ARTS PERFORMANCES AND EXHIBITIONS

The research papers under this category come with artworks and performances, which can be viewed through this link: https://bit.ly/3rdDLSUSHSRC_APE

The Significant Impact: What Makes A Life Worth Living

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Abstract: The literary pieces are written in free verse. Each piece tackles a different reality under the main theme of life after death. The works address interdependence and synergy and are inspired by Filipino life. The goal of the pieces is to spread awareness, change, and harmony. The author sought to illustrate the concept of living many lives and experiencing different forms of death (i.e., mentally, emotionally, & spiritually). The poems represent various voices of people and moments of truth.

Key Words: interdependence; propriety; life after death; voice; moment of truth

1. OVERVIEW OF THE ARTWORK

The literary pieces tackle the interdependence among people to see things beyond and make a change. It also talks about the right actions that could lead to a better way of living. The COVID-19 pandemic and the people who are affected by it inspired the making of these literary pieces. The aims of these works are (1) to open the eyes and hearts of people, (2) to speak up for those who cannot be heard, and (3) to make the world a better place.

2. UNDERSTANDING THE ARTWORK

Making the literary pieces started from brainstorming the desired topic, followed by free-writing ideas and choosing specific forms and styles. The next step of the process was reading other literary works for inspiration and more information. The writing began right after. Then, the literary pieces were checked word for word to see errors. A short break was taken for the refreshment of mind, and the last process was revision and finalization.

3. THE ARTWORK

There are five free-verse poems written in Filipino under the theme, l*ife after death.* Free verse has no limitations of meter and rhythm yet still artistically provides desirable shape and expressions. The literary works talk about different aspects of reality (i.e., interdependence and propriety of actions). The pieces are entitled "Orasan," "Wakas," "Piring," "Pusang Sinagasaan," and "Una at Huli."

The poem entitled "Orasan" expresses the will to live despite all the hindrances. "Wakas" symbolizes an endpoint battle for safety and security. "Piring" talks about injustice and depth of feeling. The poem takes inspiration from the blindfolded Lady Justice, representing the justice system being blind to a person's wealth, gender, race, and power. The fourth poem entitled "Pusang Sinagasaan" symbolizes oppression and its impact. Last, "Una at Huli" talks about the effects of influence and awareness. The theme, *life after death*, represents the reality of life and justice. It talks about how often people die within themselves and the truths behind it. People do not just live once, but they experience death many times, and in different ways (emotionally, mentally, & spiritually), which lead them to survive and begin again—live differently.

4. ACKNOWLEDGMENTS

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Born This Way: A Short Story

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Abstract: Philippine media, especially from the 2010s until the present, strives to make LGBTQ+ conversations ensue through easily consumable and accessible forms of art such as telenovelas and variety shows. Often, however, the industry forces queer individuals to stigmatize their own identity, very rarely taking the role of the protagonist, yet always the stereotypical sidekick-gossiper to the female lead. Lady Gaga's single "Born This Way" motivates Emman, who finds himself stuck in the middle of idolatry to the pop star and worship to God the Father. Engaging online series such as "Gaya sa Pelikula" and "Gameboys" also helped in shaping Emman and his boyfriend Alejandro's morales. The short story aspires to add to the collection of reliable and accurate representations of gay people in the Philippines combating the inner conflict of being true vs. being obedient to religion.

Key Words: LGBTQ+; Lady Gaga; Catholicism; discrimination; media

1. OVERVIEW OF THE ARTWORK

"Born This Way" alludes to Lady Gaga's breakout song and album that started her appeal towards LGBTQ+-identifying Filipinos. The first line of the song expresses, "it doesn't matter if you love him, or capital H-I-M," pertaining to loving a person of the same gender or loving God alone, which soon became the inspiration of the whole short story. The narrator plays with allusion and metaphors to mention that there are more commonalities between Christianity and admiration for a superstar than there are differences.

Emmanuel, the main character also flairs his vast knowledge of the two, comparing his experiences against discrimination to biblical figures such as Judas and to Lady Gaga's songs such as "Bad Romance" to describe the love he and his boyfriend loved, Alejandro, share.

Though rarely described, the physique and stature of the two boys are unlike the portrayal mainstream media constantly imposes. Alejandro is a tall and sporty boy, muscly and boastful, similar to how pop culture would describe a byproduct of macho culture. Emmanuel has a low voice, a bass cantor for his parish, very reserved and shy, contradicting the conventional loud, "tsismosang bakla sa kanto" trope.

2. UNDERSTANDING THE ARTWORK

The researcher constructed the character archetypes through thorough observation of documentaries and already available programs such as Juan Miguel Severo's (2020) "Gaya sa Pelikula," Nestor Abrogena's (2020) "Gameboys," and Weerachit Thongjila's (2020) "2Gether."

Thailand, despite being a progressive and widely accepting Southeast Asian nation, most especially for gay and transgender people, 2Gether expresses the contrast between a forward-thinking country compared to another, hailed "most gay-friendly" in the continent.

Understanding Lady Gaga's discography and inspiration behind her hit song informed many decisions that complete the short story. Emmanuel, being the narrator, constantly alludes to his favorite artist, and an in-depth study of her musicality and artistic identity established his temperament.

3. THE ARTWORK

Emmanuel finds it difficult to choose sides. He loves his religion and God just as much as he does Lady Gaga, closely followed by his boyfriend, Alejandro. Emman mentions that the Church unjustly critiques the pop star's musical abilities judging solely based on the songs that allude to biblical events, very rarely those that expound topics and issues that religious leaders classify as taboos. He powers through heavy thoughts independently, never mentioning a single struggle about his life as a young gay man to Alejandro, the person he trusts most.

Ate Rosey is disgusted by the couple's audacity to publicly display affection, albeit knowing the homophobic nature of their barangay. This disturbs Emman greatly, waging war in himself once again, to either stop seeing Alejandro momentarily or to deal with the consequences of living his truth with the boy he loves when he comes home. As the more softhearted and overt in the relationship, Andro holds his boyfriend closer than ever, reassuring him of his protection and presence in the most dangerous situations; Emman finds this hard to believe because it comes from someone loved and respected by his family no matter the conditions.

When the attempts to hurt Emman fall into vain, they abuse Andro instead, stoning and punching him like they did martyrs and saints. Andro dismisses the negativity of the situation, knowing that Emmanuel will break the relationship off to ensure his safety. Emman concludes that he loves both God and Gaga equally, never to be changed, but if the cost of it is the life of his only confidant, he must love the former more than latter.

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Star For a Day: A One-act Play

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Abstract: The play depicts a day in the life of a typical jeepney driver and his friend, passing the time at the terminal, hoping for more passengers and fewer chances of a phaseout. The men associate themselves with their vehicles, previously kings of the road being dethroned by modernity. "Star For a Day" is an ode to these drivers, the family depending on them, and the government officials who wish to eradicate them without remedy. The play wishes to address the spiking rates of unemployment, especially during the pandemic, and the sudden decrease of income, especially to barkers who depend on tips and freebies from the drivers they help. There is a more profound social commentary about the influence of the internet and amplifying the struggles of the working class and its lasting effects in pushing for change and allowing other demographics to combat poor leadership from the current administration.

Key Words: jeepney phaseout; working class; online advocacies; satire; trends

1. OVERVIEW OF THE ARTWORK

Created during the rise of the movement against jeepney phaseouts, Star For a Day is a satirical, light-hearted one-act play depicting the lives of the driver and barker Kuya Totoy and Mang Berto. The former entirely relies on the latter for help, sharing coins between them, hoping the number of centavos and one Peso coins suffice to buy the cheapest meal available. The ironic production attempts to open conversations only to be had online, like colonial mentality, discrimination against the poor, and the forceful implementation of up-to-date inventions by developed nations in third-world countries. If modernity were to happen, the drivers would have to pay for their cars. The money is immediately sent to already-rich corporations that earn more daily than the impoverished could in a lifetime.

Star For a Day is an in-the-moment, playful production, distracting the audience from the many points it proves, just as the main characters themselves find it punishing to accept their situations.

2. UNDERSTANDING THE ARTWORK

Depictions of the jeepney driver and the barker's attitude were based on previous experiences and observations only. The plotline, however, revolves around the stories and opinions of real drivers who stand as the breadwinners of the family, as told during interviews and discussions with newscasters and researchers. On the other hand, satire and sarcasm are a symbolism to government officials and how they solve the issue of the lower class before and during the pandemic. Bradley stands as an allegory, Mang Berto and Kuya Totoy's single chance of being heard through his video logs and popularity to understand the role of the internet and mainstream media for social issues.

3. THE ARTWORK

Mang Berto and Kuya Totoy are best friends, partly because there is no one else to talk to and to share the same sentiments with at the terminal. Most of the hours at work are opportunities for siesta and rest, so much so that driving jeepneys and assisting those who steer them has started to become a pastime.

When the job starts to feel like a lost cause, Bradley, an internationally famous online influencer, visits their workplace to ask for help with directions. He finds the men's personalities exciting and quirky enough to be included in his video, granting them a few seconds of pain, temporarily freeing them of their concerns. However, the two take advantage of this sudden stardom and start a fight, with Bradley recording them, answering back constantly, unaware that their new friend has already made use of their banter as content for the entire world to see. Mang Berto and Kuya Totoy's relatives notice this and swiftly call to alert them of their carelessness. They realize the repercussions of acting rashly in front of someone with power. The Philippines laughs along with Bradley, and its people now understand why a jeepney phaseout, if its drivers refuse to take their situations seriously, is the correct thing to do, after all.

4. ACKNOWLEDGMENTS

help and trust in me, I directed and executed this play, deepening my love for the craft.

The completion of this play would not have been possible without my Contemporary Philippine Arts teacher, Mr. Ray Christian Cristobal. The countless times you read my works, critiqued them, and cheered me on will never be forgotten. Thank you for supporting me and voluntarily reading my works, even when I am sure no one does anymore.

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Finally, to the jeepney drivers who dropped me off at school and took me home afterward, you have always brought me to places I need to be safely. I wish and pray for the same to you, and it is with all my heart that I create this in hopes that you will once again be kings of the road.

