



KALOOB-SALIKSIK:

BAHAGINAN NG MGA ARTISTA-ISKOLAR NG UP DILIMAN

8 Marso 2023 | 8:30 n.u. hanggang 4:30 n.h.

BOOK OF ABSTRACTS

A colloquium of research papers and presentations by artist-scholars of the University of the Philippines Diliman

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Mensahe mula sa Tsanselor/
Message from the Chancellor

PROP. FIDEL R. NEMENZO, D.Sc.

Malugod na pagbati sa mga artista-iskolar na lumalahok sa KALOOB SALIKSIK: Bahaginan ng mga Artista-Iskolar ng UP Diliman!

Bilang kayamanan ng unibersidad, naniniwala ako na malaki ang maiaambag ng mga artista-iskolar ng UPD sa pagpapayabong ng iba't ibang aralin ng kultura at sining gamit ang kanilang masusing pag-unawa sa sambayanan, sangkatauhan, at sangkalibutan. Sa pamamagitan ng mga programa na UP Diliman Visual Arts and Cultural Studies Scholarship Program, UP Diliman Performing Arts Scholarship Program, at UP Diliman Creative Critical Thesis Grant in the Arts, Culture, and the Humanities, hangad ng unibersidad na bigyan ng masugid na suporta ang mga susunod na henerasyon ng mga artista-iskolar ng bayan.

Bilang pasasalamat sa inyong kaloob na saliksik, binabati ko kayong lahat...

*Para sa dangal at husay;
Para sa tumitindig na pitik, galaw, at tinig;
Para sa mapagpalayang sining at pananaliksik; at
Para sa patuloy na paglikha mula at tungo sa bayan*

Maraming salamat at taas-kamaong pagpupugay, Artista-Iskolar ng Bayan!

Mensahe mula sa Direktor ng OICA/
Message from the OICA Director

PROP. CECILIA S. DE LA PAZ, PH.D.

Mula ng mapagtibay ng UP Board of Regents ang mga UPD-OICA ARTIST SUPPORT PROGRAM noong 2017—tulad ng UP Performing Arts Scholarship Program (UPD PASP), UP Diliman Visual Arts and Cultural Studies Scholarship Program (UPD VACSSP), at UP Diliman Creative Critical Thesis Grant in the Arts, Culture, and the Humanities (UPD CCTGACH)—adhikain ng unibersidad na pagyamanin ang karunungan at pagkamalikhain ng mga artista-iskolar ng bayan. Mahigit 400 na estudyante na ang nakinabang sa mga program na ito sa pamamagitan ng *tuition fee waiver o stipend*, o kaya ay *thesis grants*.

Sa pagsasagawa ng kauna-unahang kolokyum ng mga artista-iskolar ng UP Diliman, nagpapasalamat ang unibersidad sa talas ng sipat at suri ng mga bagong henerasyon ng mga iskolar ng bayan. Nakatataba ng puso na marinig ang mga pananaliksik na kasama sa kolokyum bilang mga kinatawan ng mas malawak na komunidad ng mga artista-iskolar ng UP Diliman, sa loob at sa labas ng campus. Nawa'y maipagpatuloy ninyo ang inyong sining at gawaing pananaliksik sa mga susunod na panahon at sa anumang larangan ng buhay.

Malugod na pagbati at mabuhay ang sining Pilipino!



Ang konsepto ng KALOOB na maaaring mangahulugang, 'handog, ambag, regalo, alay, donasyon, pamana, alaala,' ay nagbibigay-diin sa pakikipag-ugnayan ng mga Pilipino sa pamamagitan ng diwa ng pagbibigayan at pakikipagkapwa. Nabibigkis ang isang pamayanan at bayan sa pamamagitan ng mga gawain na nagpapahalaga sa kalooban ng bawat miyembro nito kung kaya't ang mga likhang sining na naka-ugat sa karanasan ng bayan ay dapat pagyamanin. Sa gitna ng pandemya at mga problemang pangkalikasan, panlipunan, pangkabuhayan, at pulitikal, kasama na ang pagpigil sa karapatan sa malayang pamamahayag sa isang demokratikong bansa, ang mga artista-iskolar-manlilikha ay patuloy na lumilikha ng sining na nagmumula at patungo sa bayan.

Ang festival ay pagkakataon na bigyan ng karampatang halaga ang sining at kultura sa pagpapayabong ng kamalayang makatao, sa mga pamamaraang malikhain na taglay ang perspektibong kritikal na siyang sandigan ng liberal na edukasyon ng Pamantasan. May tatlong dimensyon ang festival:

Una, binibigyang pugay ang mga bagong hirang na Pambansang Alagad ng Sining (Proklamasyon Bilang 1390, na napirmahan ng 10 Hunyo 2022) kung saan lima dito ay kabilang sa komunidad ng UP.

Pangalawa, pinakikilala ang mga gawain at adhikain ng mga mag-aaral ng UPD na silang mga bagong artista-iskolar mula sa Artist Support Program ng UP Diliman Opisina ng Pagpapasimuno sa Kultura at mga Sining na lumilikha at nagsasaliksik patungkol sa iba't-ibang aspeto ng sining at kultura.

Pangatlo, ginagawaran ng karampatang pagkilala ang mga Manlilikha ng Bayan o Tagapaghawak ng Kaalamang Bayan na nagsusulong ng tradisyunal na kultura sa kani-kanilang komunidad.

The concept of KALOOB—which can mean 'present, contribution, gift, offering, donation, inheritance, memory'—gives importance to the interconnectedness of Filipinos through the spirit of giving and fellowship. Communities and nations are wrought together by gestures that value each of their members, which is the reason why artworks grounded on this experience of the community and the nation have to be enriched. In the midst of the pandemic and environmental, societal, economic, and political problems—along with the restrictions on freedom of speech in a democratic country—artists-scholars-makers continue to create art that is from and for the nation.

The festival, therefore, serves as an opportunity to give proper value to art and culture and their role in the enrichment of human consciousness, through creative methods from a critical perspective, which serve as the backbone of the University's liberal education. It has three main dimensions:

First, honoring the newly appointed National Artists (Proclamation Number 1390 signed on 10 June 2022), of whom five are artist-scholars belonging to the UP community.

Second, introducing to the public the young artist-scholars under the Artist Support Program of the UP Diliman Office for Initiatives in Culture and the Arts (UPD-OICA) who create art and conduct research on various aspects of art and culture.

Third, officially recognizing the National Living Treasures or Culture Bearers who continue to promote traditional culture in their communities.

