey covers a broad population and investigates Philippine Nationalistic Art Education on a macro scale through the lens of Elliot Eisner's *Classification of Three Curricula* (1985) and Allan Glatthorn's *Learned Curriculum* (1987). Meanwhile, the interview with artist-teachers presents Philippine art education on a micro-level, through them, I have identified three pairs of emergent themes: *Mimesis vs. Authenticity, Superficiality vs. Depth*, and *Past vs. Future.* Finally, I shall be synthesizing these themes with the interview results and the artist-teachers' perspectives, to discern what an ideal art education should look like in this era of ever-increasing professional opportunities for artists, thanks to greater internet accessibility and globalization.

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CHAPTER ONE: INTRODUCTION AND OVERVIEW

Nationalistic education is often criticized for its tendency to indoctrinate young learners, contradicting education's basic tenets, which are the promotion of critical thinking and rationality (Hand & Pearce, 2011). On the other hand, its proponents argue that nationalistic curriculums, when taught in an unsentimental manner and disassociated from any values education, could be used to better understand one's own culture (White, 1996; Archard, 1999; Haydn, 1999). Despite its much-contested status in the West, nationalistic curriculums remain a staple of Asian education in the twenty-first century (Joseph & Matthews, 2014), an example of this being the Philippines' 'Makabayan curriculum' implemented from 2002 to 2012 (Bernardo & Mendoza, 2009). The state mandated it to address several developing societal issues originating from the 1950s, wherein changes in the global economy and working policies allowed many skilled Filipino professionals to leave for better opportunities abroad, particularly to more developed Western nations- ultimately leading to a 'brain drain' (De Los Reyes, 2013; Maca & Morris, 2015; Almazan, 2018; Mashadi, 2011).

As a nation once subjugated by foreign powers, there was great fear of the collapse of Filipino identity because of migration, familial separation, and the loss of patriotic attachment. Thus, to combat these potential consequences, the Makabayan educational curriculum was implemented (Bernardo & Mendoza, 2009). Derived from the Filipino word *makabayan*, meaning 'patriotic' in English, the Makabayan curriculum's goal was to "promote a constructive and healthy patriotism" in learners while retaining a positive outlook towards globalization (Bernardo & Mendoza, 2009, p. 186). Makabayan, Math, Science, English, and Filipino make up the five core components of the Philippines' primary and secondary education. Makabayan integrates four subjects, thematically unified under nationalistic objectives: MAPEH (Music,

Arts, Physical Education, and Health), Social Studies, Values Education, and Home Economics (Bernardo & Mendoza, 2009). This qualitative case study focused on Philippine art education, implemented via the MAPEH subject's art component in elementary and high schools from 2002 to 2012.

Significance

At the time of writing this thesis, there was limited research exploring learner experience and the effectiveness of art classes under the Makabayan curriculum. One can address this gap by documenting and analyzing fundamental art education experiences from the general populace via a targeted survey and in-depth interviews with three artist-teachers. The collective insights from these two respondent groups (i.e., the population who learned art under the Makabayan curriculum and three selected artist-teachers) will give us a more holistic and substantial perspective of nationalistic Philippine art education. This research will contribute to the ongoing debate on the necessity or obsolescence of nationalistic education in schools.

Research Questions

This research is an instrumental case study that uses mixed methods to gather data; thus, it has two main segments, the survey, and the interviews. Each segment addresses a different set of research questions.

Survey. The survey had nine questions that targeted a broad population, specifically adults in Philippine Elementary and High Schools from 2002 to 2012, during the Makabayan curriculum's implementation. There were 421 survey respondents from all three island groups of the Philippines (Luzon, Visayas, and Mindanao). The survey aimed to give us a general view of what art education was like under the Makabayan curriculum by addressing the following research questions:

1. Content-wise, was art education under the Makabayan curriculum truly nationalistic in nature?

2. Do the Makabayan learners value nationalistic content in their art lessons over international content, art making, and other components of art education?

3. Do the Makabayan art learners still make art today, and do they think their art education has significantly contributed to this outcome?

Interviews. For the interviews, we used purposeful sampling to select three participants who fulfilled three criteria; first, they must have learned art under the Makabayan curriculum, second, they must be artist-teachers (currently practicing artists and have at least one year of art teaching experience), and lastly, all three participants must be aged at least two years apart from each other. The age requirement is so that our interviewees covered a better scope of Makabayan's implementation timeline between the years 2002 to 2012. These interviews aimed to address the following research questions:

1. How were these learners' Makabayan art classes implemented, and how did this patriotic approach to art education affect their learning experience?

2. How did these art education classes impact these learners' career formation and current involvement in the arts as adults?

Purpose of the Research

The idea for this research started from a conversation with a relative from the Philippines, who happened to be an artist-teacher like myself. We talked about how he usually conducts his art classes and how the students fared in art production. He notes that although the students were

generally enthusiastic about art making and dedicated much time to their art, their works needed more depth and abstraction. The analogy he used was the idea of a tree and the act of painting a tree. If asked to paint using trees as inspiration, most of his students would not veer away from the stereotypical image of a tree with a brown trunk and green leaves. Once in a while, if the student is meticulous enough, they would add the occasional flowers or fruits on the tree, but the background is usually a simple sky with clouds or a grassy plain. Also, when asked to name their work, they would come up with titles with the word 'tree' in them, like 'Apple Tree' or 'Flowering Tree.' How they compose their artworks is as straightforward as their manner of speaking about it, they would only talk about the technical steps of painting or how easy or difficult it was to finish painting a tree. In short, he found their lack of abstraction and poor articulation problematic, even more so for some students expecting to attend college the following year, where abstract thinking and creativity are necessary. This conversation left a deep impression. Thus, I began to look further into this issue, which ultimately led me to investigate the Philippine art education of my generation, which is one under the Makabayan curriculum.

Visual literacy in the Philippines. Published studies on this specific subject are rare. However, one that I found is Art Educator Lourdes K. Samson's study from 2008 titled *Young Adults' Constructions of Meaning in Child Art,* which highlighted the poor state of visual literacy training in the Philippines. She asked first-year college students aged 16-18 to reinterpret children's art by looking for symbols and "discerning possible meanings reflected" (Samson, 2008, p. 265). The participants' main task was to create new works using these children's art as inspiration. Samson (2008) found that 90% of the participants' interpretations were straightforward and linear, reusing the same symbols found and ideas found in the children's art assigned to them. Although they did not precisely copy the works, their re-interpretations did not

present any original ideas or diverged far from the source material. Samson (2008) connected these results to the impoverished state of art education in Philippine schools, wherein both time allotment for art and focus on visual literacy training had significantly reduced. MAPEH (Music, Arts, Physical Education, and Health) is treated as one subject despite having four separate components and gets fewer hours than Math, English, and Science in both Primary and Secondary (SEAMEO INNOTECH, 2012).

Definition of Terms

Makabayan Curriculum. Makabayan is a curriculum composed of several subjects: MAPEH (Music, Arts, Physical Education, and Health), Social Studies, Home Economics/ Technology and Livelihood Education, and Values Education, thematically unified to "promote a constructive and healthy patriotism" in learners (Bernardo & Mendoza, 2009, p. 186). Its name came from the Filipino word *makabayan*, meaning patriotic in the English language, and was designed to combat waning nationalism from increasing globalization in the 1950s (Durban & Catalan, 2012; De Los Reyes, 2013; Bernardo & Mendoza, 2009; Maca & Morris, 2015).

MAPEH. MAPEH is a school subject with four components: Music, Arts, Physical Education, and Health. Because it is a subject within the Makabayan curriculum, MAPEH contains nationalistic or patriotic content, such as Philippine history, local crafts, arts, music, and games (Bernardo & Mendoza, 2009). MAPEH can also be substituted in secondary school for CAT or Citizen Army Training (SEAMEO INNOTECH, 2012).

2002 BEC (Basic Education Curriculum). 2002 BEC is the curriculum taught in Philippine Primary and Secondary schools starting in 2002 and later replaced in 2012 by the new K-12 curriculum. It is also commonly referred to as 6-4-4 because it requires six years in the Primary level (Grades 1 to 6), four years in Secondary school, and four years or more for

Tertiary education in Colleges or Universities (Durban & Catalan, 2012). Preschool is optional under this curriculum (SEAMEO INNOTECH, 2012). The 2002 BEC is the curriculum in effect during the study's targeted timeline of 2002 to 2012.

Philippine K-12 Curriculum. The K-12 curriculum replaced the 2002 Basic Education Curriculum in 2012. It requires a mandatory year of Kindergarten or Preschool, six years in Elementary School (Grades 1 to 6), four years in Junior High (Grades 7 to 10), and two years in Senior High School (Grades 11 and 12). K-12 was implemented to align basic Philippine education with international standards (Durban & Catalan, 2012).

Igorots of Cordillera and T'bolis of South Cotabato. These ethnic minorities in the Philippines are famous for their unique textiles, the distinct Igorot weaving and the sacred T'nalak cloth, respectively. The traditional crafts of the Igorot and T'boli tribes and other Philippine ethnic groups are often explored or discussed as part of the patriotic content in MAPEH art classes and other Makabayan subjects.

Position

Before starting this research, I found it pertinent to look at my art education, having grown up in the Philippines and been a student under the Makabayan curriculum from 2002 to 2010. By examining my own educational experiences, I hoped to inform myself of my biases toward Philippine Art Education to avoid assumptions and prejudices as I formed my research. This way, I wanted to paint a picture of Philippine Art Education, not from my limited memory but from how a bigger group of Filipino adults and artist-teachers remember it.

My Art Education. I remember most of my MAPEH art lessons being theory-driven, resembling civics, cultural education, and history lessons. More emphasis was given to learning Philippine art and artists than foreign ones. In higher levels of primary (Grades 5 and 6) and most

of my secondary school, I recall that greater emphasis was given to studying indigenous Philippine art, native crafts, and national artists. The works of famous foreign artists like Pablo Picasso and Leonardo da Vinci were also discussed on rare occasions. Most art making in the classroom revolved around drawing, along with occasional crafts, like papier-mâché, potato stamps, and paper crafts. We rarely painted, and I remember two activities using watercolors throughout all my elementary and high school art classes. We never used oils or acrylics, perhaps due to financial limitations. I went to a public school in the provinces, and art materials were neither provided nor easily accessible to the students, especially those from poorer families. It was not practical for teachers to ask students to buy a set of paints and painting tools either because there was little focus on art under the MAPEH subject. Activities like painting were often forgone in favor of less-hassle activities like drawing and collage.

How the MAPEH Repertoire was Taught. As mentioned earlier, because art was taught within the MAPEH subject, the next session or day, something else is taught, either Music, Physical Education, or Health. Most of the MAPEH teachers I had followed this formula of teaching. However, I did have two teachers who sometimes taught one MAPEH component for a week at a time, and personally, this focused way of teaching was more effective for me as a learner. During these week-long lessons focused on art, I found myself creating the best art pieces, even though we still did a different activity each day.

My Best MAPEH Art Lesson. The best MAPEH art lesson happened during my final year in high school. It was a week-long mixed media exploration with watercolors. We had to create five pieces of work using the various mark-making techniques introduced in our earlier lectures: paint splattering, blowing with a straw, string-pulling, stenciling, vegetable stamps, banana stem stamps, and others. This art lesson was unique for two reasons; firstly, it required

using watercolors, which were rarely used in all my years in school. Secondly, because my art lessons before this tended to be one-shot, this was a rare opportunity to create many artworks exploring the same theme or material. It was very challenging to create a collection because it required a significant amount of effort and planning. Each piece needed to be unique despite using the same watercolor medium, yet they also needed to have a sense of cohesion or unity as one series. This art activity allowed me to create works I could only dream of making in my previous MAPEH art classes. The best artworks were selected to go into the instructor's folder to serve as a reference for future groups. All my works were selected to go into the folder, so I was very proud of my accomplishments. Even though I have long graduated, I still get a few messages from current students and our instructor talking about how they looked at my old artworks in the binders or how they appreciate them. I feel honored knowing those artworks can continue to inspire or guide others in their art making. These sentiments are significantly stronger now that I have become an art teacher.

Dilemma: Art Education Stuck in a Loop? Looking back, I noticed that all MAPEH art classes followed a similar cycle every school year. We always started with the *Elements of Art* (i.e., line, shape, form, space, color, value, and texture), Philippine artists, and artworks. Then, the gaps are filled with very randomly selected crafts and Western content, like artists, works, and *Art Movements*. This cycle, however, is present with other subjects aside from MAPEH, like Math and Science. One example I can think of is the topic of Photosynthesis in Science, which is repeatedly taught from Grades one to six, only with increasing degrees of complexity as the student grows older. In the first grade, I was simply taught that plants need sunlight, water, and the earth to produce food, but as a second or third-grader, I learned about it through experimentation, like planting mung beans on a cotton ball and finding out that plants can grow

in substrates other than the soil. Finally, in high school, I examined Plant Cells under the microscope and discussed how these cells produce energy.

MAPEH art classes, to an extent, are also similar; at higher levels, the artistic language used is more advanced than in the lower grade levels, and there is more focus on art history and artistic movements. However, the complexity of artistic training and skills required for art making at higher grade levels is similar to those in the lower levels. For example, when discussing Still Life paintings at lower levels, we are shown representative examples, like Fernando Amorsolo's *Still Life of Tropical Fruits* (1928) and Miguel Galvez's *Fisherman Still Life* (1957), then asked to make our own or imitate them. As we go on a higher level, we are shown more abstract or stylized still lifes, like the cubist Ang Kiukok's *Still Life with Bottles* (1973) and *Still Life with Table* (1957), and maybe discuss Still Life's philosophical implications. However, the following art activity was similar to lower-level MAPEH, and we will either make our own still life or imitate an extant one. There was very little expectation output-wise because usually, nothing new is taught in higher-level art classes skill-wise. Sometimes, student art may look better because their hands are less clumsy than when they were in the first grade, and at other times, worse because we have less patience now as teenagers- especially when it comes to tedious tasks like drawing. Nevertheless, the activities and materials are the same; only the course content and language have slightly changed.

Based on my previous experiences, I can see why Lourdes Samson's (2008) study on Filipino students' visual literacy turned out the way it did. Like the students in Samson's study, my art education also failed to provide me with advanced art activities and experiences as I progressed to higher levels of education, leaving me with poor visual literacy and little to no in-

depth studio creation experiences. Instead, it was my active involvement in extracurricular art activities that supplemented my growth in visual literacy and technical skills.

   On Extracurriculars. Because the same art education content is recycled throughout elementary and high school, I mainly learned how to formulate visual symbols into meaningful compositions outside the art classroom in extracurricular activities like editorial cartooning and poster-making seminars. Participating in these activities allowed me to extend my art making outside the classroom while getting additional points or credits for my overall school evaluation. These extracurricular points meant a lot to participants because these contests and seminars required not only out-of-pocket funding from the parents but also much time from the students' already-packed schedule. Because these seminars and contests were competitive events, spots were severely limited to a point wherein only one student was allowed per school or city. Although after-school art clubs were also present, they offered fewer points than competitions. Overall, there was hesitance amongst students and parents to invest time and money in these pursuits, believing extracurricular activities would only hinder academic performance.

   Despite all my experiences, however, I understand that I am only one piece of a grand puzzle and that my own MAPEH art education experiences may not reflect those of learners from other provinces or schools. Hence, I have opted to conduct a survey targeting the general population to acquire a more holistic perspective on the subject. This survey is in addition to the main content of this research, which is the in-depth interviews with three artist-teachers.

Boundary

   Timeframe (2002 to 2012). This study only covers Philippine art education between 2002 and 2012, which is during the runtime of the 2002 BEC (Basic Education Curriculum). 2002 BEC ended after the K-12 curriculum was implemented in 2012. Although the Makabayan

curriculum and the MAPEH subject still exist within the K-12 system, the art education component vastly differs from the 2002 BEC's. Artistically-inclined students in K-12 can now enroll in the SPA or Special Program In the Arts Curriculum to expand their artistic training (Leocario & Pawilen, 2015; SEAMEO INNOTECH, 2012).

Survey. A survey was done via self-selection sampling, wherein individuals that fit the criteria provided by the researcher can choose to participate willingly (Berndt, 2020). Respondents were gathered via Facebook Ads, wherein we showed them a poster asking them to participate in a MAPEH survey if they were Filipinos born between 1985 to 2001. Although the ads were programmed to target this age group specifically, the respondents remain anonymous. Thus, one cannot verify the survey respondents' identities or any information given as respondents were on the honor system.

Artist-Teachers. For the in-depth interviews, artist-teachers who learned art education under the Makabayan curriculum between 2002 to 2012 were selected. Unlike other groups, artist-teachers give us a more holistic perspective on Philippine art education and its impact on career formation simply because they have served as both learners and teachers:

1. Their insights as currently-practicing artists or art professionals would give us a better understanding of what motivates a learner to continue pursuing art into adulthood.

2. Their insights as teachers would inform us about the current status of art education in the Philippines or what it is like to teach art abroad as a former Philippine art education student.

3. As both teachers and students of art, they give us a better understanding of what learners need from art education to be well-rounded and better-equipped professionals.

Organization of the Thesis

This chapter presented the researcher's position and rationale for research on Philippine Nationalistic Art Education, guiding questions for the research, the definition of terms, as well as the boundaries of the study. Chapter two is a review of the literature on nationalistic education, with emphasis on the emergence of nationalistic art education in the Philippines. It will also introduce Elliot Eisner's *Three Types of School Curriculum*, which will be used to analyze the *Makabayan* curriculum, wherein Philippine art education from 2002 to 2012 falls under. The first part of chapter three introduces the chosen research approach as a case study and the proposed methodology as mixed methods, a combination of survey and interview. The latter part of the third chapter presents the survey's rationale, methodology, and results. Chapter four is the interview portion, containing the rationale, methodology, and detailed case descriptions of all three interviewees. Lastly, chapter five contains the summary and analysis of findings from the survey and interviews; it also presents the study's implications for art education and makes recommendations for future study.

CHAPTER TWO: REVIEW OF LITERATURE

Justifying Art Education's Existence in Schools

From the Kensington style's push for technical drawing mastery in preparation for future vocations to Viktor Lowenfeld's advocacy for the therapeutic benefits of art education, many scholars have tirelessly sought to find compelling justification for the continued patronage of art education in schools (Siegesmund, 1998; Efland, 1990). However, there has never been one concrete answer, as art education has always been subject to changing political and cultural contexts, evolving to keep up with the needs of every generation of learners (Freedman, 1987; Bernardo & Mendoza, 2009). However, we cannot always see evolution as a positive thing, as Richard Siegesmund (1998) explains how this obscurity in art education's pedagogical goals may be why it is often relegated to the sidelines of any school curriculum, he argues "… unless art education is perceived as providing a body of knowledge worth knowing, it will remain marginalized," (p. 209). From that need for justification, what happens when art education is hijacked by an ideology imposed by a 'pedagogical state', wherein education is but an instrument to further political agendas (Kaplan, 2006)?

Nationalism vs. Patriotism

Before discussing how the state's ideology hijacks art education, it is pertinent to first define nationalism and patriotism, two terms which became harder to differentiate by the start of the Second World War (Feshbach, 1991). Although both terms refer to love for one's country, most of the literature suggests that nationalism connotes hostility towards other nations while flaunting one's national dominance and militarism (Druckman, 1994; Feshbach, 1991). In contrast to this, patriotism is often associated with affection and pride for one's own country without having to incite antagonism towards others; Seymour Feshbach even equates this feeling

to secure parental attachment (Feshbach, 1991; Kosterman & Feshbach, 1989). Feshbach's reasoning is criticized by Daniel Druckman (1994), who questions the stability of these terminologies based simply on negative or positive feelings. He argues that nationalism and patriotism, in Feshbach's view, can change suddenly in competitive environments and situations (Druckman, 1994). On the other hand, American sociologist Robert Merton (1957) posits that cases of nationalism paired with xenophobia may be unique cases but not the norm, just as liking another country does not immediately mean you identify as belonging to that country. According to the Merriam-Webster online dictionary, on the other hand, the word nationalism is primarily used to suggest political motivation behind certain events and movements, like "Hindu nationalism" and "Buddhist nationalism" (*The Difference Between 'Patriotism' and 'Nationalism'*).

Although 'patriot' is a more accurate translation of the word *makabayan*, 'nationalist' can also be translated to both *makabayan* and *makabansa*. Nationalism and patriotism were used interchangeably throughout the original Makabayan documents from 1986, which further explains that although the goal of the curriculum was to promote national attachment, it discouraged isolationism in support of global solidarity (Quisumbing, 1994). Other authors I will be citing in this Review of Literature, namely John White, David Archard, and Eamonn Callan, use the word 'patriotism' but do not attempt to distinguish it from nationalism. All three agree that patriotism can be associated with both negative and positive ideations. Considering all these things, I decided to use 'patriotic' and 'nationalistic' interchangeably when referring to art education under the Makabayan curriculum. I wished to avoid assigning negative or positive associations between the use of 'nationalistic' and 'patriotic' and to take a more neutral stance during my research.

Nationalistic Education

The integration of patriotic school curriculums has been controversial in Western education since the 1900s (White, 1996; Archard, 1999; Callan, 2006). John White (1996), a proponent for patriotic education, explains that patriotism is not inherently harmful unless paired with "Otherness" (p.341). White (1996) opts for contrast over exclusivity because patriotic education can also be taught using culturally diverse content. Finding a contrast between one's country's art and literature and another's gives a better understanding of one's culture. Scholars like David Archard (1999), who are against patriotic education, on the other hand, find it detrimental to education's primary goal, which is to foster critical and individual thought. In other words, Archard posits that patriotic curricula do not always rely on hard facts and proven truths; they also try to appeal to learners through emotion. Michael Hand and Barbara Pearce (2011) note that because patriotic curricula aim at fostering attachment, they are often accompanied by moral and emotional education, risking objectivity to fulfill these pre-set pedagogical goals.

How Ideology Affects the Art Class. Aesthetic choices and course content in art classes reflect the school system's pedagogical goals. To give an example of this, Kerry Freedman (1987) notes how the politically-driven Madison Avenue commercial posters, used to promote the Allied nations' ideals against the Axis powers, became popular references in American art classes around the second world war era. School art reflects a school's philosophy and ideal, and they serve both hidden and explicit functions for patrons, which are the teachers, parents, and school authorities (Efland, 1976). Arthur Efland (1976) explains that if these patrons' idea of art is a therapeutic activity aimed to mitigate the pressures of other academic subjects, then the art activities will be geared towards abstraction and free-form drawing. On the other hand,

regimented and out-put based activities like drafting and lettering would manifest if those in authority believed that students should be trained for technical vocations or artistic professions, like the Kensington style of art education (Chalmers, 1985).