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Tabi, tabi po: Filipino Mythologies and Superstitions as Motifs in a One-act Play Collection Surrounding Contemporary Society

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Abstract: The paper studies the roles of Filipino mythologies and superstitions in the sociopolitical domain. During colonization, the Spaniards and Americans heavily condemned the widespread of fantastic and mythical religion, putting Western ideologies in place. The collection of plays attempts to retell these stories and discover the Filipino identity from the modern person's perspective living in a country where cultures are amalgamated. The most rampant sociopolitical issues in the Philippines include LGBTQIA+ and feminist struggles, "crab mentality" or smart shaming, and the OFW "brain drain," which are all depicted in the collection. For vivid imagery and better immersion, documentaries, forums, and memoirs showing real accounts of those who underwent discrimination for their specification were studied. However, the comedic exchanges and actions amongst the characters balance the weight that the mentioned topics carry. The conflicts are heightened more because of the difference in social classes, where the poor more typically have no escape against judgment and accusation. This study was created to make traditional literature more palatable to the masses who have less access.

Key Words: mythologies; superstitions; sociopolitical Philippines; intersectionality; postcolonialism

1. OVERVIEW OF THE ARTWORK

The collection of one-act plays depicts the parallelism of the present sociopolitical sphere to Filipino livelihood before and during the war. Both folktales and contemporary issues are signs of resistance and are suppressed by those in power (how the Spaniards and Americans eradicated mythological thinking vs. the poor solutions by the government to prevent gender discrimination and the disparity of the social classes). These commonalities help the audience or the reader to realize the importance of preserving national culture and ensuring its identity is retained.

The four one-act plays in the collection use superstition or mythology as the central motif of the story. Firstly, "Kutsilyo" discusses the superstition of the utensils, where if one falls, either a man or a woman arrives, a play under gender studies and non-binary identities. "Ang Promise ni Pango" follows, tackling brain drain and raising first-generation Filipino-Americans in the United States unaware of their motherland. In Mabel Cook Cole's collection entitled "Philippine Folk Tales," (1916) the Tagalog creation story "Malakas at Maganda" explains the couple's inability to care for their many children, some becoming immigrants to help themselves, returning to the island as white people, much like the characters.

The third play is entitled "Pagbati," which expounds on the saying "puwera usog," and how

detrimental it could be when Filipinos solely rely on the power of folk healers to protect their children from mythical monsters. It encourages action and change from the tradition of "Bathala na!" wherein one leaves their fate to the gods, come what may. The superstition is also said when the child's parents are known for their financial and social status, hoping the infant would be generous and fortunate enough when they grow older.

Lastly, "Buwayang Lubog" is inspired by "The Alligator's Fruit" from the Itneg people in Abra, northwestern Luzon. The folklore tells a story of two women eating picked fruits only for the animal to enjoy. When it learns about the stealers, the alligator threatens the townsmen, forcing them to find the women. It showcases a metaphor for the predatory motives of a misogynistic man, creeping behind innocent women vying for the forbidden fruit: equal rights.

All the plays included in the collection revolve around one universe and can be read in any order. However, the mentioned sequence is most recommended. Characters from a different play may appear in the current one, though their roles hold very little significance.

2. UNDERSTANDING THE ARTWORK

The researcher selected documentaries, forums, autobiographies, and movies to observe the

commonalities among them to merge the plays into a cohesive universe. From these related literature, anecdotes, and lived experiences of the queer community, first-generation Filipino-Americans, and women are made more actualized and real to create comprehensive reading in each script. Still, for added dramatic effect, some encounters and reactions to certain dialogues are exaggerated to deliver the message and motifs. The literary techniques were applied with caution to avoid further romanticization of the demographics involved. Additionally, as a secondary methodology, the student conducted semi-structured online and face-to-face interviews with the relatives and friends voluntarily participating. Doing so accomplishes a better plotline and guides the characters' course of action and moral compass.

3. THE ARTWORK

3.1 Kutsilyo

Being from a lower middle class, Mark Anthony's family is unfamiliar with the thought of "coming out" not knowing who their son is, increased with the pressure of having only one son to inherit the family name. Mary Ann forces them to reveal their gender despite not knowing what it is and using stereotypical gay men as criteria. Mark Anthony's identity insults the family because each of them believes that Catholicism and respect for the elderly reign supreme over wanting to be a forward-thinking and progressive teenager.

Kutsilyo intersects themes beyond gender identity and feminism. We know the setting to be a typical Filipino household immediately because the items displayed are deemed essential according to our culture. There is a convergence of postmodernism and gender studies in creating these subjective paradigms that are only true to some demographics: heterosexuality and Christianity. The paths are immediately considered suitable for all. No person then would conclude why a spoon represents a woman, and a fork means a man. No one is truly certain of which utensil to associate with those who identify with neither. This superstition now opens a question: what if a knife falls on the rarest of occasions?

3.2 Ang Promise ni Pango

The play follows Juju's first visit to his hometown, Cavite, after living in America all his life. He has little understanding of his culture, and his father, Jose, does not exert effort in showing his son how much his family from home matters. Juju comes to the grand reunion seeing banana leaves scattered across the table, people around him eating with their hands, which he critiqued as uncivilized. Juan tells

him what it has been like to live in the Philippines and how Melu, Jose's mother, has changed since he left.

Melu, representing the country, does not scold the uneducated Justin because she does not know anything, recalling no avail. She frequently mistakes the three boys for each other, accepting the fate of her near-death, wishing Jose had not spent more than half his life abroad without knowing her condition or visiting during holidays. Justin tries to understand and love his homeland for the remaining days to understand every Filipino's intricacy, down to the most nonsensical inside joke to Melu's being.

Malakas at Maganda tackles topics like immigration and discovering the Fil-Am identity. After noticing the number of children they had, the couple decided to hit them with bamboo nodes and inflict fear on the young to hide and escape from the island. As a result, those who stayed in the fireplace had tan, sunkissed skin, and those who swam across the ocean were white upon revisiting; Jose and Juju symbolize those who decided to swim.

The "brain drain" has long been a controversy in the Philippines, especially considering the amount of Overseas Filipino Workers has reached an all-time high during the past years. Due to the government and the Philippines' inability to synchronize the system with the rest of the world, underpaid, mistreated employees flee to wherever more lavish lives await. Despite Melu once agreeing to her son's immigration, she would have never expected him to forget about himself and where he belonged. Through the legend, Jose and Justin face the repercussions of being away from the Philippines and only fully understanding the effects of their departure through Melu. She chooses to accept that Western regions like the United States offer people like his son and grandson more opportunities than their motherland and regrets her generation failed to give them so.

3.3 Pagbati

"Puwera usog" is a saying thrown around by adults after seeing a child and being enamored by them. Beauty and Judy Mae, the town's two greatest gossipers, always stay outside Aling Bebang's store, attracting nearby people to exchange money or small tips from the owner. During the play, the duo repeatedly says the superstition to passersby like Mark Anthony and Dani, protagonists in the previous plays. They would ask questions such as, "ang ganda naman ng pinagtatrabahuhan mo! Siguro mataas suweldo mo do'n, 'no?" and "ang laki-laki mo na, ah! Siguro maraming pinapakain sa'yo 'yang ate mo't mayaman na kayo ngayon?" Driven by the tsismis, they make the three uncomfortable, taking bits of information from them while the elder looks ahead, keeping quiet.

During his break-time, Romel visits his wife from across the street and shares a moment with their small family; this time, they force the elder to greet Romeo puwera usog. She argues that a child's wellbeing should not depend on Bathala or other deities because entrusting a living infant to fictional deities is unethical. She instead encourages them to pursue means to protect Romeo actively, like taking care of him and depending on each other as a family. Bebang states that the real evil does not reside in the intentions of every dwarf or creature, but in real people committing crimes and practicing toxicity, potentially harmful for Romeo's upbringing.

Neither Beauty nor Judy Mae expected the outburst from Bebang. They often took advantage of her silence and kindness to buy items for free from her store, Beauty for her business, and Judy Mae for her baby. They are faced with respecting Bebang or failing to lower their pride as the best tsismosas of the town.

The main sociopolitical issue in Pagbati is the crab mentality between Beauty and Judy Mae manifested to other people like Dani and Mark Anthony. According to Ambeth Ocampo (2015), the idiom comes from observing that crabs pull each other down in every bucket after being caught to prohibit one from escaping before they do. Judy Mae especially believes her fate is outside the urban poor area and will persevere to bolt out of the bucket first, even if it means betraying Beauty and leaving her behind.

3.4 Buwayang Lubog

As the play under the critical theory of feminism, Buwayang Lubog asserts that women, through lived experiences, are continually placed in detrimental situations, and not all occur at night. To alleviate the subject matter's heaviness, I, along with the interviewees' information, shall carefully insert comic relief between oversaturated circumstances (i.e., catcalling). It is of utmost significance that all participants' input or opinions during the data-gathering phase

are considered during the play's creation.

All the events- from when Dani leaves for work until she returns- are interconnected. She accepts these daily occurrences, and the production happens on the day she gives in and decides to verbalize her thoughts. Her lived experiences parallel those of the goddesses and fairies in mythologies. Long before forming modern social stratifications, men have already prevailed over

their 'counterparts,' where such concepts like a supreme Bathala stems from. However, what the contemporary Filipino can learn from this arbitrary way of thinking is how to treat women with respect and reverence.

According to Cole (1918), "The Alligator's Fruit" from the Tinguian tribe in Abra narrates how one of two women ate the animal's food and threw it into the river, angering the alligator. He asked the villagers from the nearest town to bring him the woman. The villagers betray the alligator, telling him to open his mouth, then inserting a scorching iron rod down its throat, leading to its eventual death.

While concepts like catcalling exist, some predators would wait for a woman to pass by before looking at her and objectifying her with their comrades. Alligators also symbolize high status and power, which, according to the Standpoint Theory by Grasswick, is prevalent in modern communities.

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Dancing Identities: Deconstructing the concept of "Finding the Filipino" in the context of the Dance Culture in Metro Manila

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Abstract: Dancing Identities is a dance film that talks about the overwhelming amount of 'identities' present in the world that ultimately lead to losing one's identity and upbringing. It is an analogy to the artist's dilemma and observations of the cultural state of the Philippines—especially in dance. This artwork aims to shed light on the possible causes of this vague sense of cultural identity and understand the phenomenon of having a natural preference for foreign culture among Filipino dancers. To fully grasp this internal conflict, the concept of "Finding the Filipino" is analyzed and deconstructed using the lenses of deconstruction and structuralism. Exploring the history of the Philippines and its present-day realities and the role of the state government in preserving culture are also essential aspects to concretize national and cultural identity. It should be noted that cultural identity is not always rooted in the pre-colonial past. Cultural identity must not be bound to a single period because it is constantly evolving and changing. The history and present-day realities that Filipinos experience constitute cultural identity and should be accepted.