Introduksyon sa Kolokyum/ Introduction to the Colloquium

Ang Kaloob-Saliksik: Bahaginan ng mga Iskolar-Artista ng UP Diliman ay isang online na kolokyum na naglalayong magbukas ng espasyo para sa mga artista-iskolar ng Visual Arts and Cultural Studies Scholarship Program (VACSSP), Creative Critical Thesis Grant in the Arts, Culture, and the Humanities (CCTGACH), at Performing Arts Scholarship Program (PASP) upang maibahagi ang pananaliksik na kanilang isinagawa, at upang magkaroon ng mas malalimang talakayan ukol rito. Ipinakikita sa mga pananaliksik na ito ang masusi at makabuluhang pagnanais na maintindihan at magbigay kahulugan sa iba't ibang aspeto ng sining, lipunan, at sangkalibutan. Isang pamamaraan rin ang kolokyum upang makapagkaloob o makapag-ambag ang mga artista-iskolar sa iba't ibang usapin ng bayan sa pamamagitan ng kanilang pagkamatalas na siyang sandigan ng liberal na edukasyon ng Unibersidad ng Pilipinas.

Kaloob-Saliksik: Bahaginan ng mga Iskolar-Artista ng UP Diliman is an online colloquium that aspires to open spaces for the artist-scholars of the Visual Arts and Cultural Studies Scholarship Program (VACSSP), Creative Critical Thesis Grant in the Arts, Culture, and the Humanities (CCTGACH), and Performing Arts Scholarship Program (PASP) to share their scholarly papers and presentations, igniting further discussions on them. The research endeavors of the artist-scholars demonstrate their keen and meaningful desire to understand and give meaning to various aspects of art, society, and the worldplanet. The colloquium also serves as an avenue for the artist-scholars to impart and contribute to the different discourses on the nation through their criticality, which is a pillar of the liberal education of the University of the Philippines.

Daloy ng Palatuntunan/ Program Flow

- 8:30 n.u. **Pambansang Awit ng Pilipinas**
- 8:35 n.u. **Pambungad na Mensahe** at tungkol sa UP Diliman Arts and Culture Festival 2023
- 8:40 n.u. **Tungkol sa Artist Support Programs ng UP Diliman OICA** at Pagkilala sa mga artista-iskolar ng CCTGACH, VACSSP, at PASP
- 8:45 n.u. **Pormal na Pagbubukas ng KALOOb-Saliksik: Bahaginan ng mga Artista-Iskolar ng UP Diliman**
- 8:50 n.u. **Mga Alituntunin sa Kolokyum**
- 9:00 n.h. **Unang Panel: Performance, mga Tradisyon, at mga Adbokasiya**
Performance, Traditions, and Advocacies
- “Amey takod num-a (Let’s go to the garden): A rapid ethnography on cut flower farming as a local knowledge system in Sitio Lamut, Brgy. Beckel, La Trinidad”
P.A. Echague
VACSSP Akademikong Taon 2022-2023
- “Banyuhay: Tugma’s plight to continue the traditions amidst the new normal”
Jeannae Dorcas L. Dormido
PASP Akademikong Taon 2020-2021, 2021-2022
- “Disiplina, Dayalogo, at Dula”
Fredyl B. Hernandez
CCTGACH Akademikong Taon 2021-2022
- Tagapagdaloy: Prop. Bryan Levina Viray
- 10:30 n.u. **Ikalawang Panel: Pagka-Pilipino: Konsepto at mga Isyu Being Filipino: Concept and Issues**
- “Who/What/Where Are We Now? Contemporary Issues on Art in the Philippine Society”
Andre O. Magpantay
VACSSP Akademikong Taon 2021-2022, 2022-2023
- “Pamanang Panlasa: Tatlong Restawrang Pilipino-Amerikano bilang Lunan ng Identidad at Alaala”
Marielle Fatima B. Tuazon
VACSSP Akademikong Taon 2021-2022, 2022-2023

- "The Effects of *Maria Clara at Ibarra* in Promoting Nationalism in the Filipino Youth"
Ken Bernardez
 VACSSP Akademikong Taon 2022-2023
 Tagapagdaloy: Prop. Manuel Kristoffer Giron
- 12:00 n.h. Lunch Break
- 1:30 n.h. **Ikatlong Panel: Dinamika ng Pagsasalin/**
Dynamics in Translation
 "Malansang Fish: Mistranslation and the Fact of Translation"
Rayji de Guia
 CCTGACH Akademikong Taon 2021-2022
 "Salin-Salamin: Ang Pagsasa-Filipino ng mga Banyagang Programa*"
Raia Alexis T. Gallardo
 VACSSP Akademikong Taon 2021-2022, 2022-2023
 *Co-authored nina Leila Crisostomo, Ivan Joseph de Lara, at Manpreet Singh
 Tagapagdaloy: Prop. Jem R. Javier, PhD
- 2:40 n.h. **Ikaapat na Panel: Sining at Espasyo/**
Art and Space
 "Kung Nakakababa ba ng Matres ang High Heels"
Rochel Ellen C. Bernido
 VACSSP Akademikong Taon 2022-2023
 "Umbilicus: Exploring the Production of Symbolic Space"
titat ledesma
 CCTGACH Akademikong Taon 2018-2019
 "Linescapes: Aestheticizing Chaos of Urban Infrastructure"
Annie Dennise Pacaña
 CCTGACH Akademikong Taon 2017-2018
 Tagapagdaloy: Prop. Gianpaolo L. Arago
- 4:10 n.h. **Pormal na Pagsasara ng KALOOB-Saliksik: Bahaginan ng mga Artista-Iskolar ng UP Diliman**



UNANG PANEL:

Performance, mga Tradisyon, at mga Adbokasiya/ Performance, Traditions, and Advocacies

Ang panel na ito ay nakasentro sa konsepto ng performance bilang moda at lagusan ng tradisyon at adbokasiya. Saklaw nito ang mga kasanayang bukal sa mga epistemolohiyang lokal at katutubo, at kung paano isinasabuhay at pinapagyaman ang mga ito sa panahon ngayon. Kasama rin dito ang mga kontemporaryong adhikain na tumutugon sa mga isyu sa ating lipunan.

This panel centers on the concept of performance as a mode and platform for tradition and advocacy. It covers traditional practices that spring from local and indigenous epistemologies and how these are lived and enriched at present. It also includes contemporary endeavors that respond to various issues in our society.

Tagapagdaloy: Prop. Bryan Levina Viray

Bryan Levina Viray is Assistant Professor at the Department of Speech Communication and Theatre Arts, College of Arts and Letters, University of the Philippines Diliman. He is currently a PhD Candidate at the Australian National University's Centre for Heritage and Museum Studies. Key to his PhD research question is the understanding of commemoration as a form of intangible heritage and the implications of this for collective memory.