Nationalistic Education in the Philippines

  1970s Southeast Asia. The 1970s played a critical role in reshaping education and art in Southeast Asia; it was an era of great change and contradiction. Although the 1970s saw a rise in anti-Western sentiments, globalization was also embraced as a means for Southeast Asians, especially Filipinos, to migrate to the West for better work opportunities (Mashadi, 2011). In the Philippines specifically, artists actively sought out the notion of an *authentic past* by consciously integrating indigenous concepts, folklore, and traditional materials in their works to separate from Western artistic influence (Quizon, 2005; Mashadi, 2011). Even the current regime at the time, headed by President, later turned dictator, Ferdinand Marcos, promoted heroic patriotism through folklore-inspired art to legitimize his rule in the country (Quizon, 2005). Changes in the economy and working policies from the 1970s to the 1980s allowed many skilled Filipino professionals to leave for better opportunities abroad, particularly in more developed Western nations, ultimately leading to a 'brain drain' (De Los Reyes, 2013; Maca & Morris, 2015; Almazan, 2018; Mashadi, 2011). The state even dissuaded some professionals from going abroad by appealing to their patriotic sentiments, asking them to participate in "nation-building" (De Los Reyes, 2013, p. 551) to try and combat the repercussions of extensive professional migration. Economic dependence on other countries and the loss of talented individuals to serve the nation and its people forced Philippine policymakers to look towards patriotic education to promote national awareness on these issues, starting the 'Decade of Nationalism' (1988-1998) (Maca & Morris, 2015).

The Decade of Nationalism. The Decade of Nationalism gave birth to two significant educational reforms, the *Values Education* subject and the *Makabayan* (i.e., Patriot) curriculum, to follow the mandate given in the second article of the 1987 'Freedom' Constitution that "all educational institutions shall inculcate patriotism and nationalism" (Maca & Morris, 2015, p. 126) while remaining open to global cooperation (Quisumbing, 1994). From a Western perspective, there are many problematic things regarding these reforms, starting with the term 'Values Education'. One of the most compelling arguments against patriotic art education questions if governments or schools have the right to prescribe specific moral standards, like how one should dress, where one should work, or what social activities one should participate in to display one's righteousness or loyalty. With how intrusive values education sounds, it is unsurprising that history teachers avoid it to focus on dispassionate, fact-based lessons (Haydn as cited in Hand and Pearce, 2011; Archard, 1999). In his book 'The Pedagogical State', Sam Kaplan (2006) discusses how states play an influential role in shaping children's worldviews through national education systems. Many critics of patriotic and nationalistic education see the act of 'educating' young children, who are at a very impressionable age, on what the state believes to be important as problematic because the basic tenet of education is the promotion of critical thinking and rationality, and not indoctrination (Hand & Pearce, 2011). Though as mentioned earlier, patriotic education could simply be used to understand one's own culture better (White, 1996) if taught in an unsentimental and honest manner (Archard, 1999). In the Philippines' case, Values education was indeed a part of the Makabayan curriculum, and all subjects within Makabayan, namely *MAPEH* (Music, Arts, Physical Education, and Health), Social Studies, Values Education, and Home Economics, were intended to promote patriotism or nationalism (Bernardo & Mendoza, 2009).

Makabayan Art Education.

2002 Basic Education Curriculum (BEC). Under the 2002 BEC, Art as a subject was taught in MAPEH (Music, Arts, Physical Education, and Health), which fell under the *Makabayan* curriculum. Because *Makabayan* aimed to "develop a healthy personal and national identity" as well as "a constructive and healthy patriotism" (Bernardo & Mendoza, 2009, p. 186), art education included content on Philippine art history, local art culture, and indigenous crafts. As students had to cycle between four subjects in MAPEH, elementary students typically get 50 minutes of art per week, while high school students get 1 hour per week (SEAMEO Innotech, 2012). (Please see Chart 1.2 and Chart 1.3 for more information.)

K-12 Curriculum. This curriculum was implemented in 2012 to replace the 2002 BEC. The K-12 curriculum has four learning areas: Languages, Science and Mathematics, Technology and Livelihood Education, and Arts and Humanities (MAPEH, Values Education/Ethics, and Social Studies). The *Makabayan* curriculum is no longer used for K-12, and subjects formerly integrated under it are now treated as separate subjects (SEAMEO Innotech, 2012). However, art as a subject is still placed within MAPEH (Music, Arts, Physical Education), and time allotments for art remain the same as in the 2002 BEC, 50 minutes per week for elementary and 1 hour per week for high school. (see Figures 1.1 and 1.2 on the next page for more information.) In some public secondary schools, SPAs or Special Programs in the Arts are available for artistically-inclined students. However, like *Makabayan*, it is also geared towards patriotic goals, like preserving and appreciating Philippine culture rather than developing one's personal art practice (Leocario & Pawilen, 2015).

Figure 1.1

Learning Areas	BEC (Basic Education Curriculum)	K-12 Curriculum
Elementary Level Subjects Time Allotment Comparisons		
Social Studies (Araling Panlipunan)	200-300 min. per week	200 min. per week
Ethics or Values Education (Edukasyon Pagpapakatao)	100-150 min. per week	150 min. per week
Livelihood Education or Home Economics (Edukasyon Pantahanan at Pangkabuhayan)	200 min. per week	250 min. per week
MAPEH (Music, Arts, PE, & Health)	200 min. per week (**50 min.** for each area)	200 min. per week (**50 min.** for each area)

Chart Based on K to 12 Toolkit (SEAMEO INNOTECH, 2012)

Figure 1.2

MAKABAYAN Learning Areas	BEC (Basic Education Curriculum)	K-12 Curriculum
Secondary Level Course Time Allotment Comparisons		
Social Studies (Araling Panlipunan)	4 hours per week	3 hours per week
Ethics or Values Education (Edukasyon Pagpapakatao)	2-3 hours per week	2 hours per week
Livelihood Education or Home Economics (Edukasyon Pantahanan at Pangkabuhayan)	4 hours per week	4 hours per week
MAPEH (Music, Arts, PE, & Health)	4 hours per week (**1 hour** for each area)	4 hours per week (**1 hour** for each area)

Chart Based on K to 12 Toolkit (SEAMEO INNOTECH, 2012)

Movements and Periods in Philippine Art Education

In his book *Art in the Elementary School* (1959), the father of modern Philippine art education, Pablo Victoria, identifies three periods of Philippine art education: the Experimental Period (1915-1935), the New Movement (1935-1950), and the Newer Movement (1950- present) (p.14).

Experimental Period (1915-1935). Art education in this period focused on vocational training and technical skill development, like freehand drawing for industrial work or practical crafts, like basket weaving and furniture making (Smith, 1945). Art activities in this era were characterized by "strict rules, severe art standards, drills, and stereotyped art activities" in an attempt to develop drawing skills and hand-eye coordination (Victoria, 1959, p. 14).

The New Movement (1935-1950). In this period, Philippine educators like Sancho Enriquez and Vicente Dizon started to formalize and give structure to art teaching (Victoria, 1959). "Art lessons in this period became more practical" (Santiago, 2013, p. 1).

The Newer Movement (1950-present). Pablo Victoria and the Philippine Normal College Training Department pushed for the integration of art in all subjects in the curriculum (Santiago, 2013). During this period, the term *Art Education* gained more prominence, being now used to define art courses in the Philippines instead of the term *Drawing,* and there was less focus on vocational training (Victoria, 1959).

Although he identified these three periods, Pablo Victoria (1959) recognized that "in philosophy, in concept, and in practice" Philippine art education stagnated in the Experimental Period as Filipinos still struggled to think of art class outside of one activity, which is drawing, and define what art education's place is in the curriculum (p. 14). Even until the era of

Makabayan (2002-2012) and the K-12 curriculum (2012 to present), art educators recognized

that art class content received minimal change since the 1950s (Almazan, 2018).

Types of School Curriculum

We will be using Elliot Eisner's (1985) classification of three curricula (i.e., Explicit,

Implicit, Null), as well as Allan Glatthorn's (1987) concept of *learned curriculum* to analyze the

Philippine Art Education under the Makabayan curriculum.

Explicit Curricula. Eisner (1985) defines *explicit curriculum* as educational goals and

courses which are publicly advertised or listed in official guides and planning materials. It is an

"educational menu" wherein the school shows students, parents, and teachers what it can provide

(Eisner, 1985, p.88). Some examples of explicit curricula would be the basic list of subjects, like

Math, Science, or English, and the goals that accompany them, like learning to *read*, *write, or

count* (Eisner, 1985). Counting or reading may not be listed as names of school subjects, but they

are learning content generally expected in all schools and count as explicit curricula.

Implicit Curricula. Eisner defines *implicit curriculum* as "what (school) teaches because

of the kind of place it is" (Eisner, 1985, p. 97). It is the organization structure of the school, the

materials or furnishings used in its offices and classrooms, the work culture amongst the staff

and students, and the social virtues that the school encourages, all these things recognized by the

public but may not necessarily be in curriculum guides (Eisner, 1985). An example of this are

prestigious schools known for their internal competition versus the so-called *diploma mills*; the

former is sought out for its perceived excellence, while the latter for its lower academic

requirements and more relaxed environment.

Null Curriculum. Null curriculum refers to "what schools do not teach" (Eisner, 1985,

p.97) or areas of learning that are often neglected. Eisner elaborates that null curriculum can also

refer to valuable skills or courses not offered to students, perhaps due to tradition, habit, or intentional omission. Art is a subject that is often neglected in schools and is typically one of the first areas to suffer during budget cuts (Efland, 1976; Samson, 2008; Eisner, 1985).

Learned Curriculum. This is regarded by Glatthorn (1987) to be the most vital of all curricula and hardest to control- "what students actually learn" (p.13). What students end up learning may be vastly different from what the school board or the teachers intended. For example, a course on visual arts is offered (explicit curricula) to students. All necessary resources are given to make the lesson successful, a well-trained art teacher, art materials, and a good studio space (implicit curricula). However, towards the end of the course, one of the students becomes very disruptive or problematic, affecting everyone in the class, or an unexpected and tragic event in the school or city affects student morale. Ultimately, the art course may not have been as successful as the school expected, mainly due to unexpected factors (i.e., the disruptive student or unexpected event).

CHAPTER THREE: METHODOLOGICAL FRAMEWORK AND SURVEY

Collective Instrumental Case Study

Case Study was chosen as the research approach/method because it allows for a detailed case description, requiring the researcher to specify parameters, like time, place, and significant events surrounding the case (Creswell, 2013). Robert Stake (1995) recommends case studies when investigating educational programs and social services because this research approach can present complex systems in great detail. Specifically, the research method used will be the *collective instrumental case study* (Stake, 1995), as this thesis investigates the Philippines' patriotic or nationalistic art education through the accounts of 421 survey respondents and detailed interviews from three artist-teachers who have learned under it.

Mixed Methods (Survey and Interview)

Mixed methods were applied for data gathering to create detailed case descriptions. Although Elementary and Secondary Education were standardized in the Philippines from years 2002 to 2012, there is no guarantee that MAPEH Art Education experiences throughout the Philippine archipelago are homogeneous. Some institutions in major cities may be better equipped for art classes than some provincial schools are, and some MAPEH teachers may specialize in art or have a personal art practice while others do not. Thus, I found it pertinent to conduct a survey targeting a much larger population to create a general idea of the MAPEH art classes' content and implementation before moving on to a deeper view of how its brand of art education has impacted artistically-inclined learners who later became art professionals. Creswell (2013) calls this process *triangulation*, and it allows one to cross-examine and verify data using multiple sources of information.

Survey

Rationale. The survey will provide information on Philippine Nationalistic Art Education on a macro level. It is a general overview of the art education experiences of learners from 2002 to 2012 when the Makabayan curriculum was implemented in Philippine Elementary and Secondary schools.

Research Questions.

1. Content-wise, was art education under the Makabayan curriculum truly nationalistic in nature?

2. Do the Makabayan learners value nationalistic content in their art lessons over international content, art making, and other components of art education?

3. Do the Makabayan art learners still make art today, and do they think their art education has significantly contributed to this outcome?

Participants and Sampling. To qualify for the study, the participants should have attended an elementary or secondary Philippine school from 2002 to 2012. Considering that the average Filipino would attend the first grade of primary school at six years old and graduate from high school at the age of seventeen, the oldest possible participants would be born in 1985 and the youngest, 2006. I have adjusted the minimum birth year to 2001 to ensure all participants would be 18 years old at the previewed start of the surveys and interviews. The sampling method used was *self-selection sampling*, wherein individuals volunteered to participate in the survey after seeing the selection criteria (Berndt, 2020).

Data Collection Method

  Survey Questionnaire. The survey contains eleven questions, nine of which pertain

directly to the study, while the two remaining questions are for consent or agreement to

participate in the survey and additional information the participants wish to provide. The

questionnaire aimed to gather data concerning overall learner impressions and class content of

the MAPEH subject and its art component. Some of the survey questions also inquired about the

participants' nationalistic sentiments towards art education and how they perceive their MAPEH

art education has affected their motivation for art-making. (see Appendix B for a complete list of

the survey questions). The average time to finish the survey is 4 minutes. The questionnaire was

set so that the answer choices were regularly shuffled so that the first answer choices that the

participants could see were not always "Yes" or "Art making".

  Survey Monkey. The digital survey questionnaire was created and hosted on Survey

Monkey, an online platform that connects directly to Facebook for dissemination.

  Facebook Targeted Ads. Facebook is currently the most dominant social media platform

in the Philippines, thus, it was chosen to disseminate the survey. A poster containing the

following information was created (please see Appendix A):

    • Topic of the survey

    • Participant qualification criteria

    • Incentives offered

The survey posters were accompanied by a direct link to the survey, which volunteers could

click. To further ensure that the survey reached its intended population, Facebook Ads Manager

was used to target the specific population needed: Filipinos aged 18-37 in the Philippines or

those born between 1985 and 2001.

Documentation

  Surveys for Pages App. Survey for Pages is a Facebook application where one can manage their survey's results and view its statistics.

  Analysis. A convenient feature of the Survey for Pages application is *the 'filter' function*, which allows one to cross-examine the results of one survey question with another. For example, with question 6 of the survey:

6. Do you still make art today?
o Yes, I make art often.
o Yes, but I rarely make art.
o No, I have stopped making art.

  The filter feature allows one to isolate only those who responded "Yes, I make art often" and view only their answers to the rest of the questions. This means one can create a specific group profile for deeper analysis, like "Art making adults who have a negative impression of MAPEH" or "Non-artmaking adults whose MAPEH education focused on Nationalistic content".

  Charts. The charts were created from raw survey data for a better viewing experience. Chart designs were created using the free version of Canva, an online graphic design platform.

Survey Statistics

 A total of 421 respondents completed the survey. Based on the Philippines' three major island groups (i.e., Luzon, Visayas, and Mindanao), participant distribution for *Luzon* is 59.86% and *Visayas* has 34.68%, while very few respondents are from *Mindanao,* which has 5.46% (see Chart 2.1). More than 25% of the respondents come from Metro Manila, the capital region and most densely populated area in the Philippines (see Chart 2.2). However, the largest group is from Eastern Samar, contributing 25.9% of respondents, and in third place is Central Luzon, making up 12.9% of the respondents.

Survey Statistics Charts

Figure 2.1
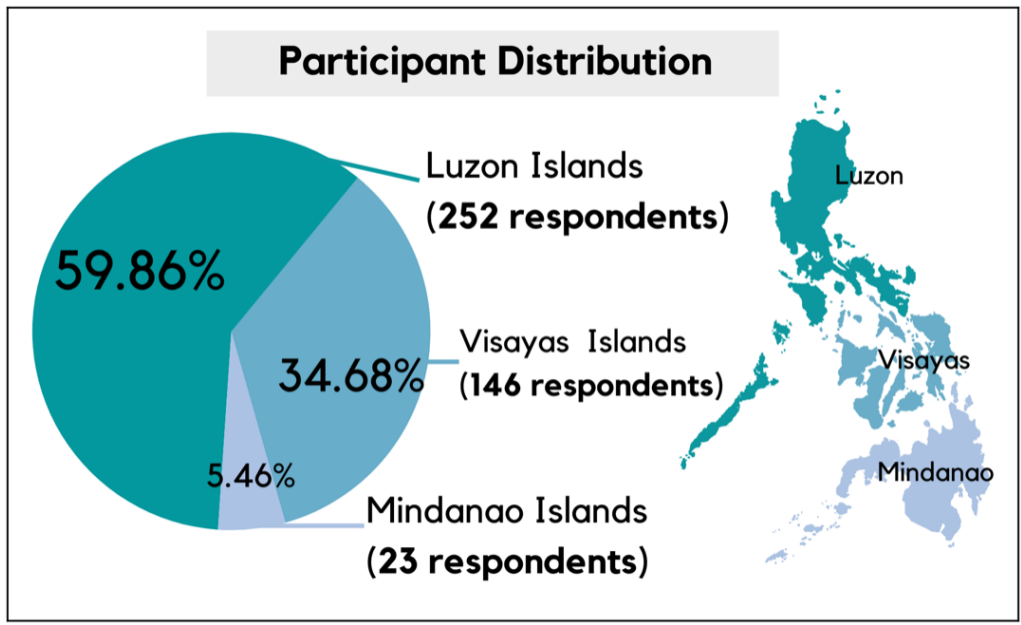
Figure 2.2
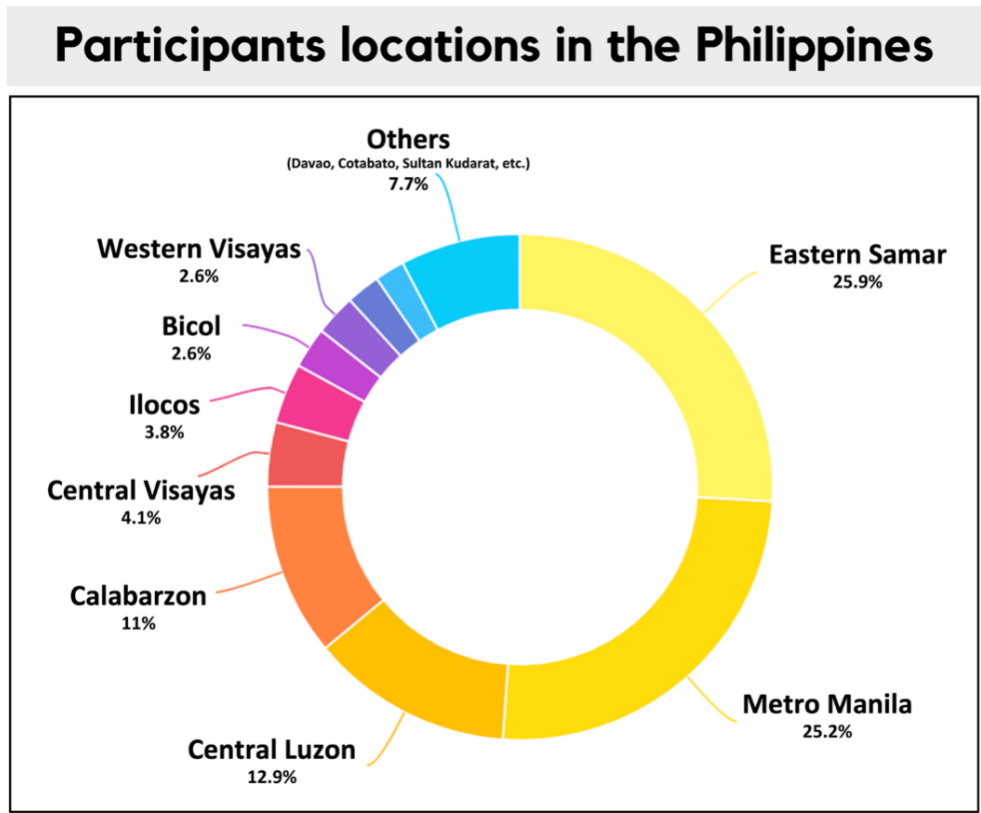
Survey Results and Analysis

  Is Philippine art education predominantly nationalistic in content? Before answering

this query, it is necessary to first look at Philippine art education through Elliot Eisner's (1985)

Three Types of Curricula.

  Explicit Curriculum. Officially, the 2002 Basic Education Curriculum (BEC) classified

Art as a subject under the *Makabayan* curriculum; thus art education was intended to align with

nationalistic or patriotic goals, such as developing "a healthy personal and national identity" and

"a constructive and healthy patriotism" (Bernardo & Mendoza, 2009, p. 186). Despite these

goals, however, the survey results show that nationalistic content did not make up the majority of

the art curriculum for more than half of the respondents. The largest group (41.1%) however, did

confirm that Philippine content made up most of their MAPEH art classes (see Figure 3.1).

  Figure 3.1

MAPEH Art Class Content Types

Question 4: Which of these did you DO THE MOST during your MAPEH art classes?

- Art-making (**170 votes**)
- Learning about art and artists all over the world (**64 votes**)
- Other (**14 votes**)
- Learning about Philippine art, history and culture (**173 votes**)

40.4%
15.2%
3.3%
41.1%
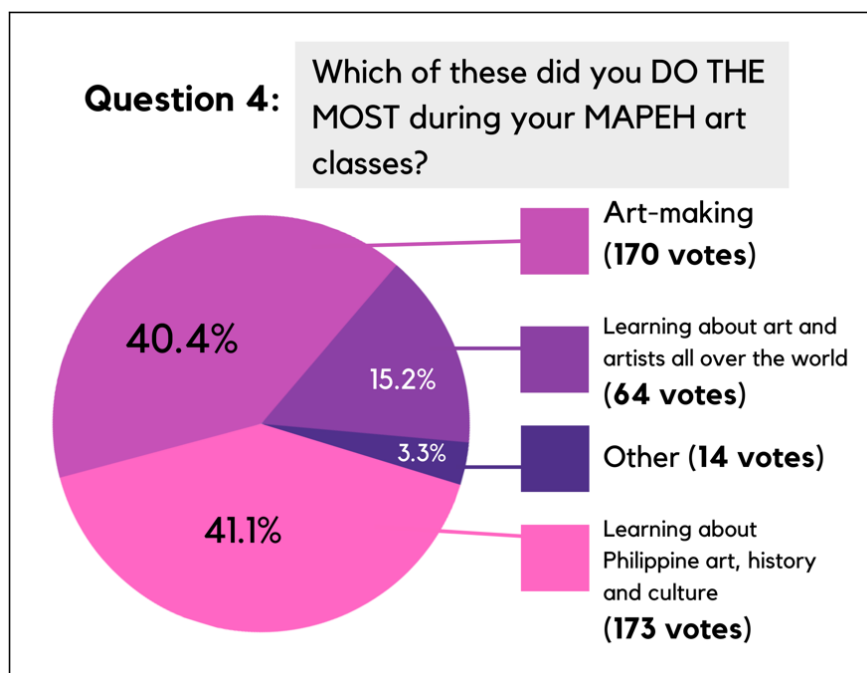
To understand the incongruence between the MAPEH being nationalistic on paper and its actual content, it is important to know that although the goals of the Makabayan curriculum were well-expressed on paper, its proponents did not provide a clear framework or method on how exactly to integrate its four subjects *MAPEH* (Music, Arts, Physical Education, and Health), Social Studies, Values Education, and Home Economics under the theme of nationalism (Bernardo & Mendoza, 2009). The Philippine education sector is infamous for often failing to monitor its newly implemented programs or curriculums (Durban & Catalan, 2012; Leocario & Pawilen, 2015; Bernardo & Mendoza, 2009; Almazan, 2018). From 1982 through 2013, there was minimal change in art education content taught in schools (Almazan, 2018) despite the curriculum having changed to BEC in 2002. Despite the Makabayan curriculum's allegedly poor implementation, school subjects like MAPEH and History remained the primary reported source of information students had on Philippine art.