Key Words: dance; culture; colonial; globalization; identity

1. OVERVIEW OF THE ARTWORK

Dancing Identities is a dance film that talks about the overwhelming amount of 'identities' present globally that ultimately lead to losing one's identity and upbringing. It is an analogy to the artist's dilemma and observations of the cultural state of the Philippines—especially in dance. Filipinos, particularly dance-artists in Metro Manila, face an internal conflict regarding their cultural identity as Filipino dance-artists and with the choreographies and works that they produce today. This identity crisis is a possible by-product of cultural imperialism, a collective experience in many Southeast Asian nations, especially in under-developed countries like the Philippines. Cultural imperialism is rooted in the significantly long history of colonial powers present in the Philippines. Examining Metro Manila in the 21st century, cultural imperialism is prominent and is manifested in colonial mentality.

To understand this internal conflict of lacking an explanation of what is 'Filipino,' the historical context of the Philippines, which includes the presence of colonial powers in the past until the present-day realities of culture in the Philippines, must be analyzed. Through analyzing written texts about the lived experiences of Southeast Asian nations in general, the possible causes of this vague sense of cultural identity may be addressed because the Philippines share a collective experience with its neighboring countries like Vietnam, Indonesia, Singapore, etc.

This artwork also aims to understand the trend of having a natural preference for foreign culture among underdeveloped countries like the Philippines. Therefore, the concept of "Finding the Filipino" is analyzed and deconstructed using the lenses of deconstruction and structuralism to achieve the objective of assessing what constitutes "Filipino" in the dance works we produce today.

2. UNDERSTANDING THE ARTWORK

2.1 Historical Context of the Philippines

One of Chua Beng Huat's points in *Southeast Asia in Postcolonial Studies* is the lack of literature about nations in Southeast Asia, despite being one of the most colonized regions of the world after the Second World War (231). Even after it has already concluded, the war continues to manifest in modern-day Filipino society through the people. Chua claims, "attention to the Cold War and subsequent ongoing political instabilities unavoidably drew attention away from looking at colonialism and its aftermath" (233). With the collapse of many economies brought about by the war, economic status became the country's symbol for power and influence. Capitalizing economies have been the focus of many Southeast Asian countries. Another subsequent effect of these events is evident in the Philippines' desire for an independent and anti-colonial state. In a paper written by Rommel Banlaoi, he states that these anti-colonial sentiments led to a pre-maturely developed

state and government (203). Instead of having a united national ideology of the state, the formation of the State of the Philippines is rooted in these sentiments after antagonizing centuries of colonial power (Banlaoi 204). Socioeconomic, religious, and ethnic disparities among the different ethnic groups in the Philippines are intensified with globalization as policies preserve cultural heritage. Those that are beneficial for the nation are not vigorously implemented due to weak governance. Indigenous groups express their grievances and disappointment with government development projects. Their ancestral lands are greatly affected, forcing them to flee and become "refugees in their own country" (Foreman 386). They use dance as a medium to communicate these sentiments. Dance has become a "political shadow" for indigenous groups to maintain peace talks with the government effectively. With this specific example of disparity, globalization proves to be a catalyst for many socioeconomic, ethnic, religious, and political tensions among the various ethnic groups of the Philippines. A weak government is unfortunate to the development of a country as it is the sole governing body that should be implementing policies that strengthen international relations, which will help reinforce the idea of national and cultural identity.

2.2 National and Cultural Identity

Several attempts in defining Philippine national identity were made by National Artist Francisca Reyes-Aquino in her intensive research on the different folk dances in the country, as mentioned by Monica Santos in her paper, "Philippine Folk Dances: Story of a Nation." Studying and understanding the culture of the Philippines is a powerful tool in developing a sense of national and cultural identity. The works of national artists like Reyes-Aquino are motivated by a "desire to assert a national identity that is rooted in a pre-colonial past" (qtd. in Santos 3). Such motivation gives folk dance grounds to reflect different customs and traditions of a particular community, which is why the integration of these in the modern context is seen as a method of construction for national and cultural identity. However, there are some lapses and inconsistencies in this thought. These integrations of modern and pre-colonial could be termed as Folkdance, which, as stated by Namiki, "are representations of folk dances performed for the stage" (qtd. in Santos 3). Many artists today take inspiration from traditional ethnic dances and integrate them with western dance forms. An example is Agnes Locsin's neo-ethnic ballet, a fusion of ethnic dance forms and ballet vocabulary. Santos states that this kind of fusion identifies ethnic merely as a "resource material" for modern dance choreographies (27). Filipino dance pioneers like

Francisca Reyes-Aquino and Leonor Orosa-Gocquingco were most notable for preserving Filipino culture through research in dance. However, cultural identity must not be bound to a single period because it constantly evolves and changes.

2.3 Culture in the lens of Deconstruction and Structuralism

Culture is understood to have binary views. It is tied to national identity and is constantly growing and evolving. Deconstruction is understood to have binary ideas of undoing that simultaneously affirm both thoughts ("Deconstruction"). By applying this theory to National Artist Francisca Reyes-Aquino's motive of asserting national identity rooted in the Philippines' pre-colonial past, there are lapses in this case because culture is constantly growing evolving. Therefore, cultural evolution also dictates and influences people's behavior in that particular culture ("What is Cultural Evolution"). The belief that only the presence of a pre-colonial past in works produced today is what constitutes national and cultural identity lacks because it invalidates the lived experiences of the entirety of Philippine history. Analyzing 'culture' using structuralism should also be understood as having layers and structures like an onion. Structuralism, according to Nasrullah Mambrol, is perceiving the world as having structures (Mambrol). Embedded deep in Philippine culture are the manifestations of being colonized, justifying the cultural imperialism present today. The next layer is the effects of globalization on society and how it plays a vital role in the multiple presences of cultures in the Philippines, most notably in dance in Metro Manila. The outer layer of 'culture' is the general observations and manifestations of cultural imperialism that one experiences every day in Metro Manila. Thus, the linkage between culture and identity should be understood and seen in the bigger context to avoid the long history of oppression and revolution in the Philippines and what Filipinos are experiencing in present-day Metro Manila. Being a Filipino is enough to justify works and dance pieces as having the quality of "Filipino" in them.

3. THE ARTWORK

3.1 Synopsis of "Dancing Identities"

Dancing Identities revolves around the story of an unknown abstract being called **Pina**. As if moving across an astral plane of nothingness, it exists only as a concept of something that is still unclear. **Pina** faces an existential crisis about its identity and purpose of being. In a sudden moment, dim light and static noise from **The Projection** penetrate the nothingness of the astral plane, and **Pina** is left feeling

perplexed. Curious, *Pina* moves towards it, and the images suddenly become more apparent. As if watching from a movie house, flashes of Metro Manila, historical scenes, and narratives from people appear on a big screen. Collective images of the history of Metro Manila and different dance forms of people in the 21st century are shown on **The Projection**. It explores the unfamiliar environment in front of it until it arrives at a conclusion about itself and how it exists. In the end, *Pina* exists as a physical embodiment of a collective feeling based on the artist's personal experience. It is a feeling that exists inside the mind and being of the artist, which echoes the conflict between other Filipino artists, especially dance-artists.

3.2 The Artwork

3.2.1 Medium

The artist portrays this narrative through a dance film. The artwork follows conventions in a film like creating a storyline, script, and delegating some parts of the story to acting and choreography. As a choreographer, the artist explores the choreographic styles of American modern dance pioneers like Pina Bausch, Merce Cunningham, Martha Graham, street dance choreographers, and storytellers Keone and Mari Madrid.

3.2.2 Artistic Process

During the process of conceptualizing and making the artwork, the artist created a script to outline the story. Doing so gave the artist more space to conceptualize the choreography. The initial step that the artist took was to improvise the chosen music with Ideational Stimuli. Improvisation is characterized as an exploration of imagined dance forms which can then be developed as part of the choreography. The artist took inspiration from previous dance films from choreographers Keone and Mari Madrid, who are known for their distinct street dance choreographies.

3.3 Production Design

The dance film's overall visual aesthetics revolves around the spectrum dominated by cool colors like blue and purple. It has a mystic, introspective approach as the film's central conflict presents concepts beyond ordinary human knowledge. The main character *Pina* symbolizes the feeling of unfamiliarity with one's cultural identity because of the overwhelming amount of 'identities' in the present day. *Pina*, therefore, is not a physical being but rather only exists in the mind of a collective group of Filipino artists, especially dance-artists, who are faced with this dilemma. **The Projection** is the direct gateway,

acting as a window to the reality outside the inward thoughts and feelings of the people at issue.

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BATEVATAN of the South: An Architectural Duplex Housing Plan Concept

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Abstract: The artwork's concept is to design a duplex housing plan integrating the Batanes culture and tradition. However, the design locates the housing plan in the Canlubang area, which is in the CALABARZON region. The artwork's inspiration is Batanes' culture, tradition, and nature. Further, the housing plan aims to support the Ivatan culture through architectural design, have a sustainable environment, and make residents feel comfortable living in their area. The researcher sketched the duplex housing plan's design with a perspective drawing and floor plan before doing the scale and virtual model. Then, the researcher finalized the sketch of the floor plan, roof plan, and perspective drawing. The BATEVATAN of the South is a bahay na bato, but the housing plan's walling is stone cladding since it considers materials' availability. The housing plan's interior scale model is sustainable. Overall, the researcher designed BATEVATAN of the South to emphasize the culture and tradition of Batanes.

Key Words: blueprint; Ivatan culture; architectural design; aesthetic; interior design

1. OVERVIEW OF THE ARTWORK

The general concept of the artwork is to design a duplex housing plan integrating Batanes culture and tradition. The word *Bate* refers to the place of Batanes, while *Vatan* is the Ivatan people. The design focuses more on the culture and tradition of the Ivatan. However, *BATEVATAN of the South* will locate the housing plan in the Canlubang area, which is in the CALABARZON region.

Mataw refers to the method of dorado hook-and-line fishing and the process used by the fishermen. *Vanua* may be a stony beach on the edge of an eroding cliff or an area where there is a way into the coral terraces and rocky outcrops. *Mamanua* refers to "land, head to the seaport." *Payuhwan* is the term used for highly disciplined cooperative work organizations. The sea-going of *mataw* fisherman is in the summer months of March, April, and May.