P.A. ECHAGUE

Amey takod num-a (Let's go to the garden): A rapid ethnography on cut flower farming as a local knowledge system in Sitio Lamut, Brgy. Beckel, La Trinidad

The Philippines is home to various ethnolinguistic communities across its archipelago, cultivating an unfathomable number of indigenous or local knowledge systems. Despite this, scientific knowledge learned through the formal education system is deemed to be the standard and what is often celebrated. However, Arzadon (2016) argues that this kind of education is just another form of learning. In a study they conducted in Sitio Lamut, Brgy. Beckel in La Trinidad, Benguet, they found that some of the students who dropped out of school pursued different learning pathways; one of which is the Mambunong (village priest-elders) knowledge system. This study will bank on the aforementioned research on two knowledge systems found in Sitio Lamut, i.e. the Mambunong knowledge system and the public school knowledge system. Titled Amey takod num-a, which translates to "let's go to the garden" in the community's local Kankanaey language, this paper will focus on a local knowledge system that concerns cut flower farming, one of the primary sources of income in the sitio. This paper will also explore how cut flower farming provides training and livelihood to the gardineros, otherwise known as flower farmers or gardeners, of the community through participant observation and interviews. In doing so, this study seeks to answer how the gardeners of Sitio Lamut negotiate the co-existence of the local knowledge of cut flower farming and the scientific knowledge gained through formal institutions

of learning, and hopefully to help gardineros in navigating a changing and uncertain world.

Keywords: local knowledge system, cut flower farming, Kankanaey, La Trinidad

** This paper was produced in the University of the Philippines Diliman Anthropology Field School 2022 and was presented at the 44th Annual Conference of the Ugnayang Pang-Aghamtao, Inc. (UGAT), in Marinduque State College, Boac, Marinduque, 26-28 October 2022.*

Biography

P.A. Echague is a fourth year anthropology student from the University of the Philippines Diliman. She is the current president of the UP Organization of Palaweño Students. Despite juggling both her extracurricular activities and academics, she remains passionate about telling stories of the human experience.

JEANNAE DORCAS L. DORMIDO

Banyuhay: Tugma's plight to continue the traditions amidst the new normal

Keywords: traditional music, performing arts, sustainability, transmission

** The first version of the paper was presented at the Princess Galyani Vadhana Institute of Music International Symposium 2021, Thailand via the Zoom platform.*

As students of musicology and performers of traditional music, members of Tugtugang Musika Asyatika are always conscious of three objectives: to conserve Asian music, to observe its culture and traditions, and to further the value of its performance as a service to the community. Musicking activities closely follow the music cultures that the local performing group adopts. In particular, their performances of traditional Asian music are mostly given as an ensemble, hardly ever as solo performances. Naturally, the group members enhance their musicianship while they rehearse and interact with each other. Most importantly, workshop-performances are designed to be experiential in accordance with the group's long-standing efforts to raise global awareness of Philippine indigenous music. The recent migration of the group's musicking activities from live rehearsals to online meetings raises the question: how can this group of young musicians sustain the musicking traditions that their agency has upheld since its beginnings? How can they comply with these principles while physically distant?

Exercising autoethnography while following Huib Schippers' framework of "ecosystems of music" (Schippers 2015: 134-146), this case study examines the efforts of Tugtugang Musika Asyatika to maintain its traditions as it transitions its activities online and finds revival through the creation of a year-long project, while also documenting the obstacles it faces as a dependent agency.

Biography

Jeannae Dormido is a music educator and researcher with an Associate's Degree in Music Ministry from the Bob Jones Memorial Bible College and a DCPMA in Asian Music from the College of Music, University of the Philippines. She has been a member of the Tugtugang Musika Asyatika since 2011, and is currently in the process of completing her thesis on Kapampangan folk music.

FREDYL B. HERNANDEZ

Disiplina, Dayalogo, at Dula

Itinatag ng Philippine Educational Theater Association (PETA) ang Advocate Right to Safety Zone Project for Children na mas kilala sa ART Zone Project bilang programang pangkultura na nagsusulong ng adbokasyang positibong disiplina at karapatang pambata. Layunin ng programang baguhin ang namamayaning kultura ng dahas sa pagdidisiplina ng mga bata at kabataan. Ang positibong disiplina ay ikinakampanya sa publiko bilang alternatibo sa korporal na parusa, at iba pang porma ng marahas at mapanakit na disiplina.

Isa sa mga naging pangunahing pamamaraan ng pagsisiwalat ng adbokasiya ay ang paglikha ng produksiyong panteatro at paglilibot nito sa mga komunidad at paaralan. Unang nabuo ang dulang “Rated: PG” na tumungo sa mga pangunahing lungsod sa Metro Manila. Nang higit pang pinalawak ang saklaw ng programa, nabuo ang tatlong adaptasyon ng dula sa mga rehiyon sa pakikipagtulungan ng mga grupong panteatrong katuwang sa adbokasiya—ang “Ahh... Bakus! (Ahh... Sinturon!)” ng Youth Advocates Through Theater Arts (YATTA) sa Dumaguete City, “Si Al buda an Tsinelas (Si Al at ang Tsinelas)” ng Sining Banwa sa Legazpi City, at ang “Istoryahe Lang Ko (Kausapin Mo Ako)” ng Teatro Guindengan sa Ozamiz City.

Lilimiin ang estetika ng dayalogo sa mga dulang ito na tumatampok sa isang karaniwang mag-anak partikular ang kanilang mga hamong kinakaharap sa buhay, mga kontekstong panlipunan na kanilang nilulugaran, at ang mga naging implikasyon nito sa pagdidisiplina ng mga bata sa loob at labas ng tahanan.

Ang mga linya sa dula pati na ang mga akto ng pakikipagdayalogo sa mga eksena ng pagtatanghal ay mga lunsaran ng pagbubukas ng mga posibilidad sa mga manonood. Sa pagdanas ng teatro, ang publiko ay kagyat na iniimbitahang huwag manatili sa pagkakatali sa isang sarado o walang-kawalang kalagayan na problematisasyon ng pagdidisiplina sa mga bata na kadalasang nagreresulta sa marahas na pagdidisiplina. Inaanyayahan ang lahat na maging malikhain, bukas ang isipan, at may pagkilala sa dignidad ng bawat isa, bata man o matanda, nang sa gayon ang disiplina ay huwag kailan man ituring bilang kasingkahulugan ng parusa.