When the survey respondents were asked to rank their sources of knowledge on Philippine art from one to six, with one being the most significant source and six being the least, MAPEH and History came out on top, with the Internet and Websites following in second place. The third place is seeing art in everyday life, in the form of public art and cultural events that incorporate local crafts and performances, like *Santacruzan* and the *Ati-atihan* festivals, which are celebrated in most regions of the Philippines. Fourth and fifth place went to traditional media (e.g., television and radio) and cultural destinations (e.g., art galleries and old churches), respectively. External art lessons and workshops are the most unlikely source, coming in last among the six options (see Figure 3.2).

Implicit Curriculum. When respondents were asked what they deemed to be the most important component of a MAPEH art class, 58% of the 421 survey respondents chose

Philippine art content over art making (24.2%) or international art content (14.7%), whose votes are significantly far behind (see Figure 3.3).

Figure 3.2

Reported Sources of Philippine Art Knowledge

Question 9: Where did you get most of your knowledge of Philippine art from?

Average Ranking from 421 Participants Ranking The Options Below from 1 (**Greatest**) to 6 (**Least**):

1.8/6	School subjects like MAPEH and History
2.8/6	Internet and Websites
3.1/6	Seeing art in everyday life, like public art, local murals, and festivals in my city (Ati-atihan and Santacruzan)
4/6	TV and radio
4.5/6	Visit to art galleries and cultural destinations (like old Churches)
4.8/6	Art lessons and workshops attended outside school

Figure 3.3

Value Perception on MAPEH Art Class Content Types

Question 3: In your opinion, what is the most important component in a MAPEH Art Class?

- 24.2% — Art-making (**102 votes**)
- 14.7% — Learning about art and artists all over the world (**62 votes**)
- 3.1% — Other (**13 votes**)
- 58% — Learning about Philippine art, history and culture (**244 votes**)
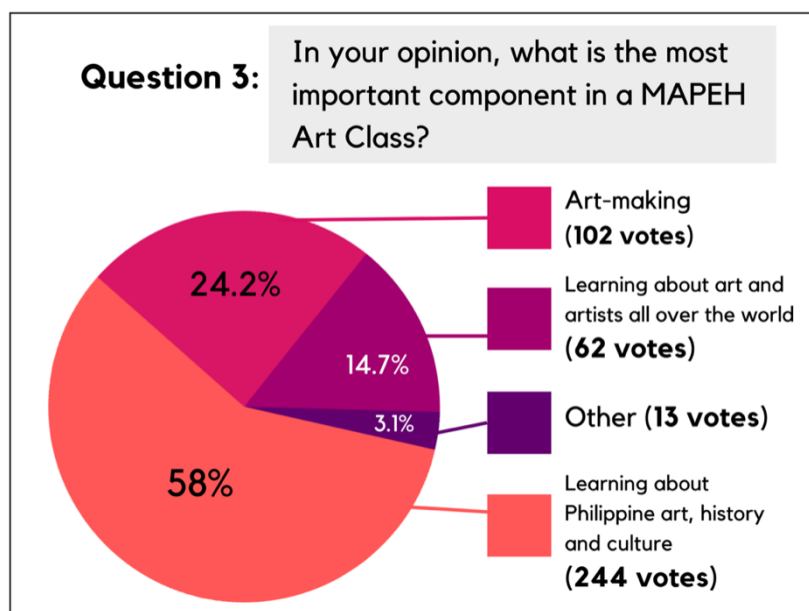
Initially, one might expect that the type of educational content or curriculum a respondent is the most exposed to will directly correlate with what they would later deem to be most important in MAPEH art education. For example, respondents who engaged mainly with "art making" would be more likely to believe it is the most important component of art education, while respondents who had art classes that covered nationalistic content would be more likely to believe that art education should have nationalistic goals. This expectation, however, turned out to be false. Instead, the results suggest that the majority of the respondents have a nationalistic view of art education, regardless of the kind of content they were primarily taught in schools. Furthermore, 96.7% of the respondents see learning about Philippine art and Filipino artists as essential to their national identity (see Figure 3.4).

Figure 3.4

Nationalistic Art Education and Filipino Identity
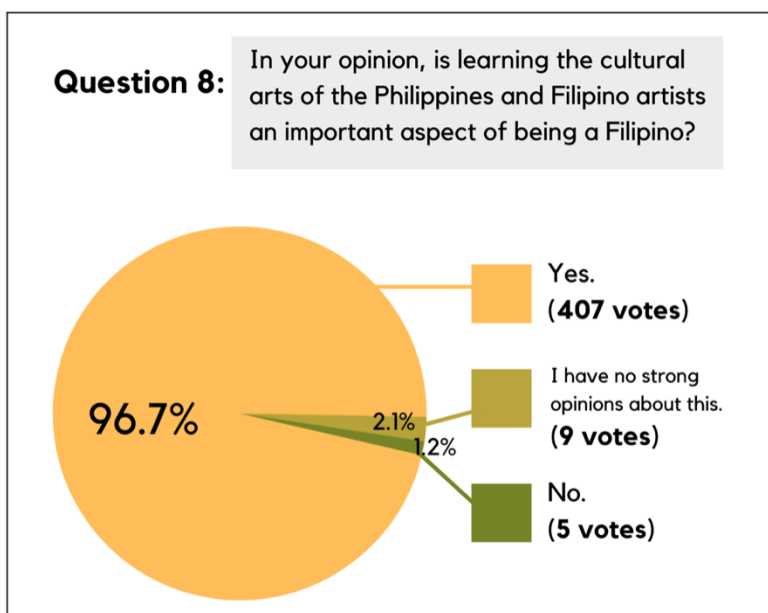
Now the question is, why did most of the respondents still hold a nationalistic view of art education despite the Makabayan curriculum's alleged failure? Perhaps this is Philippine

education's innate characteristic of being "political, rather than cultural or intellectual" from its inception in 1901 through the first *School Act for the Philippines* (Smith, 1945, p.140). Pauline Smith (1945) explains that the Philippine educational system, since its founding, had always aimed to instill democracy and political nationalism. Such a fact is unsurprising since this system was based on American education, wherein schools had the tacit duty of inculcating national agendas or political ideals into their learners (Freedman, 1987). Smith then describes several manifestations of this nationalism in Philippine schools in the 1940s, such as photographs of national heroes, like Jose Rizal, Andres Bonifacio, or Gabriela Silang, on the walls of classrooms and the teaching of the national anthem *Lupang Hinirang* and the patriotic pledge to even the youngest school children.

During my primary and secondary school years, aside from Philippine heroes, classroom walls often depicted Philippine presidents, Philippine regions and their products, Philippine artists, or a poster with a Philippine poem or the lyrics of *Lupang Hinirang*. Regardless of the homeroom teacher's subject of specialization, their classroom walls often had nationalistic content. Many of my teachers often took pride in remaining in the Philippines to teach, despite having better work opportunities abroad. Although OFWs (Overseas Filipino Workers) are hailed as heroes because their remittances help the economy, we were often encouraged to help the country by staying and working there. Staying in the Philippines to work was seen as something noble. Students, even during recess, would often play traditional games, like *piko* (Philippine hopscotch), *langit-duta* (direct translation is heaven-earth, a Philippine version of tag), or *sukol* (Philippine baseball using slippers or shoes). Suppose implicit curriculum is "what (school) teaches because of the kind of place it is" (Eisner, 1985, p. 97). In

that case, based on both mine and Smith's (1945) observations, Philippine schools are places that encourage or emphasize nationalism due to these numerous characteristics and traditions.

   Null Curriculum. In the absence of a clear framework for *Makabayan* but an abundance of nationalistic goals, the teachers did not only fully understand it, but also lacked the materials and preparation needed to implement it effectively. (Bernardo & Mendoza, 2009). Philippine art education lacked effective localization for better learning and interpretation of indigenous arts (Almazan, 2018). The issue of the practicality of teaching indigenous crafts has existed since the 1930s, wherein The Prosser Report reviewed vocational training in Philippine schools and found schools training young boys on how to build rattan furniture, despite the fact that they will probably never work in that industry, much less ever use rattan furniture if they had a choice (Smith, 1945). This problem may now become even more salient during the K-12 curriculum, wherein there is a renewed interest in the skill-based applied arts leading to industrial work and vocational training, which was the norm of Philippine art education from 1915 to the 1930s (Almazan, 2018; Santiago, 2013; Victoria, 1959).

   The following survey question (see Figure 3.5 on the next page) highlights Philippine art education's null curriculum or learning areas often neglected or not taught (Eisner, 1985). When asked about what activities in their art education they would have liked but never got to experience much, 33.5% of the participants chose "*more complex art making*". In contrast, the largest group, making up 57.7%, chose "*going on field trips and visiting museums to appreciate artworks in person*".

   Based on participant response to this question, one could say that the lack of field trips and museum visits supports the idea that Philippine art education did not support enough nationalistic activities that one might assume a nationalistic curriculum would. This means that

content-wise, Philippine art education is not predominantly nationalistic, and it could have done more to be nationalistic.

Figure 3.5

Null Curriculum Activities in Makabayan Art Education
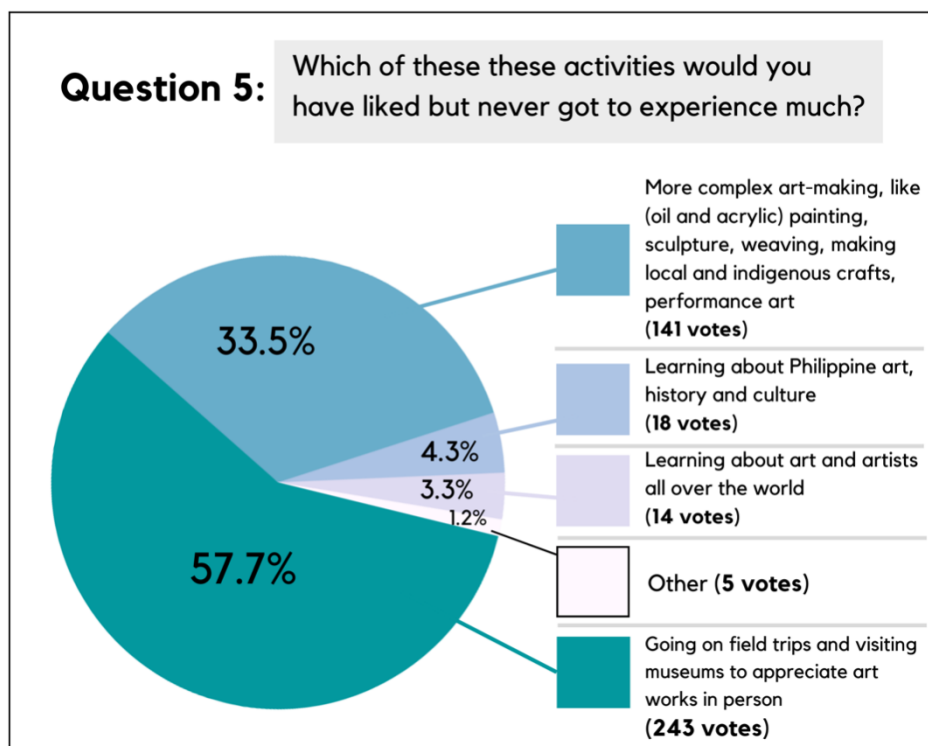
How content type exposure correlates with the null curriculum. Returning to the first survey question discussed (see Figure 3.1 on page 28), wherein respondents were asked to name which art education content they were most exposed to, the 421 survey respondents were divided based on their answers. The respondents who answered "other" were left out, making a total of three groups: the *Art making* group*, the Nationalistic Content* group, and *the International Content* group. These three groups were then used to establish if there was a correlation between

what content students were most exposed to and what they deemed to be lacking most in their art education.

      Art making Group. This group has 170 participants who claimed that art making made up most of their MAPEH art class content. Strangely enough, 30.6% of this group, meaning 52 individuals out of the 170, revealed that their lessons still lacked complex art practice (see Figure 4.1 on page 38). The survey defined *complex art making* as activities like painting with oils or acrylics, sculpture, weaving, making local and indigenous crafts, or performance art. This means that although 40.4% of the survey participants had an art-making-centered art education, 30.6% claimed they were limited to simple art activities, like drawing and classroom crafts. Additionally, 60.6% of the group who responded *"art making"* revealed that their art education lacked opportunities to appreciate art in person, whether through field trips or museum visits.

      Nationalistic Content Group. The percentages for the group with a predominantly nationalistic art education are roughly close to the art making group (see Figure 4.2 on page 39). In this group of 173 individuals, 54.9% claimed they lacked activities for in-person art appreciation, while 37% said they would have wanted more complex art making. It is also important to note that this group had the highest percentage of people who desired more complex art making in their art education among the three groups. Overall, this group may have had the least opportunity to create art, thus the desire for more art making lessons.

      International Content Group. This group comprises 64 respondents who claimed to have had a predominantly-international content in their art education. Its percentages did not deviate much from the other two groups (see Figure 4.3 on page 40). In this group, 60.9% claimed they lacked activities for in-person art appreciation, while 29.7% said they would have preferred more complex art making.

The summary chart (see Figure 4.4 on page 41), displaying all three groups, shows that overall, there is no significant difference between the groups regarding the top two content respondents found to be lacking in Philippine MAPEH art classes.

Conclusion. So, is Philippine art education under the Makabayan curriculum truly nationalistic? According to survey results, the answer is both yes and no. No, because although more respondents had more Nationalistic content (41.1%) in their MAPEH art classes than Art making content (40.4%), the difference is almost negligible. Furthermore, their Makabayan art education failed to provide activities supporting nationalistic immersion, like visits to local galleries and museums to appreciate local art and artists in person; these are the most-requested null curriculum among the survey respondents. *Makabayan's* explicit curriculum, however, says it is, for all intents and purposes, nationalistic. In its inception, MAPEH art education was intended to be nationalistic but may have fallen short in its implementation. Because the teachers lacked guidelines on how exactly their art lessons should reflect nationalism and what its content should be, the *Makabayan* curriculum lacked materials and preparation, leaving teachers with the implementation of "a revised curriculum they do not fully understand" (Bernardo & Mendoza, 2009, p. 193).

Although *Makabayan* fell short in those aspects, one could also say: Yes, Philippine art education is nationalistic in terms of its Implicit Curriculum. Implicitly, nationalism was encouraged in schools via strict adherence to flag ceremonies, the games played in school by children, and the preference of homeroom teachers for wall displays featuring nationalistic content, like national heroes and Philippine trivia. At least in my own experience, there was also a strong patriotic sentiment that many of my teachers often ascribed to their profession. Perhaps they were also influenced by their schools' nationalistic culture while growing up; thus, most of

the survey respondents also held a nationalistic view of art education. As mentioned earlier, the survey respondents held a predominantly nationalistic view of their art education, wherein 96.7% see art education as necessary for their identity formation as Filipinos, and 58% valued Nationalistic content above all others (i.e., art making, international content, others.). This means that in terms of learned curriculum, Philippine art education is indeed nationalistic, after having successfully imparted the nationalistic or patriotic ideals iterated in its explicit curriculum to many of the survey's respondents.

Figure 4.1

Art making Group and Null Curriculum

Figure 4.2

Nationalistic Content Group and Null Curriculum

Question 4: Which of these did you DO THE MOST during your MAPEH art classes?

- Art-making **(170 votes)** — 40.4%
- Learning about art and artists all over the world **(64 votes)** — 15.2%
- Other **(14 votes)** — 3.3%
- Learning about Philippine art, history and culture **(173 votes)** — 41.1%

The **173 participants** (41.1%) who selected *"Learning about Philippine art, history and culture"* as the main component of their MAPEH art classes identified which activities they would have liked, but never got to experience:

173 participants who responded **"Learning about Philippine art, history, and culture"**

- 54.9% — Going on field trips and visiting museums to appreciate art works in person **(95 votes)**
- 37% — More complex art-making, like (oil and acrylic) painting, sculpture, weaving, making local and indigenous crafts, performance art **(64 votes)**
- 5.8% — Learning about Philippine art, history and culture **(10 votes)**
- 2.3% — Learning about art and artists all over the world **(4 votes)**

Figure 4.3

International Content Group and Null Curriculum

Question 4: Which of these did you DO THE MOST during your MAPEH art classes?

- Art-making (**170 votes**)
- Learning about art and artists all over the world (**64 votes**)
- Other (**14 votes**)
- Learning about Philippine art, history and culture (**173 votes**)

40.4%
15.2%
3.3%
41.1%

The **64 participants** (15.2%) who selected *"Learning about art and artists all over the world"* as the main component of their MAPEH art classes identified which activities they would have liked, but never got to experience:

- **60.9%** Going on field trips and visiting museums to appreciate art works in person (**39 votes**)
- **29.7%** More complex art-making, like (oil and acrylic) painting, sculpture, weaving, making local and indigenous crafts, performance art (**19 votes**)
- **6.3%** Learning about art and artists all over the world (**4 votes**)
- **3.1%** Learning about Philippine art, history and culture (**2 votes**)

60.9%
29.7%
3.1%
6.3%

64 participants who responded **"Learning about art and artists all over the world"**

Figure 4.4

Summary of Content Groups and Null Curriculum

Content Groups and Missing MAPEH Art Class Content

Art-making (170 votes) 40.4%	Going on field trips and visiting museums to appreciate art works in person.	60.6% (103 votes)
	More complex art-making, like (oil and acrylic) painting, sculpture, weaving, etc.	30.6% (52 votes)
	Learning about Philippine art, history and culture	2.9% (5 votes)
	Learning about art and artists all over the world	3.5% (6 votes)
	Other	2.4% (4 votes)
Learning about Philippine art, history and culture (173 votes) 41.1%	Going on field trips and visiting museums to appreciate art works in person.	54.9% (95 votes)
	More complex art-making, like (oil and acrylic) painting, sculpture, weaving, etc.	37% (64 votes)
	Learning about Philippine art, history and culture	5.8% (10 votes)
	Learning about art and artists all over the world	2.3% (4 votes)
	Other	0% (0 votes)
Learning about art and artists all over the world (64 votes) 15.2%	Going on field trips and visiting museums to appreciate art works in person.	60.9% (39 votes)
	More complex art-making, like (oil and acrylic) painting, sculpture, weaving, etc.	29.7% (19 votes)
	Learning about Philippine art, history and culture	3.1% (2 votes)
	Learning about art and artists all over the world	6.3% (4 votes)
	Other	0% (0 votes)

Note. This chart is for establishing if there is a correlation between what content students were exposed to the most in MAPEH Art classes and missing/lacking MAPEH art class content via the question: *"Which of these activities would you have liked but never got to experience much?"*

What Art Education Content Did Learners Value The Most?

Learned Curriculum. Allan Glatthorn (1987) defined *Learned Curriculum* as what students actually learn in school and the most vital yet hardest to control amongst all curricula. Nationalistic curriculums are often associated with values education (White, 1996; Archard, 1999; Haydn, 1999) because the goal of nationalistic curricula is to teach values that favor a nationalistic agenda, like having loyalty to one's country or the willingness to sacrifice personal good for the good of one's fellow citizens (Kosterman & Feshbach, 1989; Druckman, 1994). If the Makabayan curriculum's goal was to promote patriotism, then one can say that to a degree, Philippine art education has succeeded in its nationalistic goals in terms of its students' learned curriculum. A great majority (96.7%) of the survey respondents agree that learning about Philippine art and Filipino artists is an integral part of their national identity. In addition, most of the respondents (58%) see Nationalistic content to be the most important component of their MAPEH art education (see Figure 3.4 on page 31 and Figure 3.3 on page 30, respectively).

Three groups whose art education focused on three different learning areas (i.e., art making, nationalistic content, and international content) were compared to see which groups were more likely to value nationalistic content in art education (see Figure 4.5 on the next page). As expected, the nationalistic content group was more likely to value nationalistic content, taking 72.8% of the group's votes. Surprisingly, the art making group was also more likely to value nationalistic content than art making itself. For both the nationalistic content and art making groups, international content was the least valued, getting only 11% and 11.2% votes for it, respectively. Within the art making group, only 36.5% valued art making the most, while 50.6% claimed to value nationalistic content more. The international content group valued international

and nationalistic content equally, garnering around 36% of the group's votes for each option. Art

making for this group was the least valued, with only 26.6% selecting it.

Figure 4.5

Content Groups and Value Perception
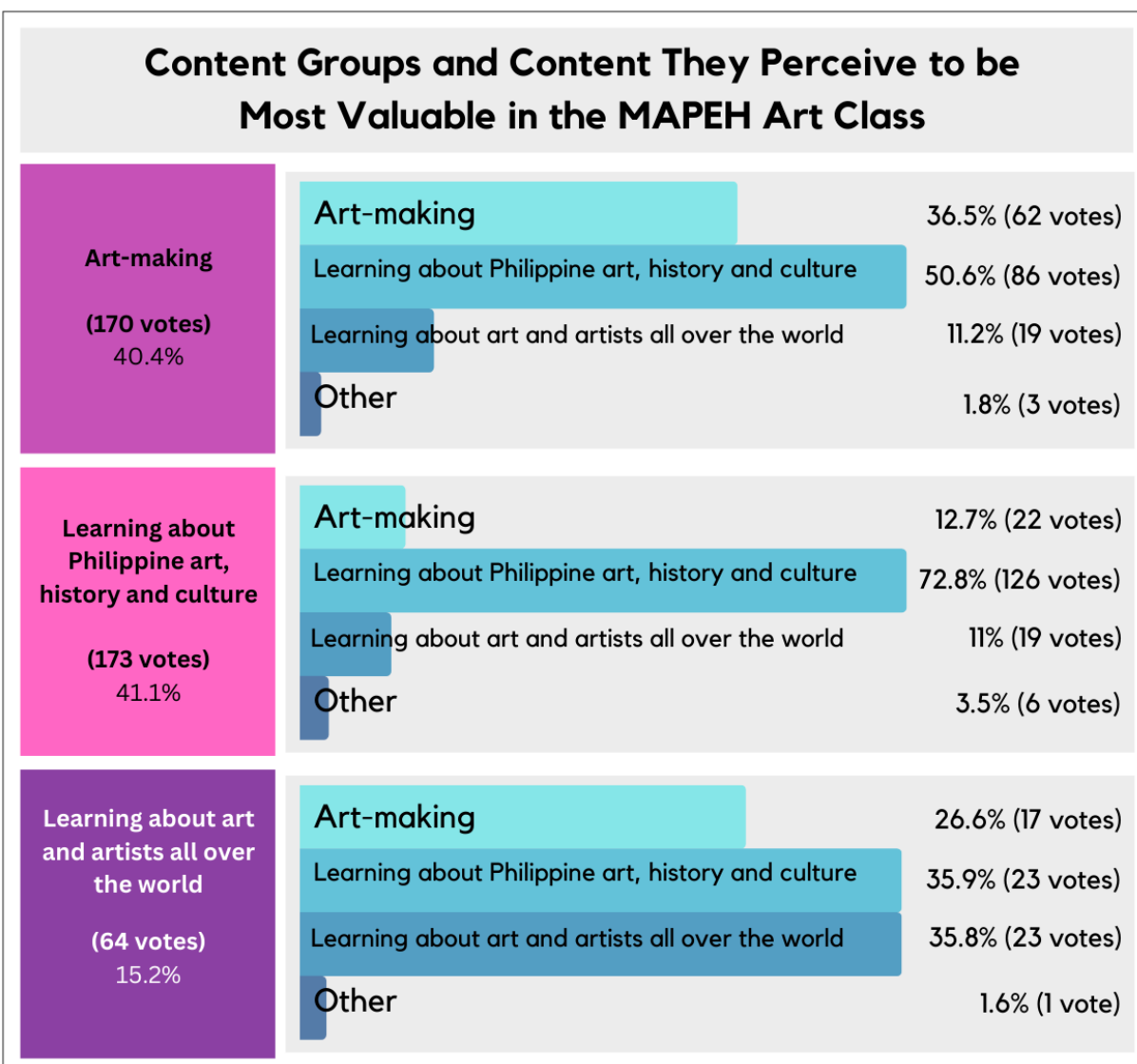
Note. This chart is for establishing if there is a correlation between what content
students were exposed to the most in MAPEH Art classes and what participants
perceive to be their MAPEH Art class' most important or valued content with the
question: *"In your opinion, what is the most important component in a MAPEH Art
Class?"*

Figure 5.1

Art making in Adulthood

Question 6: Do you still make art today?