These are the aesthetic designs incorporated in the duplex housing plan: Chavayan Village, Vakul, Basco Lighthouse, and Japanese Tunnel. The most common thing people view in Batanes is the Chivagan Village, where houses are made of limes. *Cha* means beautiful, and *vay* refers to the arrowroot plant known as the most distinct plant, while *vayan* means community. *Vakul* is made from cogon grass and abaca fibers. The Japanese tunnel is also referred to as the Dipnaysupuan Japanese Tunnel. The tunnel is made of cement and volcanic rock. They acted as a shelter for Japanese soldiers in 1941.

The researcher used Blueprint for floor planning and roof planning of the duplex housing plan with precise dimensions. However, the researcher made a perspective drawing and scale model to see the overview of the house. There is a feature design of the furniture that relates to the Ivatan culture. The duplex housing plan has a sustainable design. The furniture is sustainable and made of wood and stone. The stone's duplex housing plan's functionality makes for a fresh and sturdy living since it is constructed in stone cladding and would not affect any storm surge. It takes great attention to rendering a housing structure stable enough to satisfy the resident's way of living. Further, the researcher was inspired by the aesthetics of Batanes because the environment is exquisite, and the design would function well in the Canlubang region, surrounded by trees and fresh air.

The researcher's three primary objectives are as follows:
a. to integrate Ivatan culture into architectural and interior design,
b. to make the housing project relevant to the people's lifestyle, and
c. to provide easy access to rooms, especially the living and dining areas.

2. UNDERSTANDING THE ARTWORK

The researcher sketched the design of the duplex housing plan with a perspective drawing and floor plan. Then, the researcher interviewed an architect regarding the design with an initial sketch. During the interview, suggestions and comments to revise the perspective drawing and floor plan were given. The researcher continued to modify the design.

Then, the artist utilized Sketchup Layout for floor planning and roof planning. Next, the researcher printed the floor plan and roof plan. After the floor and roof planning, the researcher started the perspective drawings with the colors, finalized the design, and proceeded to do the scale model. The scale model follows the structure in the floor plan, roof plan, and perspective drawing. The last step was to create a virtual scale model since it was vital to represent a digital perspective. The production of the artwork took six weeks in total.

3. THE ARTWORK

The floor plan layout has proper spacing to prevent cramming. The dimensions and placing of the furniture are symmetrically balanced, wherein people will comfortably live without struggles or disturbance.

BATEVATAN of the South has six lights. The researcher named the lamps the Basco Lights since it is the same structure as the lighthouse in Batanes. The house's structure is stone cladding because the artist considered the availability of the stones in South Luzon. The gate of the duplex is wooden to be a sustainable and modernized housing plan.

The internal scale model of the housing plan is sustainable since the researcher's objective is environmental living.

Overall, the floor plan and scale model scale is 1:50 m since it will be enough to design the duplex housing plan. The design identifies the Batanes' culture, such as the fountain representing the stone boat shape and tunnel Japanese, the house structures made in stone cladding, and the sustainable structures of the interior house. The researcher showed how it would be sustainable by having three large windows that form rectangular shapes. There is sustainable furniture that will balance its symmetry, especially the functionality. The designs are made of wood and bamboo. Also, the duplex housing plan is a stone cladding that will make a living even more fresh and comfortable. *BATEVATAN of the South* will help the residents quickly access their rooms, especially the living area and dining area, since these are open.

4. ACKNOWLEDGMENTS

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AnimoX: A Virtual Campus Tour of De La Salle University - Integrated School Application Prototype Development

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Abstract: De La Salle University Integrated School (DLSU-IS) conducts a Senior High School (SHS) Introductory Program to orient students on various school facilities annually. But due to the global pandemic, physical campus tours have been suspended. AnimoX is a prototype application of a virtual campus tour that serves as a substitute for a physical campus tour. The application was made in Unity3D, and its requirements were determined from the results of an interview with the Student Activities Unit (SAU). Twenty-seven SHS students in DLSU-IS were invited to test the application and give their User Experience (UX) and feedback through a Google Forms Questionnaire, which measured the following: Emotional Connection, Immersiveness, Realism, Ease of Navigation, Level of Interaction, Visual Appearance, and Communication of Information. The students generally had a positive UX, proving its acceptability as a prototype. Six points of improvement, which were the latency, user movement, environment lighting, and the visual appearance of the 3D models and UI, were addressed in the updated application. Finally, a meeting was held with the Head of the SAU to propose the application as part of the SHS introductory program, and a proposal was sent to the school administration for its approval.

Key Words: virtual campus tours; unity3D; user experience (UX); prototype development; 3D virtual environment

1. OVERVIEW OF THE ARTWORK

The De La Salle University - Integrated School (DLSU-IS) conducts a campus tour for its students every school year. First, the students are shown a video about the campus. The facilities of the campus are then explored. Finally, they are asked for feedback through questionnaires.

Campus tours help visitors engage with the campus environment (Secore 2018, p. 154). However, limitations such as time, distance, and the COVID-19 Pandemic (Centers for Disease Control and Prevention, 2021) could hinder students from attending (Guttentag, 2010, p. 643). These limitations can be addressed through virtual tours.

DLSU-IS does use virtual campus tours such as still images and video galleries (DLSU, n.d). However, these methods are unengaging (Maines & Tang, 2014). A prototype virtual tour application was developed for DLSU-IS. The prototype should illustrate a virtual environment showing the facilities of DLSU-IS and serve as an acceptable substitute to a physical campus tour. The research was conducted during the S.Y. 2020-2021 of DLSU-IS.

The virtual campus tour can be accessed online via a link provided by the researchers and is for the SHS students of DLSU-IS, as their User Experience (UX) is measured.

The development of a virtual campus tour will help with the orientation program of the SHS students of DLSU-IS. It will also benefit the Student Activities Unit (SAU) by providing an alternative campus tour and the Strategic Communications Office (STRATCOM) of DLSU-IS for the promotion of the campus (Guttentag, 2010, p. 641 & 643).

2. UNDERSTANDING THE ARTWORK

The research design is non-experimental, focusing on the responses of the participants. A Software Development Life Cycle (SDLC) model, which outlines the steps taken for software development, was adapted for the methodology. The Evolutionary Prototyping Model was used, allowing developers to implement the best-understood requirements project first (Sherrell, 2013) and then implement new requirements identified in user testing.

There are three phases: The Requirement Determining Phase, Prototype Design and Development Phase, and User Validation and Feedback Phase.

A literature review and an interview with the Head of the SAU were conducted to determine the project's requirements (SAU, n.d).

The responses were recorded and analyzed using In-Vivo coding, a data analysis method that generates codes using the participants' responses (Kauhanen et al., 2017, p. 7). After the interview, images and blueprints of the identified facilities were requested from the STRATCOM office for reference in development. The data collected in the research were kept in a password-protected flash drive that will have its contents deleted after completing the research project.

Thirty-one rooms were determined for the scope of the virtual environment. The researchers then requested the STRATCOM for a copy of the school's blueprints, including a copy of images of the rooms determined from the interview. The Milagros Del Rosario (MRR) floor plans, Learning Complex 1 (LC1), and 2 (LC2) buildings were obtained, together with 197 school images.

3. THE ARTWORK

The application was developed using Game Engine software, which provides developers the tools needed for game development (Maines & Tang, 2014). Unity is the Game Engine used as it is well-documented and offers many tools used by researchers for virtual campus tour development (Maines & Tang, 2014; Trindade et al., 2018, p. 732). Blender is used to create 3D Models as its extensive toolset allows for detailed creation (Blender Foundation, n.d.). Wondershare Filmora and GIMP are used for video and photo editing, respectively.

A Unity Project was created where the application was developed. The assets, or elements used in an application, such as 3D models and sounds, were created afterward.

The creation of 3D models used the school images and blueprints to ensure accuracy. The rooms were modeled using Unity ProBuilder and ProGrids, which allows for the fast design of structures (Unity Technologies, n.d.), while other objects were modeled in Blender.

Materials, which dictate the appearance of 3D models, were created using the Material and Shader System of Unity. Other assets, such as background music, require extensive detail. As such, many of these assets were downloaded and credited from online distributors, considering their licensing.

The assets are then imported to Unity and compressed to optimize performance. With the assets, the virtual environment was composed according to the reference images. Once the initial requirements have been met, the prototype was tested and debugged before user testing.

The SHS students of DLSU-IS were invited via email to take part in the research. Participants were then sent a web link of AnimoX, a list of instructions, and a questionnaire.

The questionnaire used five-point Likert scales and open-ended questions like the work of previous researchers to measure the UX (Bessey, 2013, p. 40-41; Kauhanen et al., 2017, p. 6; Latham et al., 2016; Mendolia-Moore, 2018, p. 67-68;). The average result from each category was used to determine the UX of the student in the complementary aspects of Emotional Connection (Trindade et al., 2018, p.8), Immersiveness, the isolation of the user from the real world (Kauhanen et al., 2017, p. 3), Realism, the likeness of the virtual environment to the real world (Maines & Tang, 2014), Ease of Navigation (Latham et al., 2016), Level of Interaction (Latham et al., 2016), Visual appeal of the application (Latham et al., 2016), and Communication of Information (Latham et al., 2016).

The open-ended questions were used to gather feedback. The responses were analyzed using In-Vivo Coding and grouped into categories based on the Grounded theory methodology, a code categorization method (Strauss & Corbin, 1994, as cited in Kauhanen et al., 2017, p. 7).

A semi-formal interview was conducted with the Head of the SAU regarding the campus tours of DLSU-IS.

According to the interview, the purpose of a campus tour is for the "awareness of our distinct university" and the school's facilities. Additionally, the campus tour's effectiveness depends on the students' feedback and emotional connection, making them "smile every time they transfer to another office." It was also found that campus tours should adapt accordingly to the audience. For instance, the classrooms shown to grade-schoolers and high schoolers will differ. Finally, a virtual campus tour should be able to promote the university.

The scope of the virtual environment was then determined, namely:
1. MRR Library
2. Bookstore
3. MRR Laboratories
4. Covered Court
5. Junior High School Lab
6. Auditorium
7. Lasallian Mission Office
8. Office of Academic Services for the Integrated School
9. MRR Canteen
10. LC2 Canteen
11. Gym
12. SHS Classrooms

The interview results were then considered for the prototype's features, including the GUI, User Controls, Object Interaction System, Language

System, Audio System, Virtual Tour Guide, Room Controller, and Day-Night Cycle.