Keywords: estetika ng dayalogo, adbokasyang panteatro, positibong disiplina, karapatang pambata

Biography

Si **Fredyl Hernandez** ay isang senior artist-teacher member ng Philippine Educational Theater Association (PETA). Nagsimula siya sa Metropolitan Teen Theater League (MTTL), ang pangkabataang sangay ng PETA na naging daan sa kaniyang paglubog sa mga produksyon, palihan, at pestibal na inoorganisa ng PETA. Paglaon, naging higit siyang aktibo sa mga programang nasa ilalim ng theater for development. Naitalaga siyang Associate Program Director ng Advocate Right to Safety Zone Project for Children o ARTS Zone Project, isang adbokasyang panteatro na nagsusulong ng karapatang pambata at positibong disiplina, noong 2011-2013. Kabilang siya sa 2019 Fellows ng Arts for Good, isang programa ng Singapore International Foundation na naglalayong pag-ibayuhin ang kalagayang panlipunan sa pamamagitan

ng mga sining at kultura. Noong nakaraang taon, naging tagapagpadaloy siya sa Young IDEA Lab ng 9th World Congress ng International Drama and Education Association (IDEA) sa Reykjavik, Iceland. Nakatanggap din siya ng iskolarship para sa Kaimera Lab 2022, isang pagsasanay sa paglikha ng mga pagtatanghal na site-specific, participative, at immersive, na inorganisa ng Kaimera Productions sa Gorzanow, Poland. Siya rin ay miyembro ng fakulti ng Departamento ng Aralin sa Sining, University of the Philippines Diliman, na may interes sa pananaliksik sa theater at performance studies, at art and social practice.



IKALAWANG PANEL:

Pagka-Pilipino: Konsepto at mga Isyu/ *Being Filipino: Concept and Issues*

Ang konsepto ng pagka-Pilipino ay matagal nang binabaybay ng mga artista at mga iskolar ng sining at kultura. Binibisita ng panel na ito ang konseptong ito ngunit inilalapat sa konteksto ng kontemporaryong panahon na lubog sa karanasan ng globalisasyon at mass media.

The concept of being Filipino has long been dwelled on by artists and culture and arts scholars. This panel revisits this concept, but locates it in the context of the contemporary, which is immersed in the experience of globalization and mass media.

Tagapagdaloy: Prop. Manuel Kristoffer Giron

Manuel Kristoffer Giron is an assistant professor at the Department of Art Studies in the University of the Philippines Diliman, where he obtained his bachelor's degree in Art Studies (Interdisciplinary). He completed his master's degree in Art Studies (Art Theory and Criticism) in the same institution with the thesis "The Visual Representation of Folk Narratives in the Art of Roberto Feleo and Rodel Tapaya." His areas of research are in Philippine art, folk arts, tradition, and modernity.

ANDRE O. MAGPANTAY

Who/What/Where Are We Now? Contemporary Issues on Art in the Philippine Society

Art is ever evolving and expanding across civilizations. The reality of art's position in society comes down to the individual, the unique and particular artist, who finds expression through their practice of artmaking. This paper circles around a collection of socio-political questions as the context to how art is continuously created as expression of the artist. Different works of contemporary Filipino artists are exemplified to draw conclusions on the current position of art in Philippine society. Art in the Philippines exemplifies the larger project of art history as it seeks its own place and identity in the world. Artists have continuously interrogated in their work the nature of the Filipino, a decisive question that not only ponders the identity of art but also the Filipino identity in a continuously globalizing world. Furthermore, the role of art in Philippine society has started movements which even question the breakthrough of an artist and their interaction with socio-economic structures in place. Thus, the place of the artist in Philippine society also centers on a debate whether a masterpiece should be an economic product or something created purely in the name of art. This paper tackles three main issues faced by Philippine art: (1) art in the socio-economic context; (2) the definition of the "Filipino"; and (3) the female identity in Philippine art. These three issues help define the current place of art in Philippine society and unveil the definitive and critical purpose of art as an institution. This paper also contextualizes these areas of study in history and provides concrete examples

and manifestations, leading to an understanding of the developments of Philippine art in the current period.

Keywords: art economy, feminism, Filipino identity

Biography

Andre O. Magpantay is a student of BA Art Studies (Interdisciplinary) at the University of the Philippines Diliman.

His research interests dwell on contemporary Asia, popular culture, religion, architecture, and new media. He has published articles in *Transformative Works and Culture*, *Argument*, *Katipunan: Journal ng mga Pag-aaral sa Wika, Panitikan, Sining at Kulturang Filipino*, and *Conflict, Justice, Decolonization*. He is a recipient of the UP Diliman Visual Arts and Cultural Studies Scholarship for his contributions in cultural criticism and research. He has also written critical essays for *Novice and Santelmo Magazine*, and literary works for *Cha: An Asian Literary Journal*, *Agos, voice & verse*, and *Otherwise Engaged: A Literature and Arts Journal*. He has headed different projects and initiatives in the arts, culture, peace, and the environment and has been conferred various national awards for leadership and service.

MARIELLE FATIMA B. TUAZON

Pamanang Panlasa: Tatlong Restawrang Pilipino-Amerikano bilang Lunan ng Identidad at Alaala

“Kaugalian at kultura ang nagpasya na ang iba’t ibang tao ay kumakain ng iba’t ibang pagkain, at iyon ang pinanggagalingan ng pagpipilian at pakikipagsapalaran,” ayon sa historyador at kritiko ng pagkain na si Doreen Fernandez (1994) (sariling salin). Tatlong lugar sa Estados Unidos ang may malaking populasyon ng mga Pilipino-Amerikano: New York, Hawaii, at California. Sa pananaliksik na ito, kinilala ang tatlong restawran ng pagkaing Pilipino at ang mga may-ari nito: si Jude Canela ng Bilao sa Upper East Side, Manhattan, si Norlita Yere ng M&N Filipino Restaurant sa Honolulu, at sina Johneric Concordia at Christine Araquel-Concordia ng The Park’s Finest sa Historic Filipinotown, Los Angeles. Inalam sa pananaliksik ang dulot at impluwensya ng pagkakaroon ng mga restawran ng pagkaing Pilipino sa loob ng Pilipino-Amerikanong diaspora gamit ang balangkas ng kasaysayan ng buhay, tungo sa etnograpiya ng hapagkainan sa pag-aaral tungkol sa pagkain ni Ramona Lee Perez (2019) at ang mga implikasyon ng kritikal na teoryang lahi sa kanilang pamumuhay bilang mga minorya. Sa paghihimay ng kasaysayan ng mga Pilipino-Amerikano at mga restawran ng pagkaing Pilipino, nalaman na dinamiko ang pagkain at mayroong mga aspekto ng kultura ng mga Pilipino ang nakakabit sa hapagkainan.