27.1% — Yes, I make art often. (**114 votes**)

15.7% — No, I have stopped making art. (**66 votes**)

57.2% — Yes, but I rarely make art. (**241 votes**)
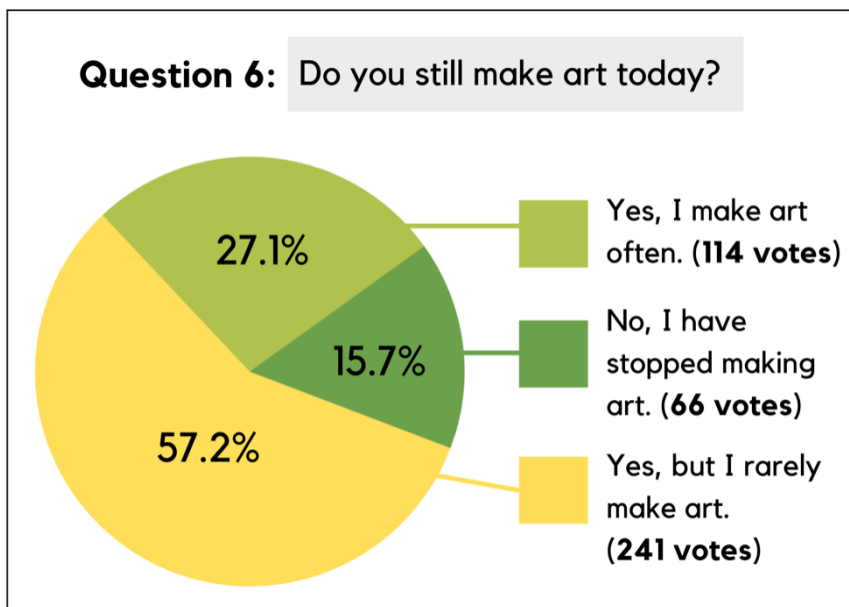
Do You Still Make Art as Adults? Putting Makabayan art education's nationalistic features aside, it is also imperative to look at its aspects dedicated to art making instruction. Another way to measure learned curriculum and an art program's success is to determine whether students have found ways to apply what they have learned in adulthood. If the success of a nationalistic curriculum is a patriotic learner, then the success of an art curriculum is an art making adult. Are there specific conditions, experiences, and course content that increase the likelihood of a learner later becoming an art making adult? Or was there a significant way an art making adult engaged with or reacted to their art education as a student that is noticeably different from those learners who would ultimately stop making art? This section hopes to create a detailed analysis of the *Art Making Adult* archetype, a successful outcome of any art program, as this information can aid in replicating conditions that could help foster it.

Only 27.1% of 421 survey respondents claimed to still make art often, while 15.7% said they have stopped making art completely. On the other hand, the majority, making up 57.2%, state that they still make art as adults, albeit rarely (see Figure 5.1 on the previous page).

MAPEH's Effects on Art making Motivation. The participants were then asked how they think their MAPEH art classes have influenced their artmaking (or the lack thereof) now as adults. 61.3% of the 421 respondents claimed that it motivated them to keep making art (see Figure 5.2 below). This number is then followed by the 21.6% who claimed that their art education had not affected them, as they have always liked art to begin with. Meanwhile, 14.3% of the respondents said it also did not affect them, but this is because they have never had much interest in personal art making. Lastly, those who reported that their MAPEH art classes discouraged them from making art comprise the smallest group of 2.9% out of 421 respondents.

Figure 5.2

MAPEH's Influence on Continued Art making
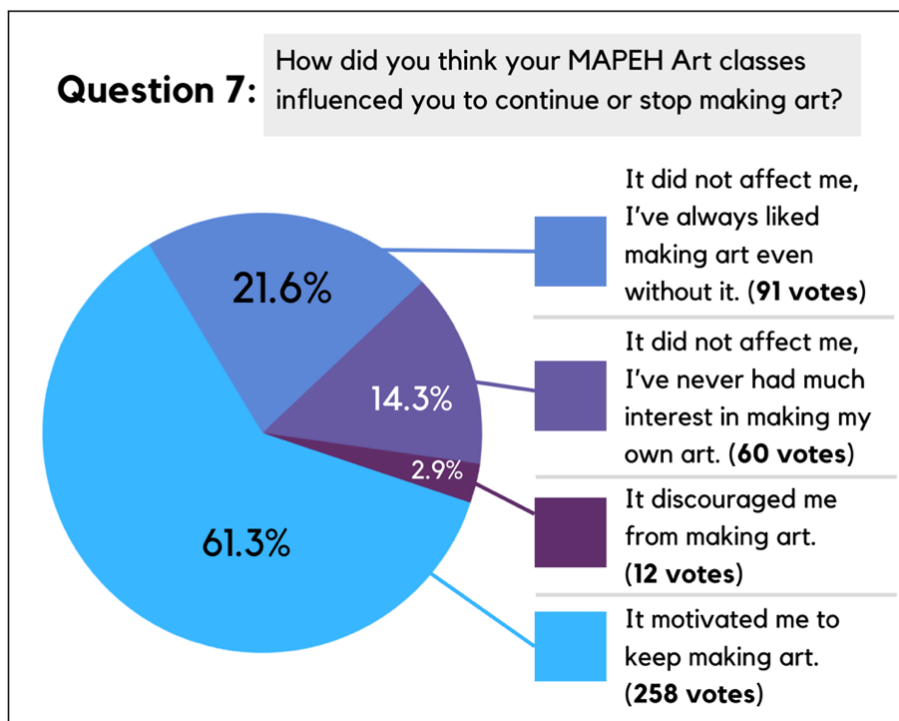
Among those who are still making art as adults, exactly how many of them will confirm that MAPEH art education has contributed to this outcome? The participants were divided into the same groups from Figure 5.1 (see page 44), which are the *Make Art Often, Rarely Make Art,* and *Stopped Making Art* groups. Next, each of the three group's answers to "How did you think your MAPEH art classes influenced you to continue or stop making art?" from Figure 5.2 (see page 45) were tallied separately. The answers below were labeled A, B, C, and D for ease of exposition:

A. It motivated me to keep making art.

B. It discouraged me from making art.

C. It did not affect me, I have always liked making art even without it.

D. It did not affect me, I have never had much interest in making my own art.

The four answers above represent the four different ways participants think their art education had impacted or affected their art making into adulthood; A signifies a Motivated effect, B is for an Adverse effect, C stands for a Passive effect, while D indicates being Unaffected (please see Figure 5.3 on page 48).

Make Art Often. This group was the most likely to say they were motivated by their MAPEH art education to keep making art, with option A having the majority (85.1%) of the group's votes. They are also the least likely amongst all three groups to say their art education has passively (11.4%), adversely (1.8%), or did not affect (1.8%) their motivation for art making into adulthood.

Rarely Make Art. This group is the most likely to be passively and adversely affected by their art education, with 27.4% of this group saying their MAPEH art education did not affect them as they have always liked making art and 3.3% saying that it discouraged them. Moreover,

they are more likely to be unaffected (8.3% of votes) by their MAPEH art education than those who often make art as adults. This group is also more likely to be motivated by their MAPEH art education to keep making art than those who have stopped making art, with the motivated response making up the majority of the whole group's responses at 61%.

   Stopped Making Art. This group is the most likely to say their MAPEH art education was ineffective (57.6%) in motivating further art making, as they have never had much interest in art making to begin with. They are also the least likely amongst all three groups to say they were motivated (11.4%) by their art education into continued art making as adults. What's more, they are also more likely to be adversely (3%) and passively (18.2%) affected by their art education compared to those who make art often as adults.

   (Please see Figure 5.4 below for a summarized and simplified view of the information. The detailed chart is Figure 5.3 on page 48).

Chart 5.4

Making Groups and Reaction Types

Art-making Groups and Reaction Types

Groups	Motivated	Adverse	Passive	Unaffected
Make art often	MOST	LEAST	LEAST	LEAST
Make art rarely	MORE	MOST	MOST	MORE
Stopped making art	LEAST	MORE	MORE	MOST

Figure 5.3

Making Type Groups and Motivation
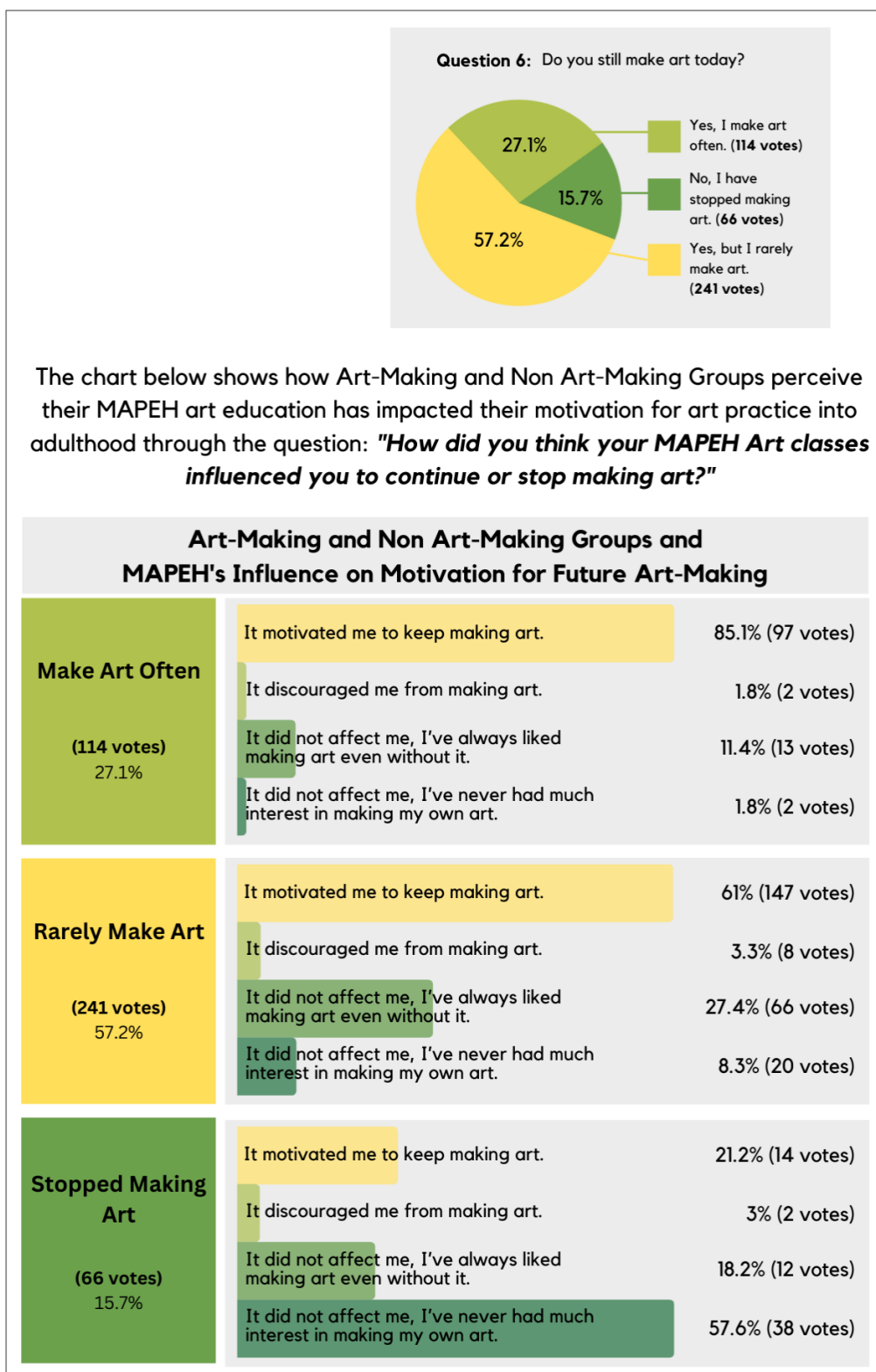
How content type exposure correlates with continued art making. The survey results also showed that those who still *Make Art Often* are the most likely to have had an art education focused on art making amongst the three groups previously mentioned, with 51.8% of this group claiming thus (see Figure 5.5 on page 50). In contrast, the larger majority of those who *Rarely Make Art* and have *Stopped Making Art* groups mainly consisted of those with an art education focusing on Nationalistic content, making up 44.4% for the *Rarely Make Art* group and 40.9% *Stopped Making Art* group each. However, it is important to note that the disparity between the numbers of the art making and Nationalistic content respondents is almost negligible in the *Stopped Making Art* group, with 39.4% for art making and 40.9% for Nationalistic content.

How perceived value correlates with continued art making into adulthood. In majority, all three groups (i.e., *Make Art Often, Rarely Make Art,* and *Stopped Making Art*) are made up of respondents who see Nationalistic content as the most crucial component of art education. However, those in the *Make Art Often* group are the most likely to value art making content in their MAPEH lessons among the three groups mentioned (see Figure 5.6 on page 51).

Reported sources of Philippine Art Knowledge. Another thing that made the *Make Art Often* group different from the *Rarely Make Art* and *Stopped Making Art* groups is how it ranked its sources of Philippine art knowledge (please see Figure 5.7 on page 52). The other two groups ranked the six sources similar to the general population (see Figure 3.2 on page 30). For the *Make Art Often* group, however, "Seeing art in everyday life, like public art, local murals, and festivals in my city (e.g., *Ati-atihan* and *Santacruzan*)" took precedence over Websites and the Internet as a more significant source of information. *Ati-atihan* is a costume street dance festival to celebrate the arrival of Catholicism in the Philippines, while Santacruzan is a costume pageant to celebrate the Virgin Mary. Both are culturally-significant festivals in the Philippines.

Figure 5.5

Making Groups and Content Exposure

Figure 5.6

Making Groups and Value Perception

Question 6: Do you still make art today?

- 27.1% — Yes, I make art often. (**114 votes**)
- 15.7% — No, I have stopped making art. (**66 votes**)
- 57.2% — Yes, but I rarely make art. (**241 votes**)

Participants were divided into 3 groups which Make Art Often, Rarely Make Art, and Stopped Making Art groups and their responses to *"In your opinion, what is the most important component in a MAPEH Art Class?"* are shown to see if there is correlation between the persistent art-making into adulthood and what they perceive to be valuable to their MAPEH Art Classes.

Art-Making and Non Art-Making Groups and Content They Perceive to be Most Valued in the MAPEH Art Class

Make Art Often

(114 votes)
27.1%

Art-making	32.5% (37 votes)
Learning about Philippine art, history and culture	56.1% (64 votes)
Learning about art and artists all over the world	10.5% (12 votes)
Other	0.9% (1 vote)

Rarely Make Art

(241 votes)
57.2%

Art-making	21.2% (51 votes)
Learning about Philippine art, history and culture	58.5% (141 votes)
Learning about art and artists all over the world	16.2% (39 votes)
Other	4.1% (10 votes)

Stopped Making Art

(66 votes)
15.7%

Art-making	21.2% (14 votes)
Learning about Philippine art, history and culture	59.1% (39 votes)
Learning about art and artists all over the world	16.7% (11 votes)
Other	3% (2 votes)

Figure 5.7

Making Groups and Knowledge Sources

Question 6: Do you still make art today?

- 27.1% — Yes, I make art often. (**114 votes**)
- 15.7% — No, I have stopped making art. (**66 votes**)
- 57.2% — Yes, but I rarely make art. (**241 votes**)

Art-Making and Non Art-Making Groups were asked to rank six sources from which they have received their knowledge of Philippine Art from, from 1 (Greatest) to 6 (Least).

Art-Making and Non Art-Making Groups and Reported Sources of Philippine Art Knowledge

| Group	Average Rank	Sources
Make Art Often (114 votes) 27.1%	1.8 / 6	School subjects like MAPEH and History
	2.9 / 6	Seeing art in everyday life, like public art, local murals, and festivals in my city (Ati-atihan and Santacruzan)
	3.1 / 6	Internet and Websites
	4.1 / 6	TV and radio
	4.4 / 6	Visit to art galleries and cultural destinations
	4.6 / 6	Art lessons and workshops attended outside school
Rarely Make Art (241 votes) 57.2%	1.7 / 6	School subjects like MAPEH and History
	2.7 / 6	Internet and Websites
	3.2 / 6	Seeing art in everyday life, like public art, local murals, and festivals in my city (Ati-atihan and Santacruzan)
	3.9 / 6	TV and radio
	4.5 / 6	Visit to art galleries and cultural destinations
	4.9 / 6	Art lessons and workshops attended outside school
Stopped Making Art (66 votes) 15.7%	2 / 6	School subjects like MAPEH and History
	2.7 / 6	Internet and Websites
	3.2 / 6	Seeing art in everyday life, like public art, local murals, and festivals in my city (Ati-atihan and Santacruzan)
	3.8 / 6	TV and radio
	4.2 / 6	Visit to art galleries and cultural destinations
	5 / 6	Art lessons and workshops attended outside school

Conclusion.

The Art making Adult Archetype. In conclusion, the Art making group found in this survey is mainly comprised of individuals who:

- were exposed to more art making over nationalistic and international art content in their art education, unlike their counterparts

- personally valued nationalistic content in art education above all other content, similar to their counterparts

- had been the most positively affected by their art education compared to their counterparts, as it had motivated them to continue their art practice into adulthood

- were the least likely to have had a passive, adverse, or indifferent reaction to their art education among their counterparts

- were the most observant of art in everyday life, more able to gather knowledge on Philippine art from exposure to cultural events and public art amongst their counterparts

General impressions of MAPEH or Makabayan art education by respondents. Another important archetype to be discussed other than the *Art making Adult* archetype are the *Positive* and *Negative Impression Learners*. Overall, how did the Filipinos see their art education? What causes one to have a positive or negative impression of their art education? Also, what types of art class content could be introduced for those with a negative impression of art education to enhance their learning experience? Lastly, are those who see their art education positively more likely to become an *Art making Adults*? This section hopes to create a detailed analysis of both the *Positive* and *Negative Impression Learner* archetypes, as this information can aid in creating a positive learning environment for learners.

Figure 6.1

General Impression for the MAPEH Subject
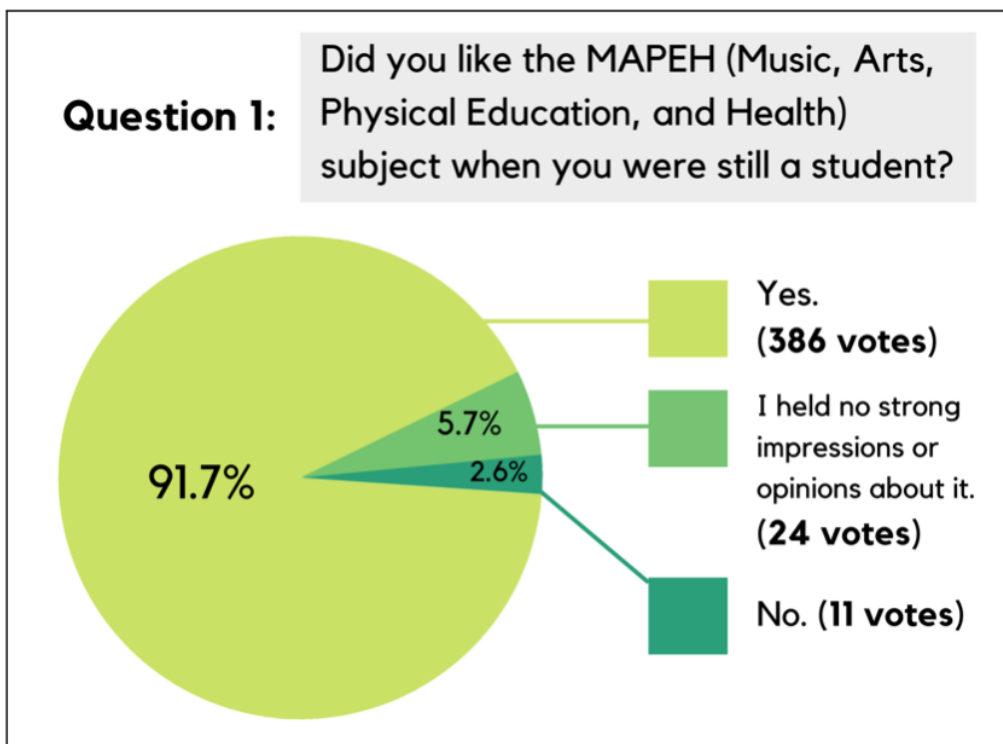
Figure 6.2

General Impression for the MAPEH Art Component
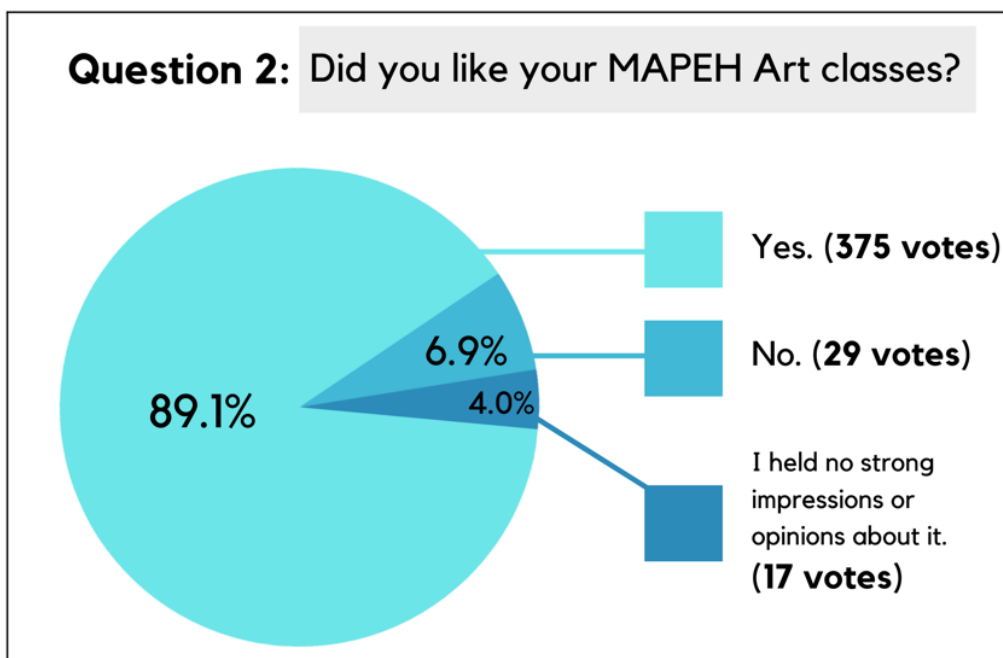
The survey revealed that the respondents (91.7%) had a generally positive impression of the MAPEH subject overall (see Figure 6.1 on page 54). However, this number shrank to 89.1% when asked if they have a favorable view of their MAPEH art classes (see Figure 6.2 on page 54). The negative impressions of 2.6% for the MAPEH subject jumped to 6.9% for its art component. Figure 6.2 shows that more respondents held an unfavorable view (6.9%) of MAPEH art education than those with a neutral stance. This fact now raises the question of what the respondents disliked about MAPEH art classes and whether this can be addressed to provide a better learner experience.