Unity supports web applications with WebGL Player and is supported by most browsers. However, the level of support may vary, with notable mentions like Apple Safari and Microsoft Edge not fully supporting Unity WebGL (Unity Technologies, 2019). The application is hosted at itch.io, which allows hosting digital content such as video games (Itch Corp., n.d.).

The prototype is accessible at https://aarond2020.itch.io/animox with the password, AnimoX2021.

The 3D models and materials were created using the floor plans and school images as reference. One-hundred seventy-one assets were created for the application.

Other assets were collected via online distributors. The assets were then credited in the Credits Menu. A total of 130 assets were credited for use in the application.

The school images were used as the basis for the scene composition. Lighting and sound effects were added for a more realistic, immersive, and appealing experience.

A researcher who has hosted DLSU-IS events was assigned to voice the virtual tour guide, DANNY. The descriptions of the facilities were concise, with Filipino and English versions made for the users.

Invitation emails were sent to 312 SHS students of DLSU-IS, requesting their participation. Twenty-seven SHS students accepted the invite, and 22 have tested the application and answered the evaluation form.

Results from the 5-point Likert Scale were then averaged for each question. Overall, the participants reported a positive UX in all the determining aspects.

Six points of improvement, however, were raised. These are the application latency, camera movement smoothness, movement in the virtual environment, lighting, and the visual appearance of the UI and assets.

The open-ended questions were analyzed using In-Vivo Coding. One-hundred fifty-four unique In-Vivo comments were categorized into 40 different groups and fell under eight main categories. The feedback gathered was used to improve the application.

First, the lighting issues were addressed by increasing the overall brightness of the application and editing various 3D models.

The mouse sensitivity and motion blur were lowered, and glitches were fixed.

The visual issues were also improved, like various objects not showing correctly, scaling some rooms, and adopting a minimalistic UI.

The graphics settings were adjusted to lower latency and improve quality. Occlusion culling, a process where objects not visible are disabled, was implemented to improve performance (Unity Technologies, 2021), like the smart loading process used by Racz & Zilizi, (2019, p. 4).

The interaction system was made easier to understand by changing the shape of the indicator.

Then, subtitles were added to DANNY, and a request was sent to the school administration to use the virtual tour video of the school for the Automated Tour Mode.

Finally, another interview with the Head of the SAU was conducted to present the application and to propose its implementation in the SHS introductory program. Additional feedback was given for improvement, which will be addressed in future updates, and a proposal letter will be sent to the STRATCOM Office to confirm the proposal.

In conclusion, AnimoX was developed to overcome the limitations of the current campus tour program of DLSU-IS. The prototype allows SHS students to explore the facilities of the campus online in a virtual environment. The UX of the students was measured and determined to be overall positive, proving that the prototype can function as an alternative to the traditional campus tour. Finally, the results of the evaluation of the students were taken into consideration to improve the application further.

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Valor: An Integration of Character Design in Creative Wears for Icons in the time of Pandemic

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Abstract: The COVID-19 pandemic took countless lives. The artwork focuses on creating creative wear inspired by the people recognized as icons during the pandemic. Valor expresses the significance of feminism to women icons, heroes, and prominent personalities. The artwork also values the conservation of the environment through the utilization of sustainable fashion and recycled materials. The pieces share common materials and elements. They are built with colors fully related to each concept. The hero identity depicts power, peace, purity, and impact. To better understand the subject and approach of the study, the researcher conducted a survey among De La Salle University Senior High School students. The data reflected on the oppression experienced by women. This artwork mainly depicts heroes of this generation, people who serve the nation tirelessly and who sacrificed their lives even while facing danger.

Key Words: frontliners; COVID-19; sustainable; character design; creative wear

1. OVERVIEW OF THE ARTWORK

Valor is a collection of creative wear with powerful and colorful vitality that represents the abilities of the icons during the pandemic. Each design brings out innovative and heroic features that offer awareness to society. The identity of this collection is the connectivity between different cut-out cloths and up-cycled materials to build one entire piece that symbolizes the unity it brings to create a powerful message. There will be a futuristic headdress for every design representing each profession and convey a heroic element to the whole look.

Couture or creative fashion is rarely seen in the public. This paper is a chance for people to have exposure to it. Hence, the looks are inspired by character design combined with creative wear because both can create a more outstanding product and transform it into a more eye-catching view. In addition, the artist is inspired by heroic character designs not just because they are also heroes but also because of their exaggerated concept.

Heroes are known for their muscular and strong character, which mainly depicts only men. Women are commonly victimized by violence and discrimination. The collection considers women as inspiration to the community for their hard work for an extended period and continuously fighting for women's empowerment.

2. UNDERSTANDING THE ARTWORK

2.1 Postmodern Feminist Theory

Feminism challenges the idea of men being way inferior to women (D'Alleva as stated by Wollstonecraft 60-61). According to Wollstonecraft, if women were less capable than men, "it was only because they were poorly educated and had limited opportunities, not because of any inherent or natural difference in ability" (61). Postmodern feminism is embedded from poststructuralism, postmodern philosophy, and French feminist theory, which is concurrently emerged (Sands and Nuccio 490). It is a combination of feminism and postmodernist theory that allows for questioning within and outside of feminism, which develops feminist scholarship. It also gives the lens of "gender" and different issues permanently to feminism to the body of postmodern scholarship. Postmodern feminism recognizes that woman is a cultural construct that has deconstructed the classification of "women," which only a few women identify. Postmodern feminists argue the need to specify about women that they are talking about to avoid such speculations. For this, an individual can speak about specific "women" instead of universal "woman." Nonetheless, either a feminist is open-minded, socialist, comprehensive, or has another viewpoint. She aims to fight oppression by changing the social and political orders (Sans and Nucio 492).

Further, it can successfully fight domination and oppression by shifting approaches as it changes women's statuses.

2.2 Feminist Social Work Theory

Feminist social work theory aims to develop women's welfare by associating their issues and frequently boundless private misery with their social status and position. Dominelli states that feminist social work as a construct includes the experience of the world of women as a fundamental principle by

focusing on the relationship between the position of the woman and her predicaments that responds to her necessities, builds democratic relations in client-worker interactions, and marks structural inequalities (7). Frequently, women are members of social services in the role of mothers or carers of older people. From the criminal justice system perspective, women are often the center of intervention because they are relatively partners of delinquent males (Orme 218). Likewise, given that the frontline humanitarian workforce is essentially built up of women, their needs and concerns must be sufficiently represented and be prioritized in organizational policies and action plans. Eventually, it is necessary to address gender biases to promote professional standards and culture, which raise the position of female humanitarian staff to secure the specific needs and insights, and that fosters women's leadership and equal participation in the decision-making of the society (Sharma et al. 2).

2.3 Inequality in Gender Role of Heroes

Superheroes present as an ideal example in which their representation may translate ideas about a comprehensive range of societal norms and values, considering those associated with masculinity and femininity. Baker and Raney have found that male superheroes outnumbered their female counterparts. Female superheroes are assumed to be slimmer in physical characteristics, wearing more revealing clothes, more human-like features, and more to be presented as a team member than a leader. Further, female superheroes are anticipated to be emotional, attractive, jealous, warm, romantic, sensitive, etc. (28). There are significant differences in stereotypical attributes between genders in superheroes and characters. Miller et al. stated that there were still twice as many males as females (par. 34). These portrayals may tell the viewers that women are not important and less likely to be heroes than men (qtd. Miller et al. 7).

2.4 System of Signs/Semiotics

Although almost anything has the potential to be a sign, it can only function as a sign if it is interpreted as a sign. There are social bases of profeminist attitudes that connect within the aspects of postmodern feminism semiotics that is greatly based on men's and women's attitude towards feminist goals. The female employment experience, family lifestyle, socioeconomic status, religion, residence, age, and political affiliation are symbolisms that have influenced society within women (Banaszak and Plutzer 31-33). These aspects emphasized the expected attitude of the community towards women, which signifies their importance and feminist values. Precise language and framework for understanding

multifaceted connections between image and society and image and viewer, and for understanding not only what works of art mean but the artist, viewer, and culture at large go about creating those meanings are essential (D'Alleva 28-29).

2.5 Creative Wear

Creative wear, also known as "Wearable Art," embraces brand new improvements in fiber-textile arts. It exists as an original creative artistic implementation field beyond the fashion and textile industries. The artist or designer could transform emotions, thoughts, culture, and form knowledge into three-dimensional products using textile and many other materials. Creative is created in textile or art studios using fabric manufacturing techniques, ethnic clothing renditions, and distinctive manufacturing methods. The pieces can be named similar to different artworks; it also has themes and forms of creative implementation (Odabasi par. 1-2).

Art expresses ideas through the integration of materials with analytical and intuitive feelings. Clothing has always been used as a form of communication defining one's own identity. Garments become a natural extension of the body and mind surrounding the figure with color, texture, and pattern. Wearable art invites people to be involved with the artwork and share the experience of the artist's creation because most of the time, art does not require physical interaction (Garver par 1).

2.6 Other Methodologies

A survey was conducted among DLSU Senior High School (SHS) students about their basic knowledge about the visualization of frontliners during the pandemic and its connection to being heroes of today's generation. The survey is to solidify the idea in conducting the final output and way of thinking about heroes and frontliners generally. The artist wants to capture more audiences by knowing their view of points and opinions about frontliners, heroes of the society, and their understanding of Feminism to signify the awareness that this output will offer. Further, the participants' answers contributed to adding up to the elements and essential details of the final artwork.

The survey, which contained multiple-choice questions about the descriptive characteristics that would fit the given three concepts of frontliners, was answered by 57 participants. The participants also had a chance to add answers other than the given choices, and with this, it better determined the visualization of these icons' appearance.

3. THE ARTWORK

3.1 "Alexa" (Medical Worker)

Alexa, also known as the defender of humanity, revolves around the aesthetics of a medical worker. The concept uses denim and patched works. The cropped front of the coat with the long attached garment is the primary representation. The detailed lower apparel (jeans) with an attached red transparent raincoat shows accent and identity. Last, the headdress symbolizes the use of a face shield and mask during the pandemic; it has a futuristic type of wired material that mainly features the captivating look from the adaptation of the superhero concept.

3.2 "Catrina" (Cleaning Service Worker)

Catrina is known for her purity that focuses on a cleaning service crew (e.g. janitor, caretaker, etc.) concept that is also in full gear to maintain its image and character. It has a cleaner look into it with fewer elements and features but still captures the goal of a hero characteristic. It has a sleeveless collared short jumpsuit attached with a string of puffy gloves, accompanied with a mini belt bag for the supplies used in the job, and accessories with rubber-like boots with accents of plastic flashes on it. Last, the chained type of mask symbolizes the criss-cross-type face shield used during the pandemic; it has a futuristic kind of wired material to show the heroism element.