Ang mga restawran ay nagpapanatili ng ugnayan mula Estados Unidos tungo sa Pilipinas sa paggigiit ng identidad, pagsasalu-salo, at pakikipagsapalaran ng mga Pilipino-Amerikano. Tinalakay din ang usapin ng fusion o tradisyonal sa paghahain ng pagkaing Pilipino sa Estados Unidos. Bukod sa pagiging katalista ng

paggunita, ang pagkaing Pilipino ay buhay tulad ng mga wika ng Pilipinas: magbago man sa paglipas ng panahon ay mananatiling buhay, kahit saan man na may Pilipino.

Keywords: food history, Filipino-American, diaspora, restaurant, Filipino food

** Ang papel na ito ay mula sa di-gradwadong tesis ng may-akda para sa programang BA Philippine Studies.*

Biography

Marielle Fatima B. Tuazon graduated with a BA Philippine Studies degree with majors in Malikhain Pagsulat and History at the University of the Philippines Diliman in 2023. She is a freelance writer with bylines in publications like *Esquire Philippines* and *PhilStar Life*, as well as contributions to the *Philippine Daily Inquirer*, *Candy Magazine*, among others. She mostly writes online through her blog, *mariellewritesalot*. In 2017, she won her first Carlos Palanca Award. She is a member of various student organizations like UP Children’s Rights Advocate League (UP CRAdLe), UP Broadcasters’ Guild, UP Sandigan para sa Ikauunlad ng Kamalayang maka-Araling Pilipino (UP SIKAP), and UP Circulo Hispanico. She is currently studying Spanish and Mandarin. Her research interests include gender studies, feminism, food history, identity politics, and cultural studies.

KEN BERNARDEZ

The Effects of *Maria Clara at Ibarra* in Promoting Nationalism in the Filipino Youth

Nationalism has always been one of the most important foundations of every democratic country. One way to reaffirm the ideals of nationalism in the Philippines is through the implementation of Republic Act 1425, the Act that mandates high schools and state universities and colleges to study the life and works of the most revered reformist writer and national hero, Dr. Jose P. Rizal. This enables students from both the secondary and tertiary levels to thoroughly discuss and learn the ways in which they can better themselves and society. In the past decades, there has been an alarming growth of disinterested Filipino youth in learning Rizal's works, more importantly his novels *Noli Me Tangere* and *El Filibusterismo*. This resulted in learning the subject-matter by force, such as summarizing the chapters of the book, or plainly reading the novels without understanding the meaning of the text in the reaffirmation of nationalistic ideals. On October 3, 2022, GMA premiered their latest primetime drama series, *Maria Clara at Ibarra*, that reinvents and retells Rizal's two novels. It was an instant hit, and was regarded favorably by adults, millennials, and GenZs. This study aims to analyze through a podcast, the immediate effects of the show in the rededication of the youth to the ideals of freedom and nationalism. The conversations answered some important questions about the background of the show, how it is conceived by its head writer, Suzette Doctolero, what are the ways they went through to guarantee the most believable and accurate retelling of the novels, and how it is re-shaping the views of the Filipinos about neocolonialism.

Keywords: nationalism, Maria Clara at Ibarra, Noli Me Tangere, El Filibusterismo, Jose P. Rizal

Biography

Ken Bernardez is a graduating Theatre Arts student from the Department of Speech Communication and Theatre Arts, University of the Philippines Diliman. He is currently the Deputy Assistant Production Manager of the Dulaang Unibersidad ng Pilipinas 45th Theatre Season play, "Kung Paano Nanalo sa Karera si Rosang Taba." He is a recognized University Scholar, a proud UPD VACSSP scholar, and podcast host of "Undeterred, by Ken" podcast.

In 2013, he joined the Department of Trade and Industry's Tanghalang Pangmamimili, a competition that aims to promote consumerism through theater plays, and won numerous awards such as Best Director, Best Script, Best Cheer, and Best Theme Song, bringing the championship title home to his high school alma mater, Bacoor National High School. He also won the 2nd Best Picture Award in 2014 when he directed *Nox*, a film about the lives of call center agents in the Philippines. Apart from being a stage and an independent film director, Ken also takes great pride in his contribution to the UP community. In 2020, he joined Bida Isko and headed the Kulay Kalinga Project as Logistics Officer to benefit the Golden Gays. This enables him to give back and serve the community. Among the many proud moments of Ken in the university is when he spearheaded the webinar series, Imahenasyon that aims to impart a message of sustainability, practicality, and possibility of choosing the creative industries as a stable career path. Presently, Ken is involved in various UP Dulaang Laboratoryo projects such as "Dalawang Gabi" by Palanca award-winning playwright Maynard Manansala, "Kinaumagahan", and "Para Kay B." He also produced a short film entitled *Feywild* which was screened at the UP Film Institute.



IKATLONG PANEL:

Dinamika ng Pagsasalin/ *Dynamics in Translation*

Sa panel na ito, inilalatag kung paano patuloy na pinapanday ng kasaysayan at karunungan pang-kultura ang pagsasalin salungat sa isang globalisadong pagkonsumo ng midya. Sinasalamin nito ang dinamikong kalikasan ng wika at likas na layunin nitong umunawa at maunawaan.

This panel demonstrates how history and cultural knowledge continue to forge translation against the backdrop of a globalized media consumption. It reflects the dynamic nature of language and its natural objective of understanding and to be understood.

Tagapagdaloy: Prop. Jem R. Javier, PhD

Jem R. Javier is Assistant Professor at the Department of Linguistics, College of Social Sciences and Philosophy, University of the Philippines Diliman. He conducts research primarily on Philippine linguistics and culture studies, as well as on the interface between language and cognition.

RAYJI DE GUIA

Malansang Fish: Mistranslation and the Fact of Translation

The article criticizes the failure to capture the Filipino sensibility in contemporary Philippine short stories in English, primarily using the fiction pieces in *Writing the Philippines*, a special issue of *Cha: An Asian Literary Journal* in July 2018. With poets Ricardo M. De Ungria and Lawrence Lacambra Ypil as guest editors, it is one of the more recent collations of literary work that explicitly focus on the Philippines as location and on the local sensibility. The editorial, "The Pinoy Sensorium," claims that the contributors were "attuned to their localities across different parts of the country." There is a mistranslation, so to speak, with how some writers of English write the Filipino sensibility, a consequence that is attributable to the pitfalls of cultural translation and untranslatability, criticized by Brian James Baer for their shared ambivalence to what he calls "the fact of translation" (140). This fact of translation is similar to J. Neil Garcia's recognition of the translated nature of Philippine literature in English. In contrast to Garcia's criticism against the realism of Philippine literature in English, the article argues that translation renders realist the English prose, when monolingual English, as purported by the *Tiempos* in *New Criticism*, is recalibrated for the disruption of the multilingual and translational.