How content type exposure and value perception correlate with overall impression. The respondents were then divided into three groups based on their impressions of their MAPEH art classes from Figure 6.2. Those who responded Yes and No were placed in the *Positive* and *Negative* groups, respectively, while the rest were placed in the *Neutral* group. Responses between the three impression groups (Positive, Negative, and Neutral) were used to determine which types of art content the groups were most exposed to (please see Figure 6.3 on page 57) and which content they valued the most (please see Figure 6.4 on page 58).

Positive Group. There are 375 respondents in this group, with the majority of which had a mostly-nationalistic art education (43.2%), and following not far behind are those who focused on art making (39.5%). In last place are those who mainly learned about international art education, making up only 14.1% of the positive group. In terms of what content this group valued most, a great majority chose nationalistic content (58.1%), in contrast to art making (23.7%) and international content (15.2%), who received very little votes.

Negative Group. This group comprises 29 individuals. A majority of those in the Negative group had an art education focused on art making (59.2%). This is followed by international art content (29.4%) and then, nationalistic content (14.1%). Most of its members of this group valued nationalistic content (55.2%), and like the positive group, few selected art making (27.6%) and international content (13.8%) as their preferred type of content.

Neutral Group. This is the smallest group, having only 17 respondents. Like the negative group, most of the members had an art making-focused art education (44.8%), with nationalistic art education (31%) and international education (20.7%) following behind, respectively. Consistent with the Positive and Negative groups, most of the Neutral group valued nationalistic content (58.8%) over art making (29.4%) and international content (5.9%).

Summary. Value perception remained almost consistent across all three groups (Positive, Negative, and Neutral) groups, with nationalistic content receiving the highest votes, followed by art making, then lastly, international content. Those with a positive impression of their MAPEH art education primarily focused on both nationalistic content (43.2%) and art making activities (39.5%). On the other hand, a noticeable majority had more art making as lesson content for the negative (52.9%) and neutral (44.8%) groups. Survey results suggest that the art making referred to by many participants are crafts, drawing, and other simple art activities.
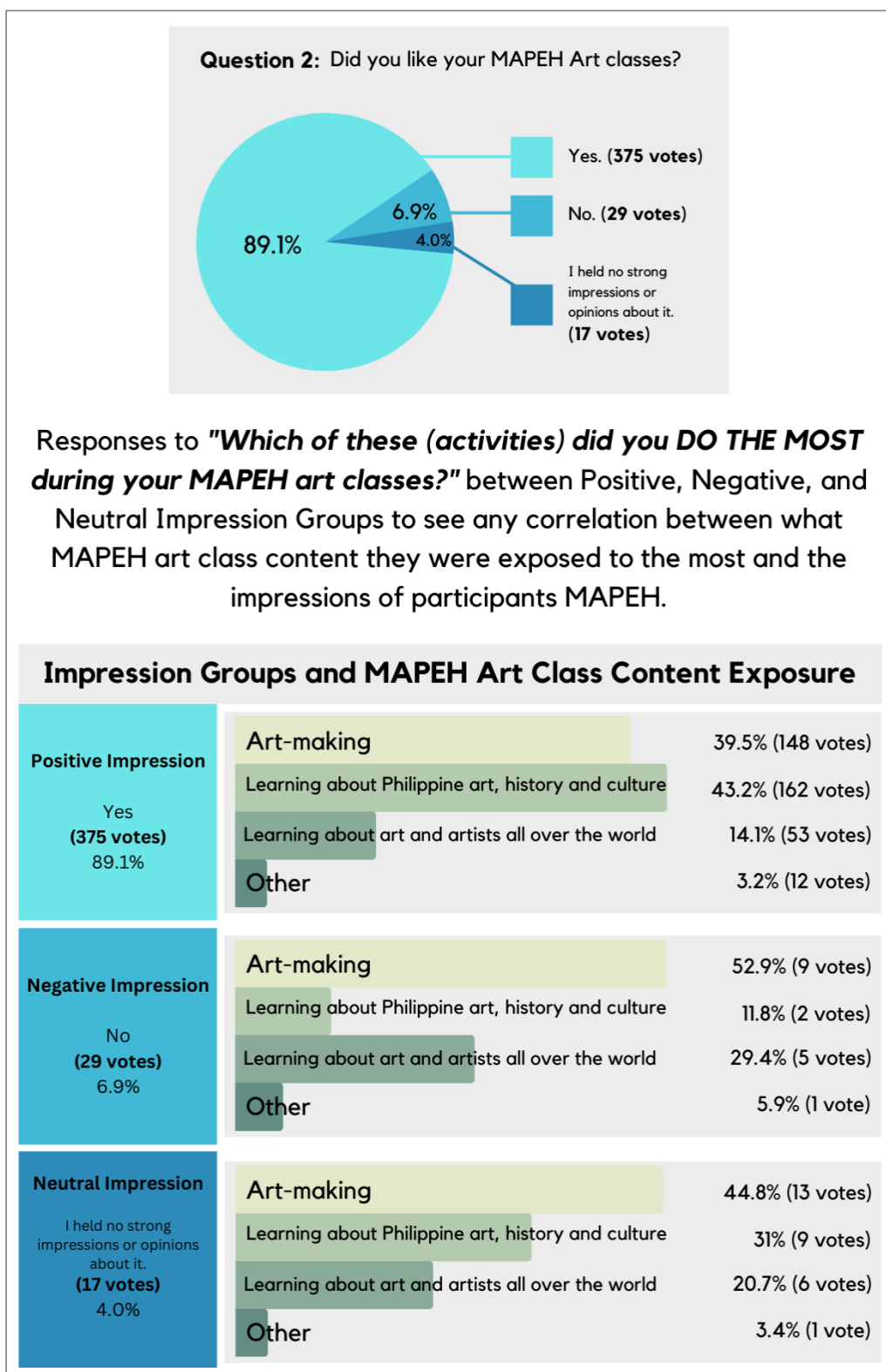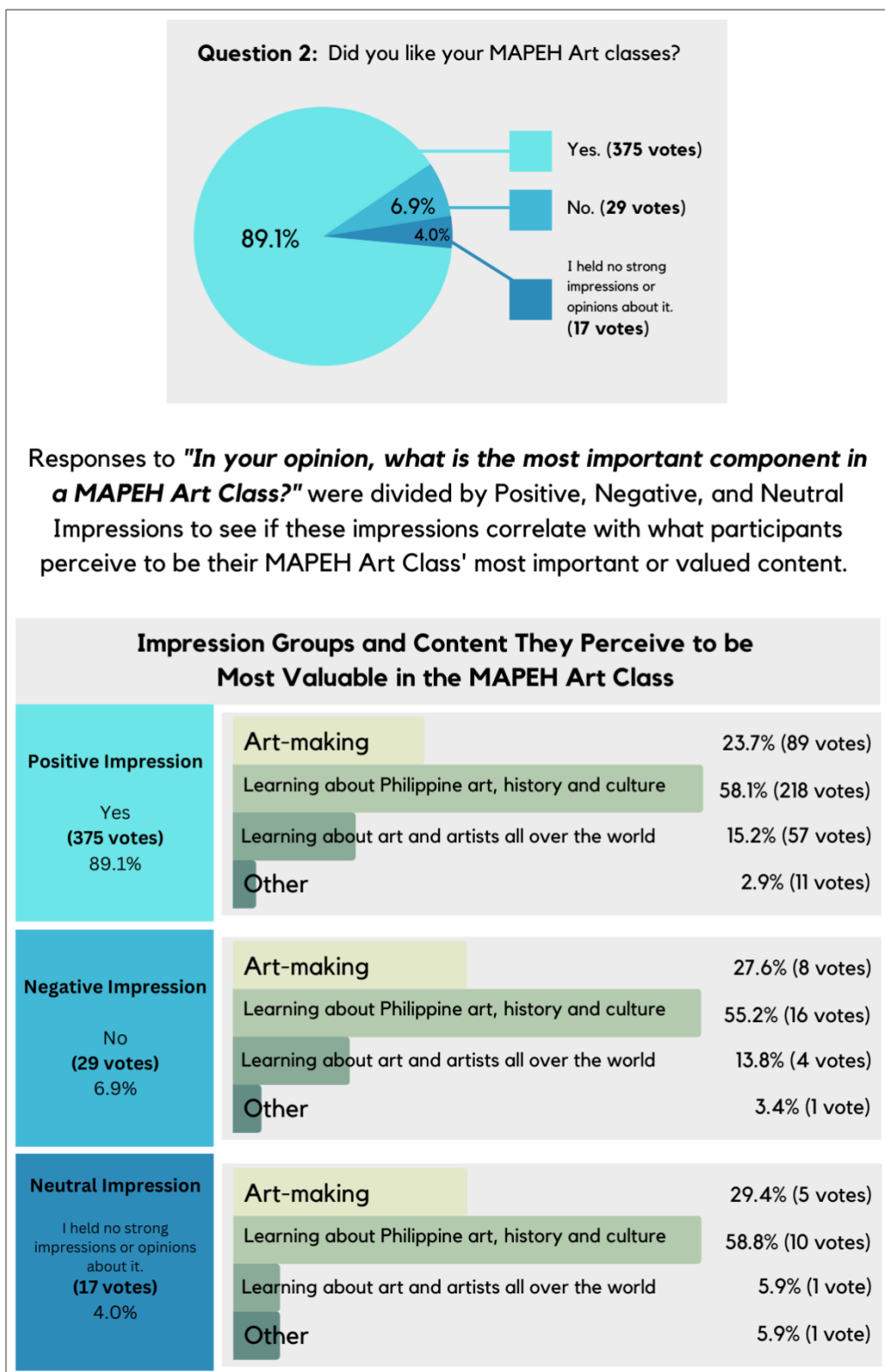
Figure 6.3

Impression Groups and Content Exposure

Question 2: Did you like your MAPEH Art classes?

- 89.1%
- 6.9%
- 4.0%
- Yes. (**375 votes**)
- No. (**29 votes**)
- I held no strong impressions or opinions about it. (**17 votes**)

Responses to *"Which of these (activities) did you DO THE MOST during your MAPEH art classes?"* between Positive, Negative, and Neutral Impression Groups to see any correlation between what MAPEH art class content they were exposed to the most and the impressions of participants MAPEH.

Impression Groups and MAPEH Art Class Content Exposure

Positive Impression

Yes
(**375 votes**)
89.1%

Content	Percentage
Art-making	39.5% (148 votes)
Learning about Philippine art, history and culture	43.2% (162 votes)
Learning about art and artists all over the world	14.1% (53 votes)
Other	3.2% (12 votes)

Negative Impression

No
(**29 votes**)
6.9%

Content	Percentage
Art-making	52.9% (9 votes)
Learning about Philippine art, history and culture	11.8% (2 votes)
Learning about art and artists all over the world	29.4% (5 votes)
Other	5.9% (1 vote)

Neutral Impression

I held no strong impressions or opinions about it.
(**17 votes**)
4.0%

Content	Percentage
Art-making	44.8% (13 votes)
Learning about Philippine art, history and culture	31% (9 votes)
Learning about art and artists all over the world	20.7% (6 votes)
Other	3.4% (1 vote)

Figure 6.4

Impression Groups and Value Perception

Impact of Impression Types on Motivation and Continued Art making. Responses between the three impression groups (Positive, Negative, and Neutral) were used to determine which groups still make art today (see Figure 6.5 on page 60) and how they perceive their art education has influenced their motivation for art making (see Figure 6.6 on page 61).

Positive Group. Amongst all three groups, those with a positive impression of their MAPEH art classes were the most likely to report that they still make art often (28.3%) or that they still make art, albeit rarely (57.6%). They are also the least likely to say that they have stopped making art (14.1%). The Positive Impression group is also the most likely to report that MAPEH has motivated their art making (66.1%) and the least likely to say it discouraged their artmaking (2.4%).

Negative Group. Amongst all three groups, those holding a negative impression of MAPEH were the most likely to report that they have stopped making art (31%) and are also the least likely to say that they still make art often (13.8%). The Negative group is not the most likely to report that MAPEH discouraged them from making art (6.9%) or that it did not affect them, as they never had much interest in making their own art, to begin with (48.3%).

Neutral Group. Those holding a neutral impression of MAPEH were less likely to report that they still make art often (23.5%) than the Positive group; however, they are also less likely to have stopped making art (23.5%) compared to the Negative group. Amongst all three groups, the Neutral members are the most likely to report that MAPEH did not affect them, as they have always liked making art even without it (52.9%).
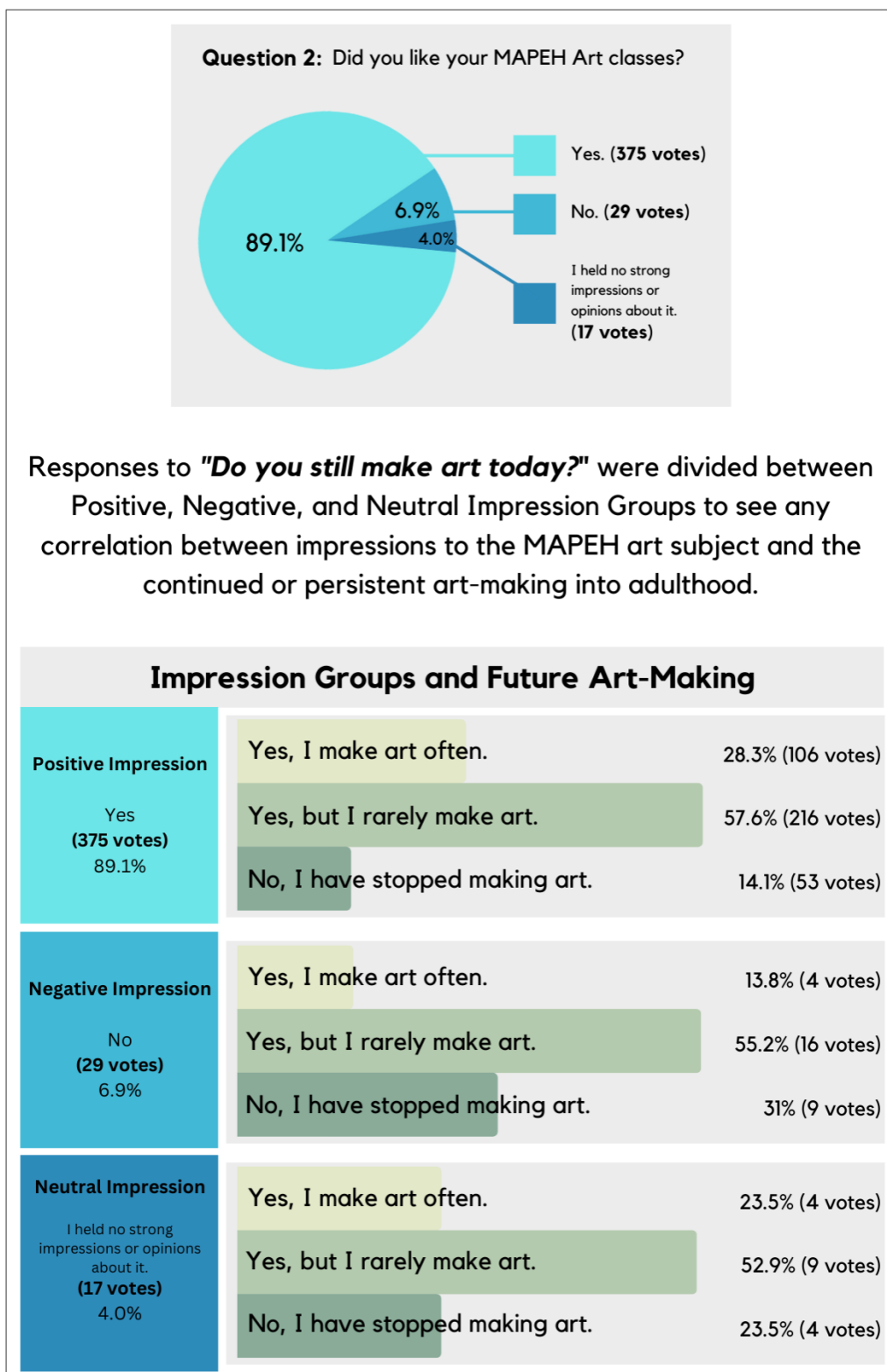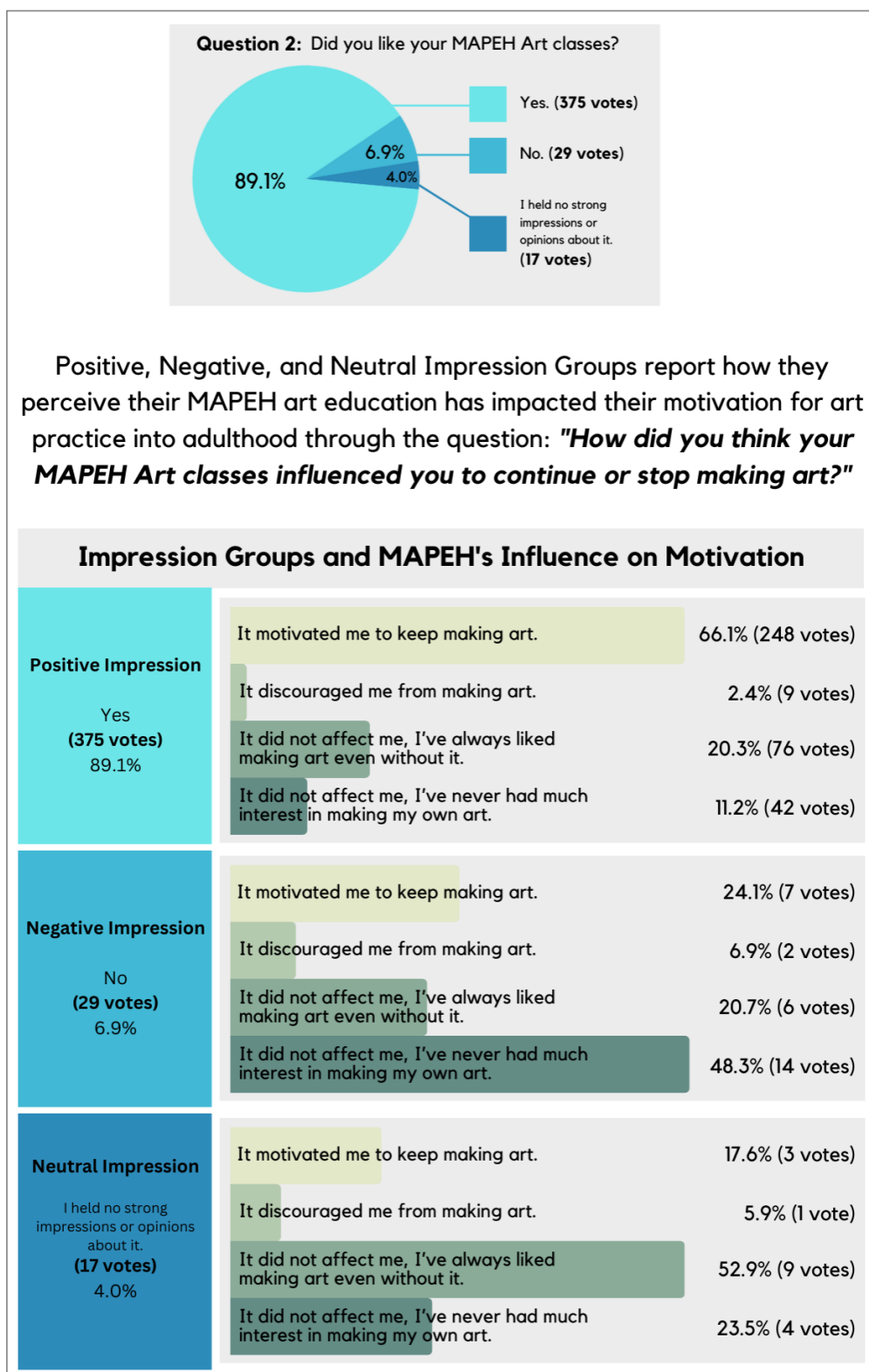
Figure 6.5

Impression Groups and Future Art Making

Question 2: Did you like your MAPEH Art classes?

- Yes. (**375 votes**)
- No. (**29 votes**)
- I held no strong impressions or opinions about it. (**17 votes**)

89.1% 6.9% 4.0%

Responses to *"Do you still make art today?"* were divided between Positive, Negative, and Neutral Impression Groups to see any correlation between impressions to the MAPEH art subject and the continued or persistent art-making into adulthood.

Impression Groups and Future Art-Making

Group	Response	Percentage
Positive Impression Yes (**375 votes**) 89.1%	Yes, I make art often.	28.3% (106 votes)
	Yes, but I rarely make art.	57.6% (216 votes)
	No, I have stopped making art.	14.1% (53 votes)
Negative Impression No (**29 votes**) 6.9%	Yes, I make art often.	13.8% (4 votes)
	Yes, but I rarely make art.	55.2% (16 votes)
	No, I have stopped making art.	31% (9 votes)
Neutral Impression I held no strong impressions or opinions about it. (**17 votes**) 4.0%	Yes, I make art often.	23.5% (4 votes)
	Yes, but I rarely make art.	52.9% (9 votes)
	No, I have stopped making art.	23.5% (4 votes)

Figure 6.6

Impression Groups and Motivation

Conclusion.

Positive Impression Learner Archetype. In conclusion, those with a positive impression of their MAPEH art classes are mostly comprised of individuals who:

- were exposed to more nationalistic art in their art education, unlike their counterparts

- personally valued nationalistic content in art education above all other content, similar to their counterparts

- were most likely to report that MAPEH has motivated their artmaking and that they still make art often or that they still make art, albeit rarely

- were least likely to say MAPEH discouraged their artmaking

The Negative Impression Learner Archetype. In conclusion, those with a negative impression of their MAPEH art classes are mostly comprised of individuals who:

- unlike their counterparts, they were exposed to more art making in their art education.