3.3 "Grace" (Grocery Clerk)

Grace is a name that conveys the word "blessings." This look is about a grocery clerk's uniform. The first piece consists of a cropped puffed long sleeve for the innerwear and topped with a dress type of apron, patched with cut-out cloths together with a denim corset around the waist area. The headdress symbolizes the face shield and the mask worn during the pandemic, and a denim type of socks worn together with the boots brings a more intense look.

4. ACKNOWLEDGMENTS

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Home of Hope: Enhancing Interior Spaces to Cultivate a Sense of Belonging and Cultural Identity Within an Orphanage

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Abstract: A child's psychological development affects how they will function in society in the future. During their early years, children need to be exposed to certain values such as self-identification, sense of belonging, and ethnic involvement, all of which are usually instilled through parenting practices. An orphan's lack of familial relationships negatively affects their psychological development. The purpose of this study is to create an opportunity for orphaned children to build more meaningful connections within their environment by enhancing the interior spaces of an orphanage's communal area. Through the analysis of past designs and literature and insights from interviews with interior designers, the researcher implemented a strong presence of Filipino culture in the interior design of her proposed communal area. Promoting one's cultural identity instills a greater sense of belonging and enhances functionality and aesthetics, creating a holistic and enriching environment.

Key Words: interior design; orphanage; cultural identity; child development; sense of belonging

1. OVERVIEW OF THE ARTWORK

The researcher designed an orphanage's communal area to promote children's social, psychological, physical, and cultural well-being. The child's need for a sense of belonging and stable relationships are the leading causes that the researcher wished to address. The researcher implemented Filipino designs within the space to reflect the children's belongingness to the Philippine community.

2. UNDERSTANDING THE ARTWORK

The researcher studied literature about the status of orphaned children in the Philippines and discovered particular needs that should be addressed in the design of the communal area. To integrate Philippine culture within the space, the researcher also consulted and interviewed several interior designers experienced in the Filipino interior design style.

3. THE ARTWORK

The overall design of the communal area was done through various sketches such as a floor plan layout, sectional elevation layout, and perspective drawing done in mixed media. A scale model has also been created to portray the finalized design wherein the Sintra board was used as the primary material. Various textiles such as wicker, sackcloth, and abaca were used to symbolize the traditional design elements found in Philippine culture. Several furniture pieces were inspired by the traditional *Capiz* windows, *Butaca* lounge chairs, baskets, and local designs. Wood is also seen throughout the design as it is inspired by the *Narra* tree and lumber wood. A color palette of red, yellow, blue, and green in subtle hues dictated the overall design to cater to the children's need for stimulation while maintaining its pleasing effect on the eye.

4. ACKNOWLEDGMENTS

The creation of this artwork will not be made possible without the people who have helped the researcher along the process of this study. The researcher would like to thank her adviser, Ms. Virginia Lacsamana, and her mentor, Mr. Fernando Lacson Jr., for their overwhelming amount of support and dedication to guiding the researcher to success. This study would also not be made possible without the researcher's friends who were there by her side to continually lift her spirits during times she thought she would never overcome. Last, the researcher would like to thank her family for being the inspiration behind the creation of this study and the reason for her love for the arts.

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Prepared for Nature's Unknown: An Architectural Solution for Enhancing Safety and Comfort in Homes in the Philippines

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Abstract: Natural disasters are a common phenomenon in human lives. We hold on to the fundamental aspects of natural survival: food, water, shelter, and other basic survival needs. In terms of combatting weather calamities, shelter is a key factor. It is important that this shelter is resilient to preserve the inhabitants' safety and cater to the inhabitants' needs such as water, electricity, etc. The Philippines has its own set of natural disasters just like any other country. But in terms of the weather system, the Philippines is a tropical wet and dry country with extreme weather conditions. A drastic issue with what comes after heavy rains are natural disasters like floods. Needed components for an architectural solution that would tackle the needs of a home to be able to withstand calamities would be to research the country's environmental state as the Philippines is a tropical country that commonly has typhoons, rains, and the remains of the phenomena. The study must also consider modern solutions to the design, such as anti-flood measures, sturdier material for weather, design solutions that tackle interior cooling, and even comfort as a factor contributing to people's needs.

Key Words: architectural solution; natural disasters; weather calamities; safety; modernist theory

1. OVERVIEW OF THE ARTWORK

Weather calamities in the Philippines can easily be detected by the country's weather organization called PAGASA (The Philippine Atmospheric, Geophysical, and Astronomical Services Administration). With the help of PAGASA, the country can prepare for upcoming calamities. Safety, however, is not always guaranteed. The Philippines, being located on the equator, handles warm and humid temperatures for most of the year. Towards the end of the year, the Philippines welcomes harsh weather, including monsoons, typhoons, hurricanes that hurl powerful winds, and heavy rains, as the country is located in the south-eastern area of Asia next to the Pacific Ocean. The Philippines is not exactly as prepared as it should be with the proper solutions to combat these situations. It does not have functional drainage systems in several areas, making those areas susceptible to floods and floating debris, which put lives at risk. With these circumstances, the structures must be specially designed to be resilient to the different events that the world's natural order pushes upon to the country.

The designer came up with the solution of creating disaster-prepared homes in the Philippines to combat typhoons and flood control issues—homes that satisfy the needs required to achieve living through a disaster with proper survival and safety factors.

In consideration of the dilemmas with weather ongoing in the Philippines, the purpose of this research is to address the complications that involve house designs and how much they should accommodate to the factors that a shelter should provide, primarily with safety and comfort.

The research aims to answer the following questions:
1. Does the Philippines require architectural design solutions and strategies to counter the weather and climate disturbances in the country effectively?
2. What should the design include to combat the weather and climate complexities that the Philippines is currently facing?
3. What is the ideal type of materials for building a resilient house in the Philippines?

2. UNDERSTANDING THE ARTWORK

Resources that support the proposal of this design are essential to carry on the idea that modern solutions are not what only one person is doing but what many architects are aiming to achieve. In the present, different organizations are looking to contribute solutions from actual planning to financial support. Architecture usually reflects on the construction site and how the design considerations include various factors (geographical, functional, etc.) that make the final design. When weather phenomena occur, and many are affected, we take action in helping one another no matter how far the

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communities are. This is an example of when people and communities come together to help one another.

In architecture, modernism is a style based on new and innovative ideas that integrate modern technology and materials such as reinforced concrete, steel, metal, glass, etc. Additionally, the form of the design must be functional with fewer embellishments.

The designer interviewed five experts in architecture on the Philippines' weather conditions, the current state of structures in the Philippines, and how well the country handles natural disaster risks in the field of architecture.

The designer gathered as much information as needed for the benefit of this study and took the opportunity to ask for their expertise and insights.

3. THE ARTWORK

The artwork was produced through visual art media via drafting and floor plan sketching. Along the process, the designer applied different methods, concepts, and studies from different situations, the goal of this research being to design and strategize a structure that compensates for the various environmental catastrophic events aligned with weather and climate as well as other aspects that must be included in the structure.

With this, the designer included these design ideas and solutions:

1. **An elevated foundation is used to adapt to flooding in the area.** The house came to be in an elevated figure to adapt to any flooding circumstances. Even though flood would not typically occur in the selected region, it still is essential to consider any condition for the country that the house is set in. The Philippines' weather and climate designs are unusual, and it would never be known when the country would change in any way geographically.

2. **The alignment of the structure is angled to catch the wind to achieve cooling for the house.** The house is oriented in the north direction, so the structure will not be significantly affected by the rising and setting sun. The setting sun is known as the hottest time of the day.

3. **Multiple windows are a necessity for passive interior cooling.** Windows in the structure is an important design aspect when trying to capture possible passive cooling around the house. That said, there must be good ventilation inside a home to provide better livability of the home.

4. **The roofing is designed at a diagonal angle to provide proper shade for the structure and**

adequately clear rainwater, and avoid gathering on the surface. This avoids leaks and the risk of the roof getting destroyed. The material used is pre-painted galvanized iron long-span sheets for a cool roofing method. This would help the roof avoid absorbing heat and give cooling to the house.

5. **Specialized windows or "awnings" are applied for the structure to protect the interiors from rains adequately.** Using this type of appliance better supports the house's cooling system and enables inhabitants to keep their windows open during light rain showers.

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Sa Likod ng Paghahabi: A Picture Book Based on the Lumad Communities' Narratives Regarding the Prevailing Conflicts Against their Human Rights

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Abstract: The Lumad community is usually described as "native" because of their rich culture and beautiful traditions, but this view can contribute to the community's systematic discrimination and existing conflicts. With this gap, the study aims to pinpoint the community's prevailing conflicts against their human rights and spark realizations regarding the dominant definition of progress that negatively affects indigenous communities by creatively presenting Agusan Manobo narratives in a children's picture book. The research data comes from numerous academic literature, webinars, other children's picture books, and an interview to fully grasp the community's perspectives. Using this research's findings, a children's picture book, appropriate for five-year-olds and above, is conceptualized, written, and designed featuring a young Manobo girl as the main character. The storyline outlines her joyous daily lifestyle in the community. Still, the story talks about the reality of their community lacking allies who see progress in the same manner. Using mainly landscape-oriented illustrations, the picture book argues that the imposed uniform definition of progress is not suitable for every individual and community. Another message incorporated in the output is the invitation to readers to become allies of the community by supporting them as they speak out for their human rights.

Key Words: Lumad community; Manobo ethnolinguistic group; industrialization; development aggression; picture book

1. OVERVIEW OF THE ARTWORK

1.1 Concept

The 9" x 7" picture book depicts the Lumad community's persisting experiences of systemic conflicts harming their fundamental human rights as Filipinos and Indigenous Peoples. This prevalent issue, usually displayed as acts of ancestral land intrusion and systematic discrimination, revolves around the dominant desire for economic growth, industrialization, and globalization in areas filled with natural resources, most abundant within the Lumad's ancestral domains. The story is centered around a young Manobo girl who is proud of her own culture and way of life. The whole plot follows her as she explores and discovers the ups and downs of being an indigenous minority. She happily practices her cultural traditions and enjoys the agriculture-inclined lifestyle of their community. However, she is faced with a situation that shows her the harsh reality of their community lacking allies who would listen and share their perspective.