Keywords: translation, New Criticism, Philippine literature in English

**This paper is the revised version of the first chapter of the author's undergraduate critical work in *Creative Writing 199*, and has been published in *The Makiling Review* in 2022.*

Biography

Rayji de Guia is a fictionist, poet, and illustrator. Her work can be found in *Asian Cha*, *The Deadlands*, *harana poetry*, *the Journal of English Studies and Comparative Literature*, *The Pinch*, and elsewhere. She has received recognition from the Gémino H. Abad Awards and the Carlos Palanca Memorial Awards.

In 2021, she was a fellow for fiction in the Bread Loaf Writers' Conference. She was a writer resident at Sangam House in 2019 and Rimbun Dahan in 2022. She will be in residence at Chennai Mathematical Institute in 2023 for the completion of her first book of short stories.

Currently, she is an instructor at the University of the Philippines Diliman.

RAIA ALEXIS T. GALLARDO

Co-Authors: Leila Crisostomo, Ivan Joseph M. de Lara, and Manpreet Singh

Salin-Salamin: Ang Pagsasa-Filipino ng mga Banyagang Programa

Ang pagsasalin ay pamamaraan ng pagdaloy ng mga ideya, impormasyon, at kultura mula sa iba't ibang wika at lipunan. Mayroon ng mga pananaliksik tungkol sa pagsasalin sa Filipino, ngunit malimit ang mga pag-aaral ukol sa pagsasaling nagaganap sa multimedia, partikular na sa dubbing. Sa pananaliksik na ito, nakapanayam ang anim na indibidwal mula sa lokal na industriya ng dubbing sa Pilipinas upang malaman ang mga polisiya at batayan sa dubbing, ang mga prosesong administratibo at sa scriptwriting at dubbing, at iba pang kaugnay na mga teknikal na kaalaman. Bilang pag-aaral naman sa daluyan ng wika at kultura, tig-isang Hollywood movie, Korean historical drama, at Japanese anime ang sinuri ang semantiko upang ipagkumpara ang mga salin sa pinagmulan na teksto. Nalamang may mga naganap na (1) pagsasalin ng mga pangalan, (2) pagpapanatili ng banyagang salita sa salin, (3) pagsama ng mga lokal na salita sa salin, at (4) malalayong saling Filipino mula sa Ingles. Sa kabuuan, maihahalintulad ang proseso ng pagsasalin sa dubbing sa pagiging dinamiko ng wikang Filipino.

Keywords: salin, dubbing, wika, multimedia, semantic analysis

* Ang papel na ito ay nailathala sa DÚNONG: UP Diliman Journal of Student Research Vol. 1 (2021), <https://journals.upd.edu.ph/index.php/Dunong/article/view/8797>.

Biographies

Si **Raia Alexis T. Gallardo** ay kasalukuyang mag-aaral ng B Landscape Architecture sa University of the Philippines Diliman. Bilang isang designer, naniniwala siya na ang komunikasyon at pagkakaintindihan ay ang diwa ng buhay. Nais niyang ipagtambal lagi ang kanyang mga interes sa wika, linggwistika, disenyo, at sining bilang mga mabisang daluyan ng ideya.

Si **Leila Crisostomo** ay kasalukuyang mag-aaral ng BS Industrial Engineering sa University of the Philippines Diliman. Siya ay nagnanais pumasok sa industriya ng Global Supply Chain, kung kaya't sinisikap din niyang intindihin ang kulturang pandaigdig at ang impluwensya nito sa iba't ibang lokal na negosyo.

Si **Ivan Joseph M. de Lara** ay kasalukuyang mag-aaral ng BS Electrical Engineering sa University of the Philippines Diliman. Bagamat teknikal na propesyon ang pagiging inhinyero, importante sa kanya ang pagiging dalubhasa sa sining ng pagsulat kung kaya't mahalaga sa kanya ang pag-aaral ng kultura at literatura ng bansa.

Si **Manpreet Singh** ay kasalukuyang mag-aaral ng BS Chemical Engineering sa University of the Philippines Diliman. Lubos niyang pinahahalagahan ang epekto ng komunikasyon at wika sa ating pang-araw-araw na buhay. Sa kasalukuyan, patuloy pa rin siyang nagsusumikap upang mapabuti ang kanyang pag-unawa at pagpapahalaga sa wika upang maging isang mahusay na mananaliksik.



IKAAPAT NA PANEL:

Sining at Espasyo/ *Art and Space*

Mayroong matalik na relasyon sa pagitan ng sining at espasyo. Sa marami nitong sangandaan, mula sa personal hanggang sa mas malawak na kapaligiran, pinagtatagpo nito ang mistulang hiwa-hiwalay na mga usapin ng pagkababae at kawalan ng trabaho; paghilom at pahinga; kaguluhan at hugpungan—mga paksaing tatalakayin ng panel na ito.

Art and space share an intimate relationship. In their many intersections, from the personal to the wider milieu, it brings together seemingly disparate issues of womanhood and unemployment; healing and respite; chaos and connectivity—all of which will be discussed in this panel.

Tagapagdalo: Prop. Gianpaolo L. Arago

Gianpaolo L. Arago is an assistant professor at the Department of Art Studies, College of Arts and Letters, University of the Philippines Diliman where he finished his Master's in Art Studies (Art History). He used to teach at the Fine Arts Department of Ateneo de Manila University. His experience as a cultural worker involved institutions such as the Lopez Museum and Library and the Cultural Center of the Philippines.

ROCHEL ELLEN C. BERNIDO

Kung Nakakababa ba ng Matres ang High Heels

Ang “Kung Nakakababa ba ng Matres ang High Heels” ay isang personal na sanaysay tungkol sa naging kalbaryo ko bilang isang babaeng job-hunter na minulat sa pagtinging “seksi,” “malakas ang dating,” at “may kapangyarihan” ang babaeng nakatakong. Binagtas ng naturang sanaysay ang naging komyut ko sa paghahanap ng trabaho, mula sa rush hour ng Commonwealth, balyahan sa Araneta Center-Cubao MRT Station, pagbara ng mga sasakyan sa Santolan, hanggang sa gulo ng Ortigas—lahat, habang nakatakong.