- personally valued nationalistic content in art education above all other content, similar to their counterparts.

- were most likely to report that they have stopped making art.

- were most likely to report that MAPEH has discouraged their artmaking or did not affect them, as they never had much interest in making their own art

CHAPTER FOUR: ARTIST-TEACHER INTERVIEWS AND ANALYSIS

Rationale

If the survey portrays Philippine art education on a macro scale, then the interview portion represents the experiences of a specific group of learners on a micro-level. I interviewed three artist-teachers to determine how their foundation in Philippine art education through the MAPEH subject has impacted their current art practice and career formation.

Research Questions

1. How were these learners' Makabayan art classes implemented, and how did this patriotic approach to art education affect their learning experience?

2. How did these art education classes impact these learners' career formation and current involvement in the arts as adults?

Participants and Sampling

Like the survey, participants should have attended an elementary or secondary Philippine school from 2002 to 2012 and learned under the Makabayan curriculum to qualify for the interviews. In addition, all three selected participants must be at least 18 years of age and currently involved in art production or artistic hobbies and art teaching at the time of recruitment. I used purposive sampling to maximize my participant selection (Berndt, 2020) and recruited three artist-teachers with varying levels of artistic and teaching experience. These levels were classified between High, Medium, and Low, and were judged compared to the other interview participants' levels (see Figure 7 on the next page).

Figure 7

Interview Participants			
Alias	**Profession**	**Art Teaching Experience**	**Artistic Practice Level**
Judy	Small business owner	Low	Low
Tia	High school art teacher	High	Medium
Roger	Artist (Painter)	Medium	High

The first participant is Judy (alias), a small-time crafts business owner. She makes small art pieces and jewelry for her online store, but most of her products are outsourced. Judy has volunteered as an arts and crafts teacher for two years. The second participant is Tia (alias), who works as a high school art teacher. She heads a Special Program in the Arts for the Philippines' newly established K-12 curriculum, which will be discussed later. Tia is an active painter with work featured in various local exhibitions. The final participant is Roger (alias), a professional painter whose work has been featured in multiple national exhibitions and foreign art competitions. Although he does not teach art full-time, he has conducted art workshops for various age groups and schools in his city.

Data Collection Method

Zoom Interviews. Initially, three candidates were identified based on the criteria mentioned earlier (i.e., former Makabayan student, artist-teacher, and at least 18 years of age). Recruitment was done through an online recruitment letter outlining what the study is about,

their potential role in the study, and the goals of the study. Should any of the three candidates refuse participation, another batch of candidates would be selected; however, all three agreed to participate, and a second round of recruitment was unnecessary. Through email communication, all three participants scheduled zoom interviews based on their availability.

Interview Method. Open-ended interviews were conducted via Zoom, using pre-formulated questions and adaptive conversation to clarify other topics that arose during the process. With their consent, the interview audio was voice recorded in mp3 format for transcription purposes and should any clarifications or additional information be needed later on. Participants were allowed to use Filipino (*Tagalog*) or English to respond to the questions, and one was permitted to use *Ilonggo* or *Hiligaynon*, their local dialect.

Interview Questionnaire. The list with 26 questions was prepared in advance to guide the interviews. The list is in English, but they were informed before starting that the interviewer may translate the questions to Filipino (*Tagalog*), *Ilonggo,* or *Hiligaynon* if they preferred.

Documentation

Speechnotes and Manual Transcription. The interview recordings were transcribed manually and an online speech-to-text software called *Speechnotes*. Because two participants interviewed spoke in either Filipino (*Tagalog*) language and *Ilonggo* dialect mixed with English, their responses were recorded directly in English. The transcription of the response in the original interview language will be placed below the English translations for phrases that will be directly quoted.

Photos. The participants were also given the option to share photos of their artworks or other images they deemed pertinent to the study. Although they were sent copies of the Photo

Release Form, approval for release of artwork photos were given by all three participants verbally via the interviews due to location and technological constraints.

Analysis. The interviews were transcribed into English-translated text to be used for coding. Chunks of information from the text were then divided into categories by assigning a tentative phrase or label (Creswell, 2013). Working from this preliminary list of labels, similar codes were combined, and some of the broader chunks of information were also split into separate codes for easy classification to come up with the final list of codes. Examples of the more prominent codes in this study were:

- MAPEH course content

- Most memorable art lessons or art activities

- Evidence of learning retention

- Teacher training

The codes were then narrowed down into themes, combining and reducing them into a total of six themes. To be more exact, there are three sets of two dichotomous themes::

Mimesis vs. Authenticity, Superficiality vs. Depth, and *Past vs. Future*

A more detailed analysis of these themes and how they came about will be presented later in Chapter Five, along with a more detailed analysis of the survey data. Based on the complete interview text and the final codes, I then created detailed case descriptions for each participant that addresses the research questions:

1. How were these learners' Makabayan art classes implemented, and how did this patriotic approach to art education affect their learning experience?

2. How did these art education classes impact these learners' career formation and current involvement in the arts as adults?

Detailed Case Description: Judy's Art Education

 Introduction. Judy (alias) attended elementary and high school in a Philippine public school from 2000 to 2010. Considering that the *Makabayan* (i.e., Patriot) curriculum was implemented between 2002 to 2012, one can say that most of her art classes were taught under the MAPEH subject. Aside from one elective Photography course taken during university, she has not formally studied art in higher education. She sees herself as highly involved in the arts because all her waking hours outside work and school are spent making art or consuming art, in the form of novels, comics, and photos. Around twice a month, Judy volunteers as a daycare teacher and makes craft kits for the children she teaches. As supplemental income and a creative outlet, she runs a small Etsy store specializing in stickers and a few handmade jewelry, although most of her merchandise is outsourced stickers. Although art teaching and art making are not her primary sources of income, they are integral to her life as they give her fulfillment. Among the three artist interviewees, Judy is the more common example of a learner who has been influenced by their early art education to continue one's artistic hobbies into adulthood.

General description. Judy describes art making in her schooling years as mostly paper-based, repetitive, and limited in scope. Her staple art lessons were small crafts with shells or cardboard and simple drawing activities using pencils or crayons. Because she attended a public school with many poor or lower-middle-class students, she believes that art creations that required paint, visual aids or clay were not feasible, as these activities required more costly materials. The affordability of materials was not the only hindrance of art classes, as the format

of MAPEH as a subject was also disadvantageous to effective art learning. She explains that because *Art* had to divide a single time slot with other subjects (MAPEH consists of Music, Art, Physical Education, and Health), one cannot expect complexity in art lessons. Her MAPEH teachers would usually implement one-shot art activities that could be finished in a day or two because they had to cover a different subject from the MAPEH repertoire on the following day or week. For the theoretical aspects of the curriculum, she reveals that there was more emphasis on Philippine art and artists than foreign artists. In line with the patriotic goals of the Makabayan curriculum, indigenous art and nationally-awarded artists were regularly covered. Occasionally, they would discuss famous western artists like Pablo Picasso, Leonardo Da Vinci, and Michelangelo. Judy elaborates that lessons on international art will name specific works as either Cubist or Impressionist; however, the philosophies behind art movements (e.g., Cubism, Impressionism, Expressionism) were not discussed in much depth. She states that she only later learned these concepts through personal research or, by chance, via books, TV, and the internet. When they were not making art in school, a good chunk of their art class time was spent copying concepts and terminologies from textbooks or teachers' manuals. A MAPEH teacher would usually designate a student to write the lesson's concepts onto a blackboard using chalk while the other students would copy; Judy nicknames this teaching style as "*copy the board*".

  Patriotic content in Judy's MAPEH art classes. When asked to share one patriotic art lesson she remembers the most, Judy describes one where her class looked at textile and embroidery patterns of Philippine tribes like the *Igorots* of Cordillera or the *T'bolis* of South Cotabato. These patterns were presented as black-and-white drawings on a text book, and they were tasked to choose from these tribal patterns and draw them on paper. She lamented how these patterns look very underwhelming on paper, resembling "stick people" and criticized these

types of drawing activities as inadequate because these tribal patterns were not meant to be flat drawings on paper.

Figure 8.1

T'Nalak Fabric

Note. From USAID Measuring Impact Conservation Enterprise Retrospective, by USAID Biodiversity and Forestry, 2017, Wikimedia Commons (https://commons. wikimedia.org/wiki/File:USAID_Measuring_Impact_Conservation_Enterprise_Retros pective_(Philippines;_Kalahan_Educational_Foundation)_(40246611432).jpg). Public Domain.

Among the three interviewees, Judy was the one to best elaborate on how patriotic content was implemented in her art classes and how she felt about these lessons:

> When we learn about random things, like designs of ancient Filipinos or far-flung tribe, and you need to draw [copy] them out, it feels awkward. As a child, you don't fathom the weight of cultural preservation or the significance of a tribe's artwork. Why am I copying these designs? Is it necessary? I don't even belong to this tribe, and I will probably never meet anyone from there!

The themes of distance or disconnection kept coming up during our discussions of her patriotic art classes. In hindsight, Judy felt that it was "unfair to the tribes" how superficially their culture and art were represented. From our exchange, I have determined three main factors that affected the quality of Judy's patriotic art lessons: the lessons were not adjusted to be more age-appropriate, the poor quality of visual aids and resources, and the failure to adapt learning material into meaningful art making or class discussions.

Patriotic ideology, the youth, and regrets. What lies behind MAPEH's Makabayan curriculum is a nationalist or patriotic agenda, and these agendas are driven by philosophies that, oftentimes, only the adult enforcers understand. Judy's anecdotes reveal the incongruity between what the school system wants the students to learn and what the students can absorb. She also reveals her impressions of her art education at that age. If given a chance to go back in time to decide on her art education material, she says she would have liked to visit museums or learn technical drawing and draftsmanship, which in her opinion, are both very transferable and marketable artistic skills. She thinks that there were many missed opportunities and that youth not well spent on meaningful education is "a youth wasted":

> At that age… there was art that was more relevant to me, art in popular culture and anime. Instead, I'm learning things that didn't make sense. I was already able to draw well and I was drawing stick men and simple patterns, I thought… what a waste of time.

Although she claims to be more appreciative of her patriotic art education now that she is an adult, Judy still evaluates her overall learning as "shallow", she is able to name a handful of Philippine artists like Malang and Juan Luna but struggles to remember specific details. She

struggles to name one Filipino artist whose work with rural sceneries and beautiful farmer ladies left a great impression on her, someone akin to Norman Rockwell in the United States. This artist was Fernando Amorsolo, a typical artist of choice in Philippine art classrooms and hailed as one of the country's most important National Artists.

Resources. Judy highlights the issues of cost and affordability in Philippine schools extensively. From her anecdotes, one can feel the financial limitations of average public schools in provincial cities and rural communities. She recalls having art class in the gym and having to draw on the gym floor or, sometimes, on rusted school desks, whose uneven surfaces were not conducive to drawing. Black and white print textbooks served as the primary lessons source for teachers in Judy's primary and secondary schools. These small pictures in grayscale serve as the sole visual aids in the art classroom, like Judy's recollection of the lesson on the embroidery patterns. Not all students would have textbooks, many would share a book with a partner, and when there are no books besides the teacher's guidebook, the guidebook would be passed around the class. Although textbooks were inadequate for teaching art, Judy believes they remained due to their convenience. According to her, textbooks may have been easier to produce than colored visual aids or digital presentations. Textbooks were also cheaper to manufacture and easier to transport to the more outlying schools, especially in the early 2000s, when technology and printing were not as accessible as they are now in the 2020s.

The lazy MAPEH teacher and exams "MAPEH teachers are lazy" was a stereotype that was very prevalent in Judy's elementary and high school years. The city she lived in had a very reputable university for teachers. Thus throughout her schooling, her class always had teaching interns coming in, and she would often hear from the adults (teachers and parents) how MAPEH interns were less smart or hardworking than English or Math interns. Judy blames the very

subject of MAPEH itself for this negative stereotype; she explains "MAPEH is demanding on the teacher, you cannot expect them to be experts on all four subjects [Music, Art, Physical education, and Health]". She believes what ends up happening is that the MAPEH teacher or intern becomes very adept at only one of the subject areas in the MAPEH repertoire and tries to get using the dreaded *'copy the board'* method with the remaining subjects. Judy criticized this teaching style as lazy, as it relied on rote memorization and she felt that some MAPEH teachers overused this teaching style instead of putting effort into creating art activities that allowed students to apply learned concepts. In effect, MAPEH exams became highly information-driven, resembling a jumble of trivia questions in one test paper, quickly forgotten by the students after finishing the exams.

The best MAPEH art classes. Despite these negative stereotypes of MAPEH art teachers, Judy attests that her best art class experiences were thanks to the ingenious adaptability and artistic talent of a handful of her MAPEH teachers. She said that she was fortunate to have had some teachers who were very enthusiastic about art teaching and came up with challenging art activities that required a practical application of skills, like exploring different ways to stamp with watercolors. They allowed her to develop a love for exploring different artistic media. She also recalls an art activity wherein her class went to the beach next to their school and picked up some sea shells. It was fun and sparked a lot of creativity because it deviated from their usual drawing activities. The art teacher told the students to make shell sculptures but did not test the art activity herself and was thus unable to make instructions or guidelines for the students. The students had to use superglue to stick the shells together, but Judy and many others had their fingers stuck together because they did not wear gloves. Moreover, the shells started to emit a foul odor after two days, and some students had to throw away their sculptures. In hindsight,

Judy thinks it would have been better to treat them in a soap solution before gluing them together. These problems could have been avoided if the art teacher had prototyped the project before implementing it in the classroom.

The Biggest Problem of Judy's MAPEH Art Education. Judy believes the lack of progression to be the biggest problem in her MAPEH art education. This inconsistency stems from the very nature of the MAPEH subject, being a mix of four subjects (Music, Art, Physical Education, and Health) in one. Because there is a lack of focus for its given time slot and the limited time, there is no consistent progression of learning in the art subject. To better understand what Judy means, let us give an example of how Science learning progressed in Judy's high school. Before the K-12 system was implemented, high school in the Philippines took four years to complete. Each year, the students in Judy's school would learn a different branch of English, Math, or Science. For the Sciences, first-year students would learn Earth Science, then move to Biology and Biotechnology in their second year. Later on, third-year students took Chemistry before learning Physics in their final year. In the same vein, her Math education progressed in this order: Algebra, Geometry, Statistics, Analytic Geometry, and lastly, Calculus. Other subjects like English, Filipino, Civics, and Cultural Studies followed this formula as students entered higher year levels. This progression is not available or apparent for art under the MAPEH subject. All three participants in this study recall how first-year and second-year MAPEH art education would recycle the same concepts at each level. MAPEH art classes always start with the basic elements of art, like color, texture, shape, and value. Afterward, all art classes would be about primary and secondary colors or learning how to compose work using the basic elements of art using either drawing or accessible crafts as its artistic medium. Judy further explains that because "MAPEH is not a monolithic way of teaching, different schools apply it differently

depending on the teacher's method", the only practical way to progress is to incorporate a more complex level of application of these concepts via art activities. Lessons heavily relied on the capabilities of the MAPEH teachers, and as we already discussed, not all of them would be trained or capable enough to implement complex art activities. Moreover, art making activities were episodic and sparse, needing not only to compete with other MAPEH subjects but also the conceptual components of the art subject, so there is little opportunity to ensure that learners' artistic skills are progressing. Judy believes that a student in her time should have practiced art at home and regularly attended extracurricular art activities to effectively progress in the arts because her MAPEH art education only introduced her to certain forms of art and crafts. It was not enough to nurture her into a practicing visual artist.

Detailed Case Description: Tia's Art Education

Introduction. Tia (alias) started elementary school around 2003 and graduated high school in 2013, making her our most experienced *Makabayan* curriculum participant, considering it was implemented from 2002 to 2012. Strangely enough, compared to the other two participants who have had shorter exposures to said curriculum, Tia has very little recollection of her MAPEH art classes. She is currently a high school art teacher in charge of the Special Program for the Arts, or *SPA* for short, and has shared her in-depth knowledge of the current approach to art education within the Philippines' new K-12 curriculum. Tia is also an active artist in her community, participating in local workshops, mural painting, and art exhibitions.

General description. Tia initially describes most of her MAPEH art classes as routine and repetitive. Concepts were recycled every year, starting from the basics; thus, classroom art

making was always about color wheels and had little opportunity to ascend to greater heights. According to Tia:

 I do not have very vivid memories of my art classes during Elementary and High School, but I do remember them being very routinary. They did not give us much freedom to express because the curriculum itself dictated repetitive lessons. It always starts with primary colours, then secondary colours. (English translation)

Wala akong very vivid na memory about my MAPEH classes sa Elementary at High School, but ang na-remember ko lang very routinary. Walang masyadong freedom to express, dahil part mismo ng curriculum ang paulit-ulit ang mag lesson. Parating primary colours, tapos secondary colours. (Original response in Filipino)

Although the basic elements of art were always touched upon at the start of every grade level, she retained little of this knowledge outside the classroom. Basic concepts like harmony, balance, and shadows were taught, but they were merely memorizing definitions, and the teacher would jump to crafts right away; thus it was never explained in depth how these concepts manifested in artwork and what purpose they served. Outside of its accompanying craft lesson, many students would not have the chance to reinforce their learning through practice, which Tia sees as imperative to effective learning.

As mentioned, crafts were also a regular component of Tia's art education. Frequently, craft lessons would be inspired by Philippine culture or traditional crafts. She recalls a paper-weaving lesson inspired by the *banig*, a traditional straw mat made in several Philippine provinces. The artworks explored in her art classes were both international and Philippine ones,

although most art activities tend to be tied to Philippine art and culture. When asked to name a Filipino work or artist she remembers the most, she names national artist Juan Luna and his most famous work *Spolarium. However, she* admits that this knowledge was from her Social Studies classes, not her MAPEH classes. There was also very little teacher feedback to the art. Tia believes that feedback would have been futile either way, given that the prescriptive nature of the art activities resulted in very homogenous artworks.

Tia's MAPEH art teacher training. Tia currently serves as the visual arts teacher for her high school's Special Program for the Arts (SPA), which she defines as a specialized curriculum for visual arts, creative writing, and music. Within the Philippines' K-12 system, the SPA is a non-compulsory curriculum in which only a select number artistically-inclined high school students are accepted. Although she majored in English Education and had yet to gain experience teaching art, she was appointed in 2018 due to her personal art practice.

Tia's professionalization as an art educator came about through programs like *Sanay Guro* (i.e., Skilled Teacher or Trained Teacher), a seminar that provided teacher training for SPA teachers based on their self-determined levels of expertise, from beginner to advanced. Tia attended the advanced level due to her prior experiences as an artist; she was amply artistically skilled and has already participated in a few local exhibitions and workshops. The first meetings in the *Sanay Guro* training program were exclusively comprised of presentations wherein the participants discussed artistic terminologies and concepts. Later, they moved on to classroom organization and art teaching strategies. Art making activities comprised the latter portion of the program, like mask-making, basic sketching, and epoxy sculpture. In Sanay Guro, Tia realized what was missing in her art education and her approach to art teaching: How to encourage personal art making.

The Biggest Problem of Tia's MAPEH Art Education. The prescriptive nature of her art education growing up supports how Tia has seen and approached art teaching until her professionalization. In an environment that has always encouraged superficial art imitation, generating unique concepts and ideas that will later feed into one's art practice became the biggest challenge in Tia's art classroom.

SPA vs. MAPEH. Tia reveals that Special Programs for the Arts' approach to art education greatly contrasts with that of MAPEH. SPA does not begin with basic concepts like the elements of art; instead, it utilizes critical thinking exercises and art making activities. For example, Tia explains: "We ask students to reflect on art through the lens of local livelihood, culture, and belief systems. Thus, we help them develop concepts present only in their locales to later integrate these ideas into their original paintings or art." Seeing these differences led Tia to believe that the SPA curriculum somewhat addresses the shortcomings of MAPEH art education.

MAPEH's benefits and consequences. Despite its faults, Tia still found her MAPEH art lessons helpful because they allowed her to make art in school and kept her from artistic stagnation. MAPEH also taught her how to mix colors, a foundational skill she still uses today in her art practice. Tia names her most memorable art class, a group mural painting, during her last year in high school (see Figure 8.2). Her class painted a wall of their gymnasium; it was her first time using a paintbrush. They were told to paint something related to MAPEH, and although this prompt somewhat constrained their freedom to paint whatever they wanted, she says the most creative part she painted was a woman with spiraling hair. This mural activity allowed her to showcase her talents and take great pride in her work. Until now, whenever there is a teacher's seminar at her old school, she can still see her mural on the gym's walls. Compared to her current work, she finds it quite "ugly", but she sees this mural as a "testament to her artistic growth".

Figure 8.2

Tia's high school mural

Detailed Case Description: Roger's Art Education

  Introduction. From 2000 to 2003, Roger (alias) spent his last three years in high school under the *Makabayan* (i.e., Patriot) curriculum. Roger defines himself as a practicing fine artist. He actively organizes community art events, and his works have been exhibited nationwide. His works have also received national awards and have had international buyers. Roger holds a strict view that a "true artist" is someone who continues to make art regardless of whether he can make a living from it or not. He holds himself to this strict standard, thus making sure to always be involved and productive in the artistic field. Another vital aspect of Roger's schooling pertinent to this study is that he has majored in MAPEH Secondary Education, making him not only a former MAPEH student but also a qualified professional who can teach the subject. He gives us great insight into the degree of artistic training a MAPEH teacher underwent during his time. Among the three artist interviewees, I see Roger as the most involved and accomplished in the arts field. He represents the artistically-inclined learners who found MAPEH art education to be lacking.

  General description. Roger's MAPEH art classes in high school tackled drafting and sketching. He recalls drawing hand tools, like hammers and saws, and technical drawing activities wherein they would draw wood blocks and label them with their precise measurements. Occasionally, the art teacher would ask the students to draw something related to a specific theme, like religion or education. Because MAPEH is under the *Makabayan* (i.e., Patriot) curriculum, he would also regularly learn about Philippine arts and culture. Like Judy, Roger's exposure to artistic mediums was severely limited to pencils and crayons due to limited finances at home and in the Philippine public school system. Although oil pastels, watercolors, and paints were already available then, students could not afford it, and teachers lacked the experience to

teach with these mediums. Crafts using recycled and found materials were also commonplace, although fine art books and resources were already accessible in his time. Roger believes that teachers relied on simple crafts because they were easy; one only needed to cut and paste. Of the art activities he has experienced, Roger mostly recalled the paper-based crafts, like making paper flowers, boxes, and paper snowflakes, which he claims to have enjoyed.

The structure of their art learning depended entirely on the MAPEH teacher; when the teacher was not artistically inclined (which was mostly the case), art would be centered on theory and appreciation instead of making. These art lessons were closer to Civics or Social Studies classes, learning about national artists and indigenous art, with very little focus on foreign artists and artworks.