1.2 Objectives

The following are the objectives of this picture book and research:

a. to determine the reason for the Lumad's, or specifically the Agusan Manobo's, prevailing conflicts that violate their fundamental human rights, despite the established legal protection within the constitution titled "The Indigenous People's Rights Act of 1997 (IPRA),"

b. to give space for the Lumad community to voice out their narratives and experiences, which could spark conversations and realizations that the imposed uniform definition of progress does not apply to every individual and community, inspiring allies to build a definite plan of action, and

c. to produce a children's picture book, open to the interpretation and consumption of older audiences, that would appropriately portray the community and their experiences.

1.3 Inspirations

The artist greatly appreciated a lesson as a student when they analyzed children's books to create

in-depth interpretations and messages that were not explicitly written in the text.

Regarding the subject matter of this research, the artist was already aware of the beautiful and rich culture the Philippines' Indigenous Peoples had, especially regarding their folk dances and weaving tradition. However, her interest in the Lumad community's situation piqued as she was exposed to *#SaveLumadSchools*, *#DefendAncestralLands*, and *#StandwithBakwitSchool*. The artist learned that the dominant perception of the community being "native" could also be a form of systematic discrimination towards the Lumads. Although she is from Laguna, she felt passion for using her capabilities and skills to support the community.

2. UNDERSTANDING THE ARTWORK

2.1 Review of Related Literature/Discourse

The Lumads' conflicts, including the Manobo Tribe, are not resolved because of the dominant desire for economic growth through industrialization in "untouched" land filled with natural resources. The community's past and current conflicts revolve around the intrusion on ancestral lands and systematic discrimination.

During the 1880s, some Lumad communities did not label the Spanish missionaries as dangerous, for they were seen as a bringer of new ideas that could be adapted locally (Marquinez et al. 34; Bernad 253). However, some tribes displayed their desire to remain free from foreign interference by opposing and resisting the Spanish colonization. This developed to them being systematically discriminated against because they were regarded as "uncivilized" and labeled as "Wild Tribes" (Perez 45; Montiel et al. 9-10).

On the other hand, the American colonial government physically took the indigenous peoples' lands by migrating, allowing corporate organizations, and imposing laws, thus displacing and dispossessing Lumad communities from their ancestral domains. The United States' active participation in the world market has also encouraged industries utilizing logs, minerals, and other natural resources (Marquinez et al. 34; Perez 45; Montiel et al. 11-13).

Since then, the government has been approving business corporations to exploit the lands in Mindanao at the expense of the Lumads' physical and cultural dislocation (Marquinez et al. 36).

Although the Lumad communities support the Moros' Bangsamoro Basic Law, they were afraid of their ancestral lands being labeled part of the Moros' property. The discussion for this law between the Muslims and the government lead to the ignorance of the Lumad communities' concerns regarding their rights because they are seen as second-order minorities and politically weak (Paredes 3, 6-7, 9-11, 13-14; Perez 46; Montiel et al. 19, 33, 35).

Currently, the paramilitary attacks on Lumad communities precede the entry of industrial corporations, leading to the assumption of the military and the Philippine government supporting business interests in extracting natural resources from ancestral lands with funds from multinational corporations. The claim for globalization is being fulfilled, causing the neglect of the Lumads' injustices, harmed human rights and environmental problems (Perez 46, 49-50; Espiritu 45-46, 50-52, 55).

Land is a significant factor, for it is seen as culturally crucial by the Moros and the Lumads and economically essential by the State and the Moros. The Agusan Manobo's conflicts stem from the collective yearning of other groups for land abundant in Mindanao.

This conflict experienced by the Lumad community, specifically the Manobos, can be termed as "development aggression," which parallels global occurrences that deny the indigenous peoples' fundamental human rights (Gilbert & Doyle, p. 225).

2.2 Supplementary Qualitative Data

Narratives were gathered from an interview and from webinars with Agusan Manobo representatives to strengthen the arguments acquired from literature. They state that even with laws prohibiting discrimination, conflicts still exist. The Lumads are also taken advantage of by imposing contracts they do not understand because of the community's lack of social services like formal education and literacy programs. Due to this gap, indigenous-led schools were established to bring education to far-flung areas. However, these schools are accused of being "NPA breeding grounds," causing Lumad families to evacuate. They state that they are open to what industries or industrialization has to offer, for they also desire progress and development. However, they hope to redefine the common conception of progress, transforming this term into something that benefits the needs of the Lumad community and nature. They believe that "land is life" and farming is their way of asserting the justice they deserve. However, this is not supported by the NCIP, a committee formed under the IPRA and not appointed by the Lumad community themselves. They are said to use their positions to satisfy their capitalistic interests by legally allowing corporations to operate within the ancestral lands. Although the IPRA had brought benefits, like university scholarships, government misrepresentation has deemed this law to cause more harm than good because destructive actions are still being imposed in ancestral areas (Cadiang & Hayahay, 2020).

3. THE ARTWORK

3.1 Plot/Storyline

Picture books are the most appropriate artistic space for this topic because they primarily utilize visual illustrations for storytelling and usually contain 50 to 1,000 words to guide children to navigate their world (Author Learning Center). This output's target audience is five-year-olds and above. However, a more mature or older audience is also encouraged to interpret the book's concept and message. The Lumad community's prevailing conflict for human rights is an issue that needs to be addressed and acknowledged by the common public.

The book starts with a *Suyam*-inspired patterned cloth lifted by a young Manobo girl. The colors and patterns symbolize the tribe's beliefs, history, and cultural heritage, with influence from nature. The first pages will show the beauty of their cultural identity, including how the dominant perception describes their traditions and religion as "native" and "precolonial." The young Manobo girl guides the viewer to her daily lifestyle, from participating in farming activities to appreciating her surroundings. As she learns and contributes to the progress and development of her community's agriculture, she realizes that although it may be challenging, there is a sense of fulfillment and self-reliance from planting, harvesting, etc.

The narrative will slowly transition to the reality of what the Lumad community is experiencing. Despite characterizing their culture as beauty, the dominant perception causes the systematic discrimination of the Lumad community. Incorporating the data gathered from literature and qualitative methods, the latter part of the book will show society's desire for "Westernized" progress in the lives of the Lumad community.

The young Manobo girl finds herself near the forest until she hears a disturbingly loud and unfamiliar noise. She enters the woods to follow the sound, and the farther she goes, the brightness and warmth of the environment slowly fades. As she treks through the forest, she is met with numerous chopped-down trees, barren lands, and big machines. As she goes back to tell her friends and family, chaos takes over her peaceful home.

Feeling internal turmoil and pain, she meets with representatives she thought she could trust: an industrial worker, a military officer, and a government official. However, they'll say that "these were orders from above" and reason out that this is for the country's benefit. With these unresolved complaints, the little Manobo girl leaves their homes to find another place to stay with her family and friends.

The young Manobo girl, carrying the Suyam-inspired textile, travels towards their community's new farm. Their farm is shown to occupy a larger area with abundant crops, ending the story with the idea that farming is a way of protest, progress, and protecting the sacred ancestral lands.

3.2 Elements and Composition

The style used is cartoon-like, utilizing solid, defined shapes and minimal use of line art. The illustrations for the book are created in landscape orientation, specifically with the dimensions 9 inches by 7 inches, so it also highlights the environment and surroundings of the characters. Most of the book's spreads have elements of nature, making it seem that the main character is a small person within the large environment.

At the start of the book, the colors are vibrant, saturated, and warm. The spreads are filled chiefly with warm-toned reds, yellows, and greens. However, as the story progresses, the colors transition to dull, dark, and cold. The primary colors are filled with cool-toned blues, purples, and greens.

The principle of space is also used in the book's layout because it provides an area for the text and a sense of the pacing and visual depth of the spreads.

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What Lies Within: Designing a 2D Pixel Video Game to Depict Changes in Social Behavior and Physical State for Students Diagnosed with Depression during the COVID-19 Pandemic in the Philippines

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Abstract: This research focuses on how the COVID-19 pandemic can affect a student diagnosed with depression in the Philippines. Depression is a common mental health problem present in various parts of the world, yet the Philippines does not appropriately address this as a significant issue. Numerous Filipinos take depression lightly, and stigma about mental health is still apparent in the Philippines. With the pandemic, seeking help becomes more problematic. The purpose of this study is to break the stigma circulating depression using a 2D pixel game to immerse and educate those who take depression lightly. The researchers gathered data by interviewing two people from the DLSU Laguna campus diagnosed with depression and a psychology student and looking through various reading materials. The researchers found several factors contributing to depression; examples are social, biological, and psychological aspects shown in several references and interviews. After acquiring the needed information, the researchers detected the common factors that could cause depressive symptoms. They found out that the main reason people refused to get help is the stigma surrounding mental health.

Key Words: depression; stigmas; Philippines; COVID-19 pandemic; new normal

1. OVERVIEW OF THE ARTWORK

1.1. Background of the Subject Matter

Depression, also known as major depressive disorder, is a severe medical condition that adversely affects how a person feels, thinks, and behaves. It can contribute to several physical and emotional issues and impair an individual's ability to function at work and home. In the Philippines, there are plenty of people who are suffering from depression.

Most Filipinos still view depression as something that the individual should be ashamed of. This thinking has caused stigma, making it hard for those affected to seek professional help. According to research conducted about stigmas, Filipinos either overreact or completely neglect depression (Tanaka et al.). People use mental illnesses such as depression as an insult. The researchers focused on grade 12 students in the academic year 2020-2021 at the DLSU Laguna campus and on the "new normal" during the COVID-19 pandemic. There is little to no gap in the study of depression. However, there are few studies on depression during the COVID-19 Pandemic.

1.2. Research Questions

How can a 2D pixel video game address the situation affecting a grade 12 senior high school student studying at the DLSU Laguna campus and diagnosed with depression? How can video games help people learn about depression? How did the student cope with their depression when they were under different types of stressful situations?

1.3. Medium and Technique

The artists' chosen medium is video games, and the style is two-dimensional pixel art. The artists believe video games would help people understand the subject's complexity through an immersive experience. The game's central theme is Filipino-based because the artists want their game to break the Philippines' stigma around depression.

1.4. Significance of the Artwork

The gameplay brings a more detailed understanding of the concept of depression. Since the theme is Filipino-based, it showcases the Filipino students' perspectives, primarily those who are struggling during the pandemic. The game benefits those who do not have a proper understanding of depression, take depression lightly, or are curious about the pandemic's behavioral and physical effects.