Keywords: kababaihan, unemployment, fashion, Metro Manila

Biography

Kung hindi abala maghanap ng raket, nahahanapan ng oras ni **Rochel Ellen Bernido** ang pagsusulat at pag-aaral ng malikhaing pagsulat sa Unibersidad ng Pilipinas. Noong 2021, natyambahan niyang magwagi ng unang gantimpala para sanaysay sa 1st Normal Awards for Gender-Inclusive Literature.

titat ledesma

Umbilicus: Exploring the Production of Symbolic Space

The thesis investigates space through installation, resulting in the creation of a personal symbolic space for solitary respite, represented by a walk-through spiral. The thesis was anchored in Carl Jung’s theory that communication with the unconscious, through engagement with archetypal images in art, is necessary for psychic equilibrium—the foundation of art therapy practice. Copper, gauze, and salt manufactured for everyday functions were assembled to construct an abstract snail shell, recalling ancient associations of these materials with healing. The snail housed a walk-through spiral pathway leading to a center punctum. The gauze-walled path narrowed towards the center to represent a going inward towards the self. Walking outwards from the center in the opposite direction completed the cycle. An ephemeral space for the personal and intimate was located within the outdoor environment, contextualizing the artwork through theories of space production and spatial relationships amidst the structures of the university. Methods of making were guided by intuitive processes and personal response to natural elements, in an exploration of materials and form. By using archetypal symbols and ancient materials rife with personal meaning, Umbilicus embodied the artist’s personal process of inner healing.

Keywords: space, installation, archetype, spiral, cycle

Biography

Titat Ledesma is a visual artist and a senior lecturer of the UP CFA Theory Department. As a wife and mother, she seeks to integrate art practice with the demands of everyday life. Infused with Buddhist-based meditation, yoga, and qigong, art-making becomes a way of processing external experience and interior life. Her approach to art is intuitive, with emphasis on the role of imagination and the spiritual.

ANNIE DENNISE PACAÑA

Linescapes: Aestheticizing Chaos of Urban Infrastructure

This research hinges on the pure visual element of lines seen in the wires of utility posts, in the weave of urban patterns, and in the waveform of the city's pulse. The term "linescapes" was coined from ROAM Reader On Aesthetics of Mobility, where mobility is a means to experience the city whose landscape is characterized by the contours of infrastructure. A landscape of lines, here urban forms, movement and mobility, counter-mapping strategies, and the integral role of technology explore concepts of connectivity and urban alienation. This spatial exploration stems from representing the city in terms of the visual chaos which is seen in the dysfunctional aspects of urban infrastructure through individual and shared experiences. The following activities were involved in the process: digital and mobile phone photography, vector line drawing, digital image enhancement, digital animation, importing and exporting of data files, nonlinear video editing and display, indoor and outdoor projection, and collaborating with contemporary dance, as well as engaging viewers' participation thru their movement in space. This going-through-the-city to capture one's experience reflects the idea of the flâneur popularized by Charles Baudelaire and Walter Benjamin, and uses Kevin Lynch' concept of "imageability". It also demonstrates a becoming and embodied movement encapsulated in the writings of Maurice Merleau-Ponty on phenomenology. In applying abstraction, symmetry, and motion, the chaos of the city becomes legible. It echoes the complexity theory of cities where order is achieved from chaos. Where wires connect to wires, lines continue to lines, data links to data, and lives relate

to lives, we perform a counter-mapping of our urban experience, "here and now".

Keywords: moving image, projection, infrastructure, urban chaos, countermapping

** This is the accompanying thesis paper of the author's degree exhibit for her Master of Fine Arts degree which she received in 2019, with the guidance of thesis adviser, the late Prof. Leo Antonio Abaya.*

Biography

Annie Pacaña (b.1978) is a visual artist whose works revolve around the intersection of urban infrastructure, urban experience, and countermapping. Her digital line drawings and manipulations of photographs of her urban experience are expressed as prints, video projections on structures, TV display, and reflections on different material surfaces. She has a Master of Fine Arts degree from the University of the Philippines, Diliman College of Fine Arts, under the mentorship of the late visual artist, curator, and production designer, Professor Leo Antonio Abaya. Annie is currently an Assistant Professor at the UP College of Fine Arts, Department of Visual Communication. She is a graphic designer and a children's book author and illustrator.

Annie collaborated with sound artists and choreographers for projection performances in galleries, on stage, outdoors, and in virtual spaces. Her works have been screened locally and internationally. She has also organized a screening program of a variety of genre of moving image works (stop motion, cell animation, documentary, dance film, short film) from seasoned, mid-career, and student artists at the Bulwagan ng Dangal Heritage Museum in 2018. In April 2022, she curated the group exhibit, "Matereality," at Art Informal Gallery, featuring a variety of works of artists who are mothers.

OICA Artist Support Programs

UPD-OICA ARTIST SUPPORT PROGRAMS

Nilalayan ng Opisina ng Pagpapasimuno sa Kultura at mga Sining (UPD-OICA) na pagyamanin ang pagkamalikhain ng mga artista, kritiko, at manggagawang kultural ng pamantasan. Isinasagawa ito sa pamamagitan ng mga sumusunod:

1. Financial Grants

Ginagawaran ng financial assistance ang iba't ibang yunit at rehistradong organisasyong pang mag-aaral upang isagawa ang kanilang mga proyekto at programa na nakatuon sa malawak na larangan ng kultura at mga sining. Halimbawa nito ang mga malikhaing produksyon, eksibisyon, educational workshops, at iba pang artist support programs.

2. UP Diliman Honoric Award for Student Performing Arts Group (UPD HASPAG)



Hinihirang ang mga kwalipikadong student performing arts group bilang "Official Student Performing Arts Group of UP Diliman" sa loob ng tatlong taon. Sa panahong ito, makatatanggap sila ng monetary grant na kanilang magagamit sa kanilang mga proyekto at produksyon.

3. UP Diliman Performing Arts Scholarship Program (UPD PASP)



Binibigyan ng scholarship sa anyo ng tuition waiver o stipend ang mga karapat-dapat na student-performer na kasapi ng mga "Official Student Performing Arts Group of UP Diliman." Hinihirang rin silang "UPD Performing Arts Scholar."

4. UP Diliman Visual Arts and Cultural Studies Scholarship Program (UPD VACSSP)



Binibigyan ng award sa anyo ng tuition waiver o stipend ang mga karapat-dapat na mag-aaral ng sining biswal at mga larangan na may kaugnayan sa pag-aaral ng kultura at mga sining.

5. UP Diliman Creative Critical Thesis Grant in the Arts, Culture, and the Humanities (UPD CCTGACH)



UPD
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Ginagawaran ng financial subsidy para sa tesis o disertasyon ang mga mapipiling mag-aaral ng di-gradwado, gradwado, at doktoradong programa sa mga larangang may kaugnayan sa kultura at mga sining.