Patriotic content and its downsides. As a practicing artist, Roger heavily contemplates how his MAPEH art education has affected his profession. What stood out to me is that he regards the patriotic-centered approach as imbalanced. His art education was too focused on national artists that catered to the Filipinos' unique nationalistic tastes. Roger names two artworks he remembers learning about in high school: The *Parisian Life* and *Spolarium* by the lauded Philippine national hero and artist, Juan Luna. Interestingly, all three interviewees mentioned Juan Luna's works when asked to name a specific artwork they remembered from their MAPEH classes; this is evidence of what the typical MAPEH art class looked like. Roger criticizes the nationalistic approach as too niche and that it gets in the way of fostering globally competitive artists.

Similarly, famous art educator Graeme Chalmers (1995/2019) also asserts that "children from culturally homogeneous societies need a global education more than others." (p. 29), and that notion of cultural superiority limits our worldviews. Indeed, when we try so hard to cater to the

Filipino narrative, there is the danger of losing our art's sense of *Universality.* Although timeless works such as *Mona Lisa* and Klimt's *The Kiss* strongly reflect the artistic styles of their time, we feel connected to them because they depict experiences all people can relate to, like curiosity and love. Roger admits that he could not appreciate many of the things he learned regarding Philippine arts and culture back then. Like Judy, he wanted to make more art to improve his applied skills when he was in high school. Cultural art education, he says, is better appreciated in adulthood when people can travel and see these artworks and crafts for themselves.

  Roger's MAPEH art teacher training. During his bachelor's, the art component of Roger's teacher training was mainly theory-based. It took him four years to complete a Bachelor of Secondary Education, majoring in MAPEH. The first three years were divided into three grading periods: History of Art, Cultural Arts, and National Artists. They had an art studio in the building, but no one used it because studio practice was not required until the final year, which included a practical exam. Roger's university usually hired a resource person from a different school specializing in fine arts or architecture to hold a one-day art workshop. After this mandatory workshop, the teacher trainees would have to create an artwork. Roger reveals that regardless of whether their work was good or bad, they would pass as long as they paid the workshop registration fees and attended it. He thinks this system greatly impacts the teacher trainees' future approach to MAPEH art lessons, with their brand of art education becoming more akin to cultural studies than studio practice. According to Roger:

  I would have preferred my art education to have equally focused on theory and studio practice, but because our teacher training is not entirely focused on art, there aren't viable ways to specialize in one specific subject within MAPEH. I think those who have learned studios art practice would be more confident to teach it. Now, we [local artists] go to

[primary and secondary] schools to hold art workshops so that students can try other forms

of art making [outside of crafts and drawing]. Here in **** (name of city omitted), painting

activities come rarely in schools. (English translation)

Mas gusto ko man tani nga pareho lang ang theory kag himo art, pero kis-a lang gid ya

kami gahimo art sadto. Indi ka man hambal ma-specialize lang sa isa ka subject sa

MAPEH. Sa tingin ko, ang mga tawo nga mas nagahimo art, sila na ang matisting gid

tudlo. Subong, gakadto kami sa mga eskwelahan para mag art workshop para makatisting

man ang mga estudyante sang lain nga art. Diri sa ****, malaka ka lang gid ya ang painting

sa mga eskwelahan. (Original response in Hiligaynon)

He now leads a group of local artists to come into elementary and secondary schools to

implement art making activities that students would not experience within the confines of the

MAPEH curriculum. Their activities include group mural painting and city-wide art exhibitions.

Roger considers these efforts as community service, a legacy that he will pass onto the younger

generation.

The Biggest Problem of Roger's MAPEH Art Education. What Roger perceives to be

the most problematic part of his art education can best be described by an anecdote he recounted

about the artwork he felt most embarrassed of:

I recall joining a poster-making competition and I was not satisfied with my work at all. I

was not able to express my art the way I wanted. When I was making it and happened to

look around and saw everyone else's work, I felt embarrassed because they were very

skilled at using oil pastels and rendering the colours. I realized my lack of technique and

wanted to hide my work. I turned the paper down so that people would not see it. It was

city-wide contest. Poster-making relies heavily on specific concepts and uses cartooning

and symbolism, these are skills that require a more solid foundation, something that I did

not have. What I had back then was very minimal, I could only draw about a few subjects

and could at most, draw one person with a simple background. The other contestants can

do very complex artworks and know many symbols and how to use them. I was more of a

freestyle artist, so my skill-level was not compatible with the medium of poster-making.

(English translation)

Kadum-dom ko ang poster-making kag indi gid ko bastante sa artwork ko. Indi ko masyado

ma-express akon art sa poster-making. Paglantaw ko sa iban daw kadamu manami

magubra, nami mag-render color sang pastel. Amo na nga time, way pa man gid ko

technique. Nahuya ko, daw halos tagu-on ko akon artwork kay nahuya ko nga lantawon.

Division-level to nga contest. Ang poster-making daan kinahanglan kabalo ka cartooning

kag symbolism, kinahanglan man solid ang imo foundation, ako indi pa. Basic pa lang gid

to ya ang nabal-an ko, makadrawing lang ko mga tag-isa nga subject, mga tawo nga may

simple nga background. Ang iban grabe ila poster, damo symbol. Ako ya, mas freestyle ko

sadto, so indi compatible akon skills sa poster-making. (Original response in Hiligaynon)

This anecdote reveals a great disconnect between what is taught in classrooms and what the

students need outside classrooms. Roger tried to compete in an art competition, but he lacked the

specific skills needed to confidently complete the task: symbolism and manual skill using

pastels.

MAPEH's consequences. Now that he regularly teaches in schools as a visiting artist, he observes that the inability to use symbolism and to integrate abstract thought into art are the most common difficulties students face during art making. Whenever he gives them a topic or theme to draw or paint about, they interpret these very literally. For example, he recalls an art activity when he asked some high school students to draw about nature; most drew a forest or a tree. These drawings had no commentary or more profound meanings; what you see is what you get. When asked to give titles to their work, they were also very literal, plain, and descriptive titles such as "Apple Tree" or "Yellow Flower" were the norm. He talks about how hard it is to expect metaphorical or symbolic artwork unless the teacher starts teaching it from the basics. Without a proper foundation to teach higher-level art education, the average MAPEH teacher would be unable to. Roger thinks that these problems are due to superficial learning in core artistic philosophies and movements, like Realism, Expressionism, Romanticism, Surrealism, and Modernism. In a typical MAPEH curriculum, students memorize short descriptions of what Surrealist or Modernist art represents and view some examples of artworks from these movements. However, these lessons are easily forgettable because there is no practical application of learning. By practical activities, I mean that students only regurgitate the two sentences about modernist art that they learn in class; they are not asked to draw in a modernist style nor asked to independently look for artworks to figure out which ones are modernist or describe how they are different from contemporary art. Learning is heavily reliant on teacher input.

If these problems are not addressed, then these challenges will continue to hinder artists as they step into adulthood, as Roger admits that even he and many of his experienced colleagues still find it hard to talk about their artworks in an academic sense, especially abstract concepts

that require higher aesthetics. To survive as an artist, Roger became a self-taught artist, relying primarily on YouTube videos and library books. He was also only able to attend art workshops after he graduated college and started exhibiting his works. According to him, MAPEH art education is too minimal, and if one aspires to become an artist, one must pursue their own deeper learning on the elements of art, the artistic movements, artistic philosophy, and art appreciation. As for the lack of manual skills, Roger believes that although these are also problematic, skills can still be practiced in adulthood, but learning new knowledge becomes harder for the brain when you are older. Although he admits that his MAPEH art education did not help him progress much as an artist, its perceived flaws made him want to improve Philippine art education. He now works part-time with high schools and elementary schools to offer learners art experiences he never had as a student while pursuing his main craft full-time, which is painting.

Figure 8.3

Roger's painting "The Tyrannized", 2019
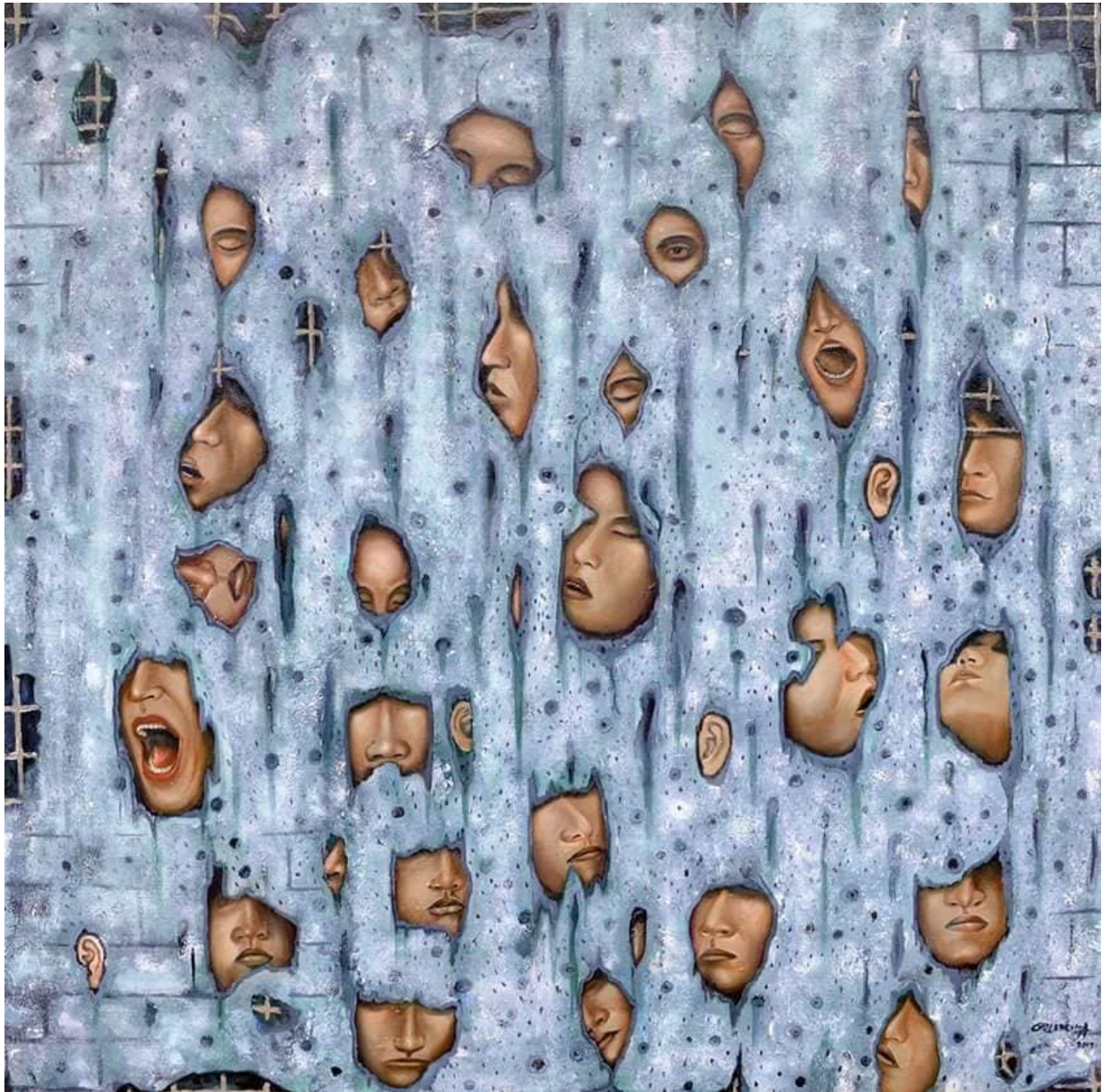
Note. This painting was Roger's commentary on the constant conflict between private militias and the government in Mindanao, Philippines, wherein many innocent civilians are caught up in the violence.

Detailed Analysis of Interviews and Their Recurring Themes

   Superficiality vs. Depth. These keywords represent how art education is taught in the Philippines, as recalled by the interviewees, with drastic consequences. Superficiality was one of the biggest problems of MAPEH art education that all three interview participants noted. Among the anecdotes previously recounted, one that best portrays these themes of superficiality and depth would be Judy's MAPEH art lesson on indigenous embroidery patterns found on *Igorot* and *T'boli* textiles. In that story, Judy recalls being shown examples of embroidery in a black-and-white textbook. The students were then asked to draw the patterns on paper, and the results were what she describes as "flat and underwhelming stick figures", which did not effectively show the beauty, richness, or depth of the real thing. Tia's interview also touches upon this issue, explaining that her MAPEH art education focused on memorization without thoroughly explaining how these concepts manifest in artworks and their purpose in art. Practicing these concepts is only done through simple art making, like drawing and paper-based crafts or academic testing, wherein students regurgitate sentences memorized prior. What are the factors that caused this shallow implementation of art education? To better explain this, it is best to first emphasize one fact that many educators and scholars recognize: that Philippine education is primarily political and socio-economically driven (Smith, 1945; Almazan, 2018; Durban & Catalan, 2012; De Los Reyes, 2013), thus the cultural component is often left behind (Leocario & Pawilen, 2015). Without adequate lesson quality, resources, and proper personnel training, students are left with a superficial shell of an art curriculum focusing on words and terminologies rather than application.

   Democracy over quality. In the early 1900s, the United States placed education as a primary goal to prepare the Philippines for self-governing. When the United States implemented

the first School Act, the Filipino people not only adopted their educational system, but also the Americans' democratic concept of education (Smith, 1945). Thus, the Philippines measured its success based on how many students attended schools over their quality of learning. This focus on quantity over quality continued to permeate the fabric of Philippine education. Despite the constant development and experimentation in the field of art education towards the 1970s, art remained "marginalized and poorly taught" in Philippine schools even until the 2002 BEC Curriculum (Almazan, 2018, p. 85).

Art's poor status in Philippine education. Pablo Victoria is known as the father of modern art education in the Philippines. His book, "Art in the Elementary School" (1959), features many of the activities and characteristics of MAPEH art activities today. Pablo Victoria believed that in the Western Philosophy of art education, "Art is not a special subject, but a subject that can be used in teaching and can be integrated with other subjects" (Victoria, 1959, p.4). Perhaps it is due to outlooks like this that art became like a second-class citizen within the Philippine curriculum and has never been regarded as a primary or staple subject in Philippine schools. Instead, art education is seen as a supplement to basic education, which includes English, Math, and Science; thus many attempts to create curriculums focused on the arts are mainly geared toward gifted students, not the general student population (Leocario & Pawilen, 2015). Due to its low priority in the Philippine education system, Art as a subject has been relegated to the subject MAPEH, wherein it has to share its allotted time with three other subjects (i.e., Music, Physical Education, and Health). Thus a Filipino student spends a quarter of the time on Art compared to typical subjects like English, Science, Math, or Civics. MAPEH, in itself, is a strange subject, how these Music, Physical Education, and Health came to be grouped together is odd, but many find it to be a long-held tradition that Filipinos should have long

outgrown (Almazan, 2018). MAPEH is seen as problematic by many Philippine art educators due to its limiting effect on art learning in schools and how it complicates teacher training (Bernardo & Mendoza, 2009; Almazan, 2018).

   Poor teacher training. In the interviews, Roger revealed that his own MAPEH teacher training needed to be improved when it came to art training. A substantial amount of hours in studio training was not a prerequisite, much less a solid artistic background. Roger and his peers mostly had theory-based training with a one-day art workshop for studio-based work, ending in a single practical exam that one could pass regarding the final artwork's quality. This poor art training, however, is understandable, considering MAPEH is an integrated subject, and those who teach it are expected to be able to teach all four subjects within its repertoire; therefore it was impossible to specialize in just one. In Judy's experience, it was common to assume that among those studying to become a teacher, the lazier students would pick MAPEH as it was easier than specializing in a single subject like Science or Math. The result of this type of teacher training is an art subject akin to cultural studies rather than a well-rounded studio practice, wherein students are taught terminology and theory, a style of teaching which Judy called *"copy the board"*. The lesson's concepts are copied onto a blackboard, then students would write them into their notes. The interviewees also confirmed that a good chunk of MAPEH teachers would often designate a student to write on the board and wait to discuss the contents at the very end of the lesson time allotment, thus exacerbating the "lazy MAPEH teacher" stereotype. On the other hand, Judy comments that although it was hard, some of her MAPEH teachers tried their best to keep their art lessons interesting, despite time and resource constraints.

   The lack of lesson progression. All interviewees noted the prescriptive nature of MAPEH art classes, the skills required from the students are often memorization of terminologies and the

ability to complete simple crafts or drawings based on a given theme. The results are very homogenous art works, especially in primary school, a style of art known in the West as the *school art style* (Efland, 1976). Very rarely were the interviewees given self-led projects due to time constraints, and even the art critiques or evaluation methods for such works were noted to be lacking or missing entirely. Tia notes that she received little feedback for her work in her time. There are no noted critiques, only number grades, like 60% (passing) to 100% (perfect), or points assigned by the teacher were used to mark artworks. Some teachers were even noted to have used a checklist method, wherein as long as students submitted the required number of one-shot projects, they will pass. Because of this, students have no way to better their work, much less even assume that more is expected of them next time, and thus there is no growth. As one may have already noticed, this passive approach to art making and evaluations in schools is very similar to the art training component revealed by Roger, one of the participants. Because the MAPEH teachers were not thoroughly trained in studio practice and art critique, they have no basis from which to pattern their lessons from. Another critical point to note is that themes are often recycled every year, the basic principles of art and mixing colors. This method may be doable if more time was dedicated to art, but not in MAPEH's case, wherein time is limited, thus teachers opt for short and varied crafts activities instead, despite the lack of progression and continuity.

Poor learner immersion. Overall there is also very little done to enhance learner immersion, whether it be for nationalistic content or artmaking. As shown by the survey results, the most requested art activity that learners did not have much experience in was "going on field trips and visiting museums to appreciate artworks in person", the lack of which is very counterproductive to nationalistic goals. This next most requested activity is more complex art

making, like painting or sculpture. Complex artmaking and field trips to galleries and sites are immersive activities, which would have helped motivate even learners with less interest in art. Going back to Judy's anecdote, the immersion was broken when the embroidery patterns were seen on a black and white book, were translated into a haphazard activity, and, worst, disconnected from the very culture and people from which it came. The same thing can be said for the typical format of art lessons, being one-shot activities that offer little to no continuity. By the end of the school year, one is left with a few sheets of paper with random drawings and a few crafts many would not even care to keep. Like Tia's attachment to her mural, one can see attachment as one of the most important ways to tell if an art lesson has strongly impacted someone or not, and if students cannot form attachments to their works or the act of making them, then art becomes a lost cause.

   Poverty and the status of art in the Philippines. If one is internet-savvy, one has probably heard of the Asian parent stereotype who forces their children to be doctors or lawyers for both the parents' and their child's future financial stability. The interviewees attested to how being an artist is often looked down upon as a profession in the Philippines, a third-world country wherein poverty is rampant and affects even those with stable professions, much less artists, who are often self-employed. Unlike in the West, there are very few social safety nets or government funding to support struggling artists, thus being one involves greater risk than one would have in the West. Because Philippine education is politically and socio-economically driven (Smith, 1945; Almazan, 2018; Durban & Catalan, 2012; De Los Reyes, 2013), there is little justification to allocate larger funds to art education when the general populace does not see much promise in training future artists. There is no reason to make a subject dedicated to art, train art-specialized teachers, create studio spaces, and, most of all, buy expensive art materials or expect parents to

provide them. There is a general consensus that the arts are not a viable field that many can go into and there is often privilege ascribed to those who pursue fine arts in higher education. I have often heard people calling Fine Arts students *sosyal* (fancy) or *mayaman* (wealthy), as it is also a common stereotype in the Philippines that artists are those who pursue expensive degrees like fine arts out of their passions and not because they expect to make a living out of it. Thus, many assume that those who do may already be rich and do not need a steady income. When technology and internet accessibility develop further in the Philippines, however, this is likely to change as online work, international selling, and more avenues for self-employment open for artists. When art becomes a more viable career or profession, education could change to aid students in navigating international or online markets and technologies necessary for it.

Mimesis vs. Authenticity. These keywords represent MAPEH art education's harmful consequences to learners.

Garbage in, garbage out. In computer science, there is a saying called *"garbage in, garbage out"*, which means that if one inputs nonsensical or erroneous data, one should expect the computer system to produce similar data. The ability of students to comprehend or produce art is often directly related to what the educational system puts in, especially in cases where students do not pursue extracurricular art activities. The anecdote that best shows this is Roger's recounting of the time joining a poster-making competition, but he felt ashamed of his work due to his personal feeling of inadequacy regarding technical skills. Unlike his competitors, who had great skill in using pastels and knew how to create complex compositions and symbolisms in their posters, Roger recalled how he only knew the basics of drawing, like drawing a subject and a background. Now, as an art teacher and professional artist, Roger notes that many of his

students had the same problem of being unable to implement metaphoric or symbolic elements into their artworks. Roger and many other Philippine art educators, like Lourdes Samson (2008) and Romina Almazan (2018), see this as an outcome of art education's impoverished status in Philippine schools. Being a proponent of DBAE (Discipline-based art education), Almazan (2018) recommends that "approaches to teaching art should give equal importance to aesthetics, art history, art criticism, and art production", but the implementation of art programs are often jeopardized because there are no personnel with adequate artistic skills or pedagogic experience (p. 95).

      Filling the art learner's toolbox. Experiences I found in common between the three interviewees are participating in extracurricular art activities, like poster-making competitions, editorial cartooning contests, or city exhibitions. Like Roger's anecdote, the realization that he was lacking and the desire for growth came during his poster-making contest. These great learning moments are done only outside the school or outside MAPEH art classes, and the skills needed for these activities are self-taught, but it should not be this way. There needs to be a connection between what one learns in school and what life eventually demands of us. Another common sentiment among all three interviewees is their shared desire for transferrable art skills. Roger, for example, would have wanted to learn how to write good artist statements or titles. On the other hand, Tia would have wanted more opportunities to paint, as she did not have a chance to until graduating and joining city exhibitions herself. Once the learners were out of school, they found themselves needing skills like art writing, composing images, painting techniques, or marketing one's work. In art class, the interviewees were taught the basics, not art's complexities. They were taught how to copy art, memorized concepts, and practiced simple drawing skills, sometimes by teachers who did not know how to draw themselves. One may argue that the

basics are enough, and if one did not strive to learn more outside of school, then one does not have the mettle or capability to be an artist, to begin with, but I disagree with such a notion. As a child, one is taught how to count and use money and how to tell the time, things that will be useful for one's daily life. However, one will also be taught knowledge that they have little to no chance of using for daily life, like high school Trigonometry, Calculus, or Cellular Biology. It is time to give art the same mindset and standard as math or the sciences.

Past and Future. The keywords *past* and *future* represent four educational fallacies that best present what Philippine art education failed to deliver its learners, as shown in the surveys and interviews. These fallacies or false beliefs in education are then paired with recommendations on how to addressing them. These four educational fallacies were taken from a collection identified by Brian Rude in his work *A Baker's Dozen of Educational Fallacies* (1977).

Fallacy 1: The belief that details only get in the way and that it is more important to teach the basic truths and broad generalizations of a subject. When the scope of a subject is too extensive, educators often resort to content reduction by removing details and covering only generalizations (Rude, 1977). Art education under the Makabayan curriculum perfectly represents this fallacy. As the time for art class is limited to a quarter of a normal subject's, and the days for it is disjointed from having to cycle between other MAPEH subjects, the default approach taken by the teachers is to focus on the basics. Art education also suffered from national standardization, wherein all students in the country, regardless of place or whatever indigenous art practices existed in their area, had to learn the same content. We are then left with theoretical classes or one-shot art activities, like drawing or simple crafts. Specializing in one area of art or theme, like nationalistic or indigenous art, may have been a practical way to

introduce unity in the art subject within a limited time. Due to this significantly reduced state of MAPEH's art subject, long-term art projects or field trips that often require much planning to be integrated into the lessons are forgone.

Recommendation. Standardized content must be accompanied by other, more localized lessons, to better use available local resources and to allow for better student immersion and a more appropriate approach to understanding local indigenous art. Furthermore, by increasing the time allotment for art in basic education and increasing activities that foster personal art making and creativity, we can increase the quality of artistic works and strengthen the visual literacy of young adults at the tertiary level and beyond (Samson, 2008).

Fallacy 2: The belief that a good education prepares one for a lifetime of learning.
Instead of "a lifetime of learning", education should instead prepare one for "a lifetime of effective living" (Rude, 1977, p.64). Although Tia appreciates that her art education allowed her to not stagnate in her art making while in school, what was missing in her art education is ultimately personal art making. Because her school art experiences were lacking, she had to learn many skills in adulthood to be able to join painting exhibitions. Judy still draws regularly but believes that she missed many opportunities to develop better drawing skills in her youth. As a working adult, she now has little time to dedicate to mastering artistic skills through her hobbies. To her, a youth not well spent on meaningful education is "a youth wasted". Even though Roger worked hard in learning how to paint from Youtube videos, books, and fellow artists to make up for what his art education lacked, up until now, he resents the fact that he still has a hard time writing formally about his works and failing to develop his technical skills earlier.

Recommendation. In all three cases, the biggest downfall of MAPEH art education is its inefficiency. Prescriptive and repetitive lessons and art activities like the school art style should

be minimized as these things should end in Elementary schools. In high school, practical skills, like art writing, technical drawing, and independently-led projects, should be introduced to prepare potential artists for the artistic fields.

Fallacy 3: The notion that teaching consists of bringing knowledge out of the child rather than putting knowledge in. To best illustrate this, I will be using a personal anecdote. In elementary, I had the habit of drawing using tiny, repetitive, and fuzzy strokes, making my drawings illegible and hard to complete. Our Science teacher, a skilled draftsman and the art club advisor, corrected it after seeing it just once. This new drawing skill of using loose and long strokes became the most critical art lesson in my elementary school years. Left to my own devices, I can only imagine how long it would have taken me to eliminate that habit. If that habit was not pointed out to me, my drawing skills would have lagged, and I would not have been able to participate in many art competitions for artists in high school.

Recommendation. Although not precisely overt, MAPEH art education's many shortcomings imply that if one is determined to become an artist, one should learn on their own. We now live in a technologically-advanced civilization where knowledge and information are freely attained and shared more than at any other time in human history. This fallacy goes against the notion of higher education, wherein we build upon the knowledge of our forefathers. Because it is inefficient, this discovery method should be used sparingly (Rude, 1977).

Fallacy 4: The belief that interest must precede learning. Like in the third fallacy, Philippine education expects future artists to pursue their own learning in art. The interviews show that many crafts and terminologies learned in the MAPEH art class are either insufficient or useless for a professional art career. However, it is a very small percentage, some people in the survey claim to have even been discouraged by their MAPEH art class from pursuing art.

"Interest is more commonly a product of learning than a prerequisite to learning" (Rude, 1977, p. 65). I shall be using another personal anecdote to portray this best. In all my years in the Philippine educational system, I only started to formally learn painting as a University student in Canada through multiple elective painting courses. I would not have expanded my art practice if I did not enjoy my first painting elective, which was a requirement to my course. Prior to that, I only drew and never had a formal painting course. I did not have much chance to paint in MAPEH art classes, as there was little chance for complex art activities.

Recommendation. As shown in both the survey and artist interviews, complex art activities, like painting, performance, and sculpture, are the second most requested activities that the respondents never got to experience much but would have wanted in their art education nonetheless. These activities were rare, not because of a lack of interest, but simply because they were unavailable, a part of the null curriculum. Art as a subject in Philippine schools should be treated like Math, Science, or English, as they try to maximize their learners' toolbox by providing enough skills and information for higher education or future careers in those fields.

SPAs, a glimpse of the future. Although MAPEH as a subject still persists, the new K12 curriculum in the Philippines has brought with it SPA or Special Program for the Arts, a program for students inclined towards creative writing, music, or visual arts. Teachers for this program can participate in specialized seminars, like *Sanay Guro* (i.e., Skilled Teacher or Trained Teacher), to increase their experience in art pedagogy. According to Tia, one of our interviewees and a SPA teacher, this new program addresses some of the shortcomings of the Makabayan art education as it has a more student-led and localized approach to art making.

CHAPTER FIVE: A SUMMARY OF RESULTS AND CONCLUSIONS

A Short Summary of Survey Results: Addressing the Research Questions

The survey's aim is to give a general view of what art education was like under the Makabayan curriculum, highlighting its goals, content, and eventual impact on learners. It was aimed to answer the following questions:

1. Content-wise, was art education under the Makabayan curriculum truly nationalistic in nature?

2. Do the Makabayan learners value nationalistic content in their art lessons over international content, art making, and other components of art education?

3. Do the Makabayan art learners still make art today, and do they think their art education has significantly contributed to this outcome?

Is MAPEH/Makabayan art education truly nationalistic in nature? Philippine content (41.4%) and Art making (40.4%) came almost tied when respondents were asked which art education content they were most exposed to; this may reflect that although MAPEH art classes were under a patriotic curriculum, they do not focus too greatly on Philippine content. The Art making done in MAPEH classes however, lacked more complex art making, like painting with oils and acrylic, sculpture , weaving, indigenous crafts, or performance art, as 33.5% of the respondents reported. It is therefore safe to assume that the art making reportedly taught in MAPEH referred to drawing and basic school crafts, like collage and mixed media art. Respondents have also listed school subjects like MAPEH and History to be their greatest source of knowledge when it comes to Philippine art, which is followed by websites and the Internet, and with public art and everyday life coming in third place.

Do Filipinos have a nationalistic view of art education? The survey revealed that more than half (58%) of the respondents view Philippine content as the most important component of their MAPEH art education. Furthermore, an overwhelming 96.7% agree that learning about Philippine cultural arts and Filipino artists is essential to their Filipino identity.

How has MAPEH/Makabayan art education impacted motivation for art making? A great majority (91.7%) of respondents have a positive impression of the MAPEH subject, but this number shrinks to 89.1% when asked if they have a favorable view of their MAPEH art classes. 61.3% of respondents claimed that the MAPEH subject has motivated them to keep making art, in contrast, 2.9% say that MAPEH has discouraged them from making art. When asked if they still make art today , out of the 241 respondents, only 114 (27.1%) claimed to still make art often, while 66 (15.7%) reported that they have stopped making art. The majority of respondents (57.2%) however, reported that they still make art, albeit rarely.

A Short Summary of Interview Results: Addressing the Research Questions

The interviews' aimed to show how the Makabayan art curriculum was run and implemented in Philippine schools, as well as identify how it impacted the lives and career-formation of three selected artist-teachers by addressing the following research questions:

1. How were these learners' Makabayan art classes implemented, and how did this patriotic approach to art education affect their learning experience?

2. How did these art education classes impact these learners' career formation and current involvement in the arts as adults?

How were these learners' Makabayan art classes implemented, and how did this patriotic approach to art education affect their learning experience? Art classes were taken through the MAPEH (Music, Arts, Physical Education, and Health) subject, which was among the subjects under the *Makabayan* (Patriotic) curriculum. Primary and secondary students were given 50 minutes and 1 hour per week respectively for art classes. Nationalistic content, international content, and art making were amongst the core content of MAPEH art classes. Most art making consisted of simple, repetitive, and formulaic crafts, like drawing or paper-weaving. As it was intended to be a nationalistic program, indigenous arts were also discussed, however, the lessons were standardized so teachers or students had few chances to adapt the lessons according to their locales. A strong studio practice or artistic background was not required for MAPEH teachers, as they are tasked with teaching all of the four MAPEH subjects. Complex art making, such as painting with acrylics and oils, sculpture, textiles, or performance art were rarely or never implemented, perhaps due to their exclusion from the art curriculum, time constraints, lack of resources, or inadequate experience on the teacher's part. A good portion of MAPEH art classes were theoretical, relying on the memorization of terminologies and concepts, thus tests were mainly written. Evaluations for art-creation were straightforward, being graded with points and were noted to have little to do with art critique. The disadvantages noted by the artist-teachers of their MAPEH art education was its failure to impart them with strong technical or practical skills, such as draftsmanship, the use of mediums like pastels or paints, or strong visual literacy for complex symbolisms or artistic compositions.

On the other hand, the advantages of their MAPEH art education, as noted by the interviewees, was that it gave them a creative outlet during their times in school, gave them experience in many simple crafts, and gave them a good theoretical background on Nationalistic

art. What they have learned on Philippine art later became more meaningful to them in adulthood as they traveled around the Philippines to appreciate its many indigenous and local art practices.

How did these art education classes impact these learners' career formation and current involvement in the arts as adults? All three interviewees remarked that MAPEH did not have a strong effect on their personal art practice, as most of their skills were self-learned. MAPEH activities however, inspired them to continue in the arts as it allowed them a creative outlet in their schooling years. As for professionalization, being currently teachers or art personnel hired to work in Philippine schools, MAPEH has had a profound impact on Tia and Roger's professionalization as teachers, as it has informed them on what their art education was lacking and what a good art class should be. Now, they try to approach their art teaching in a more balanced way, aiming to provide their students with technical skills and visual literacy that their MAPEH art education failed to provide them with, while also maintaining the positive aspects it had in their time.

Recommendations for Future Research

MAPEH in K12 Curriculum. The persistent existence of MAPEH as a subject within primary and secondary Philippine schools is an area of concern for many Philippine art educators. Investigating how MAPEH has changed within the K-12 system and how it supports the current SPA program will allow a better understanding of whether Philippine art education is progressing or stagnating.

SPA Program. Details on the implementation of SPAs, such as how students are assigned to the program or how they apply for it, the quality of its studio component, and what technical

or marketable skills it introduces to its students, must be investigated in the future to better accommodate student needs.

SPA teacher training. Finally, how teacher training or professionalization develops for these SPAs is another point for future research, seeing that all artist-teacher interviewees have expressed concern for the quality of teacher training for MAPEH as a subject. Is artistic experience required for SPA teachers? Is training required, and to what extent? These are only some of the questions needing addressing to better understand how exactly SPAs can contribute to a stronger artistic foundation for students meaning to move to tertiary art schools or professions in the arts.

Conclusions

From Our Former Learners and Artist-Teachers: What Should an Ideal Art Education Look Like? What strongly lacked from the 2022 Basic Education Curriculum's *Makabayan* art education were marketable and practical skills for the artistic fields, skills such as draftsmanship, painting, art writing, and art marketing. Because tertiary-level students in the Philippines were observed to have had a weak performance in both divergent and symbolic representations in artmaking, this must be addressed through increased time and resources for the arts in primary and secondary schools. Based on the surveys and the interviewed artist-teachers, discipline-based art education (DBAE) appears to be a stronger alternative to the current art education approach. This is because DBAE incorporates studio practice with aesthetics, art history, and art criticism (Almazan, 2018) for a stronger artistic foundation. Overall, one-shot crafts like color wheels, paper-folding, and recycling concepts, like art elements, must be minimized every school year. If this is not possible, the complexity of art

activities accompanying the lectures must be increased, especially for the secondary level. Well-trained personnel with adequate training in studio arts must be brought in for improved art pedagogy.

It starts with globalization, but also ends with globalization. Interestingly enough, the nationalistic approach to art education initiated to combat *brain drain*, became a consequence of globalization in the 1970s. This brand of art education must now be changed or readapted to the current era due to globalization once again. Because of the rise of internet use, Philippine artists are now open to opportunities abroad via platforms like Fiverr, Etsy, and Shopify. Artists like Roger and Judy can now market their artworks and skills online and make a living out of their art practice. With increased opportunities for artists because of the internet and the current globalization, the arts as a subject in schools must also be adapted to support these artists' endeavors.

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APPENDICES

Appendix A: Online Survey Recruitment Posters

Appendix B: Online Survey Questionnaire

1. Did you like the MAPEH (Music, Arts, Physical Education, and Health) subject when you were still a student?
   o   Yes.
   o   No.
   o   I held no strong impressions/opinions about it.

2. Did you like your MAPEH Art classes?
   o   Yes.
   o   No.
   o   I held no strong impressions/opinions about it.

3. In your opinion, what is the most important component in a MAPEH Art Class?
If you have a different answer, please choose 'Other' and type your answer there.
   o   Art making
   o   Learning about Philippine art, history and culture
   o   Learning about art and artists all over the world
   o   Other: _____

4. Which of these did you DO THE MOST during your MAPEH art classes?
   If you have a different answer, please choose 'Other' and type your answer there.
   o   Art making
   o   Learning about Philippine art, history and culture
   o   Learning about art and artists all over the world
   o   Other: _____

5. Which of these activities would you have liked but never got to experience much?
   If you have a different answer, please choose 'Other' and type your answer there.
   o   More complex art making, like (oil and acrylic) painting, sculpture, weaving, making local and indigenous crafts, performance art
   o   Going on field trips and visiting museums to appreciate art works in person
   o   Learning about Philippine art, history and culture
   o   Learning about art and artists all over the world
   o   Other: _____

6. Do you still make art today?
   o   Yes, I make art often.
   o   Yes, but I rarely make art.
   o   No, I have stopped making art.

7. How did you think your MAPEH Art classes influenced you to continue or stop making art?
- o It motivated me to keep making art.
- o It discouraged me from making art.
- o It did not affect me, I've always liked making art even without it.
- o It did not affect me, I've never had much interest in making my own art.

8. In your opinion, is learning the cultural arts of the Philippines and Filipino artists an important aspect of being a Filipino?
- o Yes
- o No
- o I have no strong opinions about this.

9. Where did you get most of your knowledge of Philippine art from?
Use numbers 1 (for the MAJOR source) up to 6 (MINOR)
- o TV and radio
- o Internet and Websites
- o School subjects like MAPEH and History
- o Seeing art in everyday life, like public art, local murals, and festivals in my city (i.e. Ati-atihan and Santacruzan)
- o Visit to art galleries and cultural destinations (like old Churches)
- o Art lessons and workshops attended outside school

Appendix C: Interview Script and Questionnaire

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CONSENT SCRIPT, INTERVIEW QUESTIONS, and DEBRIEFING
</div>

Study Title: Of Identity and Nationalism: Investigating the Postcolonial Dilemmas of Philippine Art Education

Final Title: Understanding Nationalistic Art Education in the Philippines

Researcher: Cristine Vista

Researcher's Contact Information:
Phone number: (514)507-2495
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Faculty Supervisor: Dr. Lorrie Blair

Faculty Supervisor's Contact Information: lorrie.blair@concordia.ca

Researcher consent script: "Thank very much (name of participant), for agreeing to call/meet with me today. Do you have the document (Consent Form) I sent to you beforehand? Please take it out as we will be discussing it in detail."

"Before we start, let me tell you important things you need to know before proceeding with this interview. Please know that you do not have to participate in this research. It is purely your decision and should be VOLUNTARY. If you do participate, you can stop at any time. You can also ask that the information you provided not be used, and your choice will be respected.

"There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information. If you decide that you don't want us to use your information, you must tell the researcher before April 2, 2021."

"If you have any questions in the middle, don't hesitate to stop me at any time so we can address it."
(During the call: Reads aloud the consent form) OR
(Zoom meeting: Share screen while reading content form to the participant)

"Do you have any questions?"
(After participant agrees to the consent forms and signs a printed copy of the consent forms, the interview will commence.)

Note: The interviewer may or may not follow the interview list depending on where the conversation flows. I will be conducting open-ended interviews that uses these pre-formulated questions and adaptive conversation to further clarify topics that may arise during the process.

Interview questions:
1. Can you first tell us what you do as an artist or art teacher?
2. How did you decide to become an artist or art teacher?
3. What was your MAPEH subject like in high school or elementary?
4. Did you like learning that subject? Why or why not?
5. Did you like your MAPEH Art classes? Why or why not?
6. Can you tell me what was the MAPEH art lesson you remember the most?
                        (What was it about and what did you do?)
7. What does a typical or normal MAPEH art lesson like?
        (Can you name a MAPEH art lesson that always repeats in different grade levels?)
8. What was the most unique or unusual MAPEH art lesson you've ever had?
                        (What was it about and what did you do?)

9. In your opinion, what is the most important component of a MAPEH Art Class?
Suggestions: (Art making, Learning about Philippine art, history and culture, Learning about art and artists all over the world)

10. What do you remember DOING THE MOST during your MAPEH art classes?
Suggestions: (Art making, Learning about Philippine art, history and culture, Learning about art and artists all over the world)

11. What activities would you have liked but never got to experience much?
(After a natural response from participant, interviewer will proceed to ask some follow-up questions like:)
a. Did you ever have the chance to do more complex art making, like (oil and acrylic) painting, sculpture, weaving, making local and indigenous crafts, performance art?
b. Have you ever gone on field trips and visiting museums to appreciate art works in person?
c. Did you learn a lot about Philippine art, history and culture?
d. Did you learn a lot about art and artists from other countries?

12. What were the most useful/useless things you learned in your MAPEH classes?
13. Can you show/describe to us your most memorable creation/artwork during one of your MAPEH classes? (What you are most proud/embarrassed of)
Why did you feel that way towards that work?

14. Have you ever formally attended art school?

If not, do you think the things you learned in elementary/ high school were enough or relevant to what you needed when you were in the process of becoming an artist/ art teacher?

15. As you became an artist/ art teacher, what do you think would have been a useful skill or body of knowledge you should have learned while you were young (still in primary or secondary school)?

16. What do you think should an ideal or more balanced art education be composed of? What should it teach?

17. (only for art teachers) Do you art outside of classes? Or during your personal time?
(If not or seldom, why?)
18. Do you think your MAPEH Art classes influenced you to continue or stop making art? How?

19. How do you feel about learning native Filipino art or crafts in MAPEH?
Do we learn enough about it in school or not?
Why is it not enough/too much?

20. Can you name one iconic/significant Philippine artwork? Wy did you choose it and where
did you learn about it?
Can you recall one MAPEH lesson about Philippine art (a technique, an artwork, an artist)?
Describe it.

21. How do you think your learning of art in MAPEH classes influence your career path or
choices? (If it didn't, why did it not?)
22. Where did you learn most of your artistic knowledge or skills?
Suggestions:
(MAPEH classes, private classes, personal practice or research, an teacher, internet, TV, art club)

23. As an artist/ artist teacher, do you think we learn enough in art considering art classes have
no dedicated time slot in Philippine education?
(Art is integrated within one time slot with other subjects.)
(MAPEH subject is composed of Music, Arts, Physical Education, and Health)

24. What are you views on our competitiveness in the global scene when it comes to art
education? (Focus: art or studio practice)

25. Why do we fail or succeed in this aspect?
26. What do you think should be done for learners to foster growth in the arts?

Researcher debriefing script:
     And that is all. Thank you very much for doing this interview with me. Please understand that participation is not mandatory and that you can withdraw at any time before April 1 (April 2, Philippine time zone), for any reason at all and will not be questioned for it.

     On or before March 1, 2021, your artwork photos, transcripts and interview recordings that will be used in the thesis will be made accessible online through Google Drive so that you can editing/deleting portions/ clarify your interview responses. You can only access your own responses/art work, so they are free to contact me via email for any changes or suggestions until April 1, 2021. I will also be sending your compensation/gift after April 1. Depending on what you choose and shipping time to the Philippines, you will either receive it mid-April to June.

     Please feel free to contact me if anything comes up, I may also be contacting you soon to give you your transcript links. Please look it through so I can make sure I didn't get anything wrong. Thank you very much for your cooperation.

Appendix D: Sample of Coded Interview Transcripts

Participant #3: Page 7 of 9

As an experienced artist and art teacher, what do you think do most young Filipino learners (elementary and high school) have difficulty in when it comes to art?

I remember you saying about how difficult it is for them to make art about more abstract concept and art which requires a lot of symbolism. Why do you think they find this hard?

In abstract works, you need higher aesthetics. It is more beneficial for one to already know the core or foundational aspects of art, like realism and expressionism. Less experienced artists (and even me and my experienced colleagues) find it hard to talk about our work, especially abstract concepts.

Even when it's just talking about art, we never had subjects like art appreciation. We learn that in humanities. I did experience teaching art appreciation in college and in the K-12 system.

Have you ever formally attended art school? No, my foundations were self-taught. I was only able to attend workshops later in life after I graduated and started exhibiting my work.

Looking back, do you think what you learned in formal schooling was enough for your current career as an artist?

It's not enough, you need to pursue your own learning. If I were to have pursued fine arts in college, I would have been able to compete for a spot, but it will not be because I was given solid foundations in formal school, but because I personally pursued art and taught myself how to paint and draw on my own time. Most famous local painters I know here as self-taught. They only take up fine arts after they have established their artistic careers. It's hard to pursue art part-time, you have to sacrifice a lot to regularly prepare for exhibitions and make art.

What do you think should an ideal or more balanced art education be composed of? What should it teach?

A balanced curriculum should allow students to make both personal (fine art) and commercial (design and handicrafts) art works. Teaching art that can allow students to earn a living is important for their survival. It is risky to just teach them personal art because they'll never know if they can make a living out of their personal work in the future. Personal works are to enhance creativity and personal expression.

Do you think your MAPEH Art classes influenced you to continue or stop making art? How?

Not much. People become artists even without going to school.

CODES

Abstraction, symbolism
Core foundation

Art appreciation is only in college

- Self-taught (primary)
- workshops/exhibits (later)

MAPEH:
Very lacking in elem. and hs to move to college

Art schooling is not really a practical pursuit/path

(practical)
Personal + commercial art education

MAPEH did not impact/ influence my career choice

Appendix E: Ethics Certification

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CERTIFICATION OF ETHICAL ACCEPTABILITY
FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant: Cristine Vista

Department: Faculty of Fine Arts\Art Education

Agency: N/A

Title of Project: Of Identity and Nationalism: Investigating the
Postcolonial Dilemmas of Philippine Art Education

Certification Number: 30014330

Valid From: January 24, 2022   To: January 23, 2023

The members of the University Human Research Ethics Committee have
examined the application for a grant to support the above-named project, and
consider the experimental procedures, as outlined by the applicant, to be
acceptable on ethical grounds for research involving human subjects.

Richard DeMont

_____

Dr. Richard DeMont, Chair, University Human Research Ethics Committee