1.5. Scope and Limitations

This research covers only grade 12 ADT students from the DLSU Laguna campus in the AY 2020-2021. The researchers could not find an actual

psychiatrist due to lack of time. Still, the researchers interviewed a psychology student. There is also a lack of journal articles discussing depression among students during the pandemic based here in the Philippines.

2. UNDERSTANDING THE ARTWORK

Depression is a well-known subject among the demographic. Research conducted in 2013 studied the factors associated with depressive symptoms among university students in the Philippines (Lee et al.). Age, gender, vices such as alcoholism and smoking, closeness to their families, and religion were among the factors mentioned in this research. Their work showed that the bond of biological parents and the respondent was a significant factor.

In another research, Hammen stated that stressors are one of the main components that could lead to a depressive state (10).

Another study stated that depression could affect life quality and vice versa (Cleofas). Students who engage more in social activities could boost their mood. Another research surveyed the significant change in a graduate student's academic performance when depressed and found a relationship between the values (Licayan).

Depression is a matter that people should not take lightly. A study showed that stigmas targeted at people with mental health problems negatively impact the individual's life (Tanaka et al.). People also use derogatory terms like "baliw" and "abnoy" (Rivera and Antonio, 23). Stigmas about mental health make it hard for those who are affected to seek help.

With the information provided, the researchers planned on comparing and correlating depression when there was no pandemic to now. According to research by Sawhney et al., students who show less depressive symptoms are more likely to seek emotional support as a way of coping (270). Those with high depressive symptoms would instead isolate themselves from people. Those who exhibit high depressive symptoms also go for a maladaptive coping way, also known as self-destructive coping.

The researchers chose two students diagnosed with depression. Cinnamon had a few troubles during the observation week regarding their family, but they coped well by distracting themselves and writing in their journal. Cherry took breaks from various stressors such as school and their family.

The researchers also interviewed a psychology student. The interviewee stated that to diagnose a person with depression, they use three aspects to check if they have signs of depression; these aspects are biological, social, and psychological.

The researchers designed a 2d pixel art game wherein the player experiences lockdown due to the COVID-19 pandemic. The game is choice-based, where the ending would depend on how the player manages. The player is a gender-neutral student who exhibits signs of depression. The enemy, Depression, hinders the player's tasks and makes their world darker. The control for this game is a point-and-click style side scroller RPG. The player has the option to do or not do their works on time. The implications for each job can affect the player, increasing the chances of feeling uneasy. The player's house is the setting of the game. Players should click the left mouse button to interact with tasks such as the mini-games, duties, and choices provided.

3. THE ARTWORK

3.1 Art Process

The artist used Clip Studio Paint to portray their idea for their game. The artist sketched their characters by using the pencil tool before finalizing. The artist also drew guidelines to make sure that the perspective is correct. After creating the sketches for the characters, background, and items, the artist started turning the drawings into pixel art. After the artist did the outline, they started laying out the flat colors and adding details. The artists did the same process with the rest of the elements, such as the house layout and other designs.

The artist wanted a simple UI that does not have many elements not to distract the players. The artist wanted to make the phone and tasks design easier to understand, so they changed the phone design to be an actual phone and the tasks icon to be a paper with lists.

Depression is a severe medical condition that adversely affects how a person feels. A 2D pixel game can help address the situation by giving an immersive experience. The researchers believe that their paper would help those who want to seek help or those whose peers could not understand the difficulties of depression. This paper focuses on breaking the stigmas present about mental health in the Philippines.

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Bahala na! And Nine Other Ways to Be Toxic: A Graphically Illustrated Zine Depicting Toxic Filipino Mentality

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Abstract: *Bahala na! and Nine Other Ways to Be Toxic* is a digitally illustrated zine that aims to represent the toxic Filipino mentality in a satirical but humorous and refreshingly honest manner. The work serves as a graphic representation of habits that individuals should avoid to become better Filipino. A focus group discussion was conducted with four DLSU students and a licensed psychologist to understand the topic further. The findings showed that these traits dominantly come from whom we interact with and adapt from others—such was used to take inspiration for the artwork. The work tackled several toxic traits, which are separated into illustrations. Also, Enriquez's Filipino Values Structure was used to guide the identification and relation of characteristics. Typography and graphic illustrations were used in the piece to express the subject. The medium, zine, was chosen as an alternate form for niche subjects and artists marginalized by mainstream media. This allows connection, community, and networking between those engaged in these diverse topics.

Key Words: Filipino; toxic traits; illustration; zine; graphic design

1. OVERVIEW OF THE ARTWORK

Along with technology development, more and more Filipinos are becoming aware of society's social problems. People develop a more critical and expansive attitude that makes them sensitive to relevant issues. However, toxic Philippine culture, several bad habits that people in the Philippines may have developed from their peers or families, is one of the topics discussed throughout this paper and art. This artwork aims to act as a tool for self-reflection and actualization. This subject was chosen because it is currently one of the least discussed topics.

The artwork presented these toxic characteristics in a satirical but humorous and refreshingly honest way. Satire uses humor, irony, exaggeration, or mockery to reveal and denounce people's foolishness or vice. In this way, the zine induces people to reflect on themselves without portraying specific characteristics in an intense or infuriating manner. This piece breaks from the usual upfront way of discussing social problems by directly depicting such bad traits.

The zine was chosen as a medium as they are a suitable outlet to voice new topics. Historically, zines are an alternate forum for niche subjects and artists marginalized by mainstream media. Zines are vital because they allow connection, community, and networking between those engaged in these diverse topics and bring out one's creativity and advocacy.

Moreover, the artwork presented the said toxicity in an infrequent approach and tone. Using the satirical approach introduces a refreshingly honest and humorous method of introducing toxic traits. Satire is "the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices." With such an approach, the piece may induce self-reflection for the viewers. Individuals will be able to assess whether they are guilty or not of possessing the said mentality. As stated by Turner from American Arts Quarterly, satire does what critical language is supposed to do. Satire enables comparison, insight, and understanding. Despite our interests and preconceptions, it attests to our ability to see our species and ourselves' flaws. Satire and art can be a tool for artists to be the passageway into the heart of humanity.

For a long time, Filipinos have been using satire as a political weapon to present their rants and raise their voices to revolt against the government's inconsistencies and detrimental flaws. The objective of this piece is not far from theirs. This piece acts as a mirror for Filipinos to possibly change their old ways for the better.

2. UNDERSTANDING THE ARTWORK

2.1 The Filipino Values Structure

Filipinos are emotionally driven individuals. Enriquez's chart from the book *Indigenous Psychology: A Book of Readings* explains the Filipino value structure in terms of surface, core, and societal.

As stated by Yacat, Enriquez coined the phrase "surface values" to refer to a group of readily apparent values, particularly for non-Filipinos, but

not typically the most significant ones (4). The accommodative surface values (*pakikisama*, *hiya*, and *utang na loob*) cause foreigners to presume that the Filipinos are other-oriented. Even so, non-Filipinos may still neglect to note that confrontational surface ideals (*bahala na*, *pakibaka*, and *lakas ng loob*) are equally important to Filipinos when circumstances call for individual rights to be claimed. In the over-emphasis on accommodative values and corresponding neglect on its counterpart, the confrontative, Enriquez called the *pasukong Pilipino* (the submissive Filipino) a distorted and incomplete view of the Filipino (Yacat 4).

Yacat also stated that *kagandahang-loob*, a connection between socio-personal meaning, predisposes individuals to respond to the broader collective society's needs and objectives. Consequently, an individual who values *kagandahang-loob* is also likely to value *karangalan*, *katarungan*, and *kalayan* (4).

2.2 Traits

As Filipinos are emotion-driven individuals, one may result in emotion-driven actions and their unconscious decisions. Relating the Filipino Values Structure to its corresponding toxic traits, one may result in toxic actions such as:

A. Looking at Mental Illness as *Kaartehan* (Lack of *Pakikiramdam*)
B. Bullying as a Form of Entertainment (Lack of *Pakikisama* and *Pakikiramdam*)
C. Crab Mentality (*Sama*)
D. Thinking Highly of Lighter Skinned People (Lack of *Karangalan)*
E. Being Part of LGBT+ as an Insult (Lack of *Pakikisama* and *Kalayaan*)
F. Romanticizing Resilience (Lack of *Pakikiramdam*)
G. Ningas Kugon (Lack of *Pakikibaka)*
H. Older People Belittle Younger People / Ageism (Kapwa)
I. Manana Habit (Escaping to Achieve *Kalayaan*)
J. Bahala Na Attitude (No determination)

2.3 Focus Group Discussion

A focus group discussion was held to generate baseline information and inspiration to extract respondents' perceptions of toxic Filipino traits, personal experiences, and effects. The method was chosen to discuss particular experiences and to gather opinions regarding the topic. Additionally, the discussion contributed information for the artwork's write-up.

The researcher personally selected the participants. The FGD included four students from DLSU and a licensed psychologist. It was essential to select participants who had background knowledge and experiences regarding the topic. In the FGD, the participants were asked to share their opinions and interpretations regarding toxic Filipino traits.

All the participants have agreed that the traits are adapted from people surrounding them or through social influence. They also stated that although most Filipino's adapted these characteristics, it was their responsibility to realize their mistakes. They mentioned that an avenue to learn and widen our knowledge and perspectives on different topics was vital in discussing these topics. Moreover, they discussed that change must start individually and can be achieved through self-reflection.

3. THE ARTWORK

3.1 Overview of the Concept

Bahala na!: And 9 Other Ways to Be Toxic is a digitized zine intended to explain the toxic Philippine culture in a satirical but relatable and refreshingly honest manner. It acts as a graphic representation of things that we should avoid to be better Filipino. Type and graphic illustrations are used to express real-life dialogues and scenarios.

3.2 Details of the Art Concept

The artwork's style is more modern and displays bright colors, focusing on the artist's style. It concentrates on a modern Philippine theme, as the subject reflects.

The medium selected for the artwork is a zine. A zine is a self-published, non-commercial print-work that is generally created in small, limited quantities. Zines have a wide range of subjects, from music and art to politics, sexuality, satire, and personal memoirs. Its content may be written, illustrated, printed, collaged, or any other type of combination of words and images—a zine may be narrative, journalistic, comic-like, or wholly abstract. Zines serve as an outlet for commonly unvoiced topics, which suits the subject very well.

Bahala na! and Nine Other Ways to Be Toxic introduces itself with