Para sa karagdagang impormasyon ukol sa mga programa ng UPD-OICA, i-scan ang QR code na ito:



OICA Artist Support Programs

UPD-OICA ARTIST SUPPORT PROGRAMS

The UP Diliman Office for Initiatives in Culture and the Arts (UPD-OICA) aims to nourish the creative energies of UP Diliman artists, critics, and cultural workers through the following:

1. Financial Grants

Financial assistance is given to UPD units and organizations for projects and programs relating to the broad field of culture and arts. These include, but are not limited to, cultural and artistic productions, exhibitions, educational workshops, and other artist-support programs. Grants take the form of partial subsidy and shall not exceed the total project cost.

2. UP Diliman Honoric Award for Student Performing Arts Group (UPD HASPAG)

This is an incentive program where qualified UPD student performing arts groups are appointed as "Official Student Performing Arts Group of UP Diliman" for a period of three years. During this period, each group receives an annual monetary grant to be used for special projects and productions.

3. UP Diliman Performing Arts Scholarship Program (UPD PASP)

This is a scholarship in the form of a tuition waiver or stipend (for those covered by the free tuition

policy) awarded to deserving student-performers who are members of an "Official Student Performing Arts Group of UP Diliman." It is also an honorific award with the title "UPD Performing Arts Scholar."

4. UP Diliman Visual Arts and Cultural Studies Scholarship Program (UPD VACSSP)

This award is in the form of a tuition waiver or stipend (for those covered by the free tuition policy) awarded to deserving students in the visual arts and in programs related to arts and cultural critiques/studies.

5. UP Diliman Creative Critical Thesis Grant in the Arts, Culture, and the Humanities (UPD CCTGACH)

The grant is a financial subsidy for undergraduate, master's, and doctoral students who are undergoing their theses or dissertations in disciplines related to culture and the arts.

For more information about the UPD-OICA programs, just scan the QR code:



Ang **Opisina ng Pagpapasimuno sa Kultura at mga Sining (OICA)** ay naglalayong isulong ang Unibersidad ng Pilipinas Diliman (UPD) sa prontera ng kultural at artistikong paggawa at pakikipag-ugnayan sa bansa. Sa pamamagitan ng pagkakaloob ng malaya, matingkad, at sari-saring espasyo at oportunidad sa mga alagad ng sining, natutulungang mapagyaman hindi lamang ang kani-kanilang potensyal at talento, kundi pati na rin ang kabuuang makasining at kultural na karanasan sa loob at labas ng Unibersidad.

Sa bisa ng pag-apruba ng Lupon ng mga Rehente ng Unibersidad, opisyal na naitatag ang OICA noong Marso 1999 upang magbalangkas ng mga polisiya, patnubay, at mga programa para sa mga gawaing pang-sining at kultura.

Nilalayan nitong magsaayos ng mga programa tungo sa pagpapaunlad ng mga medium- at long-term na panukala para sa sining at kultura, sa konteksto ng misyon at bisyon ng UPD. Ito ay inatasan ring lumikha at kumatig ng mga ugnayang-makasining sa loob at labas ng bansa, at ng karagdagang pondo upang maipagpatuloy ang mga programa nito.

May limang pangunahing tungkulin ang Opisina. Pangunahin dito ay ang pagbalangkas ng mga polisiya at programa para sa mga gawaing pang-sining at kultura sa UPD na naglalayong pagyamanin ang mga karanasan ng akademikong komunidad,

habang itinataguyod ang makatao at makabayang pagpapahalaga at lumilikha ng kapaligirang kaaya-aya sa tigib na pagsasakatuparan ng mga artista sa kanilang potensyal.

Ikalawa, tungkulin rin nitong maorganisa, mapag-ugnay, at masuportahan ang iba't ibang aktibidad, likhang sining, at mga pangkat sa larangan ng teatro, musika, pelikula, sining biswal, at iba pa; ikatlo ay ang pagsuhay at pagsulong sa bawat artista at artistikong grupo; at ang ikaapat ay mapangasiwaan ang pagpapaunlad ng mga kultural na pasilidad at imprastraktura sa loob ng kampus.

Ang ikalimang tungkulin nito ay maisulong ang UPD bilang pangunahing sentro ng kultura sa Pilipinas.

Upang magampanan ang mga tungkuling ito, ang UPD-OICA ay nagkakaloob ng mga suportang pinansiyal at teknikal sa mga artista, grupo ng mga mag-aaral sa sining at pagtatanghal, at mga inisyatibo mula sa iba't ibang yunit at organisasyon sa pamamagitan ng apat na pangunahing programa nito: Artist Support, Audience Development, Venue Development, at Cultural Exchange. Bukas rin ito sa mga kolaborasyon kasama ang iba pang institusyong pangsining at kultura sa iba't ibang proyektong tulad ng mga workshop, mga kumperensya, mga pagtatanghal at iba pa.

*The **Office for Initiatives in Culture and the Arts (OICA)** seeks to advance UP Diliman (UPD) to the forefront of artistic and cultural engagement in the country by providing its artists with rich and varied spaces and opportunities to realize their full potentials while enriching the artistic and cultural experience on campus and beyond.*

OICA was created by the UP Board of Regents in March 1999 to formulate policies, guidelines, plans, and programs on artistic and cultural activities for UPD.

As such, it was envisioned to systematize programs towards the development of medium- and long-term plans for culture and the arts, in the context of UPD's mission and vision. It was likewise tasked to create and sustain domestic and international art linkages and to generate additional funds to sustain its programs.

The Office has five major functions. The first is to formulate policies and programs on artistic and cultural activities for the UPD campus that will enrich the experiences of the UPD academic community, and at the same time that will promote humanistic and nationalistic values and create an environment conducive to the full realization of the artists' potentials.

The second function is to organize, coordinate, and/or support various artistic and cultural activities or objects at UPD in theater, music, cinema, visual arts, and others; the third is to promote and support the various artists and artistic groups; and the fourth is to plan and oversee the development of cultural facilities and infrastructure on campus.

Its final function is to promote UPD as a major cultural center of the Philippines.

To do this, OICA provides financial and technical support to artists and art groups, as well as to artistic and cultural initiatives of units and organizations at UPD through four key programs, namely Artist Support, Audience Development, Venue Development and Cultural Exchange. It also supports partnerships with other cultural institutions through collaborative projects such as conferences, workshops and performances, among others.

Pasasalamat/ Acknowledgments

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BOOK OF ABSTRACTS

A colloquium of research papers and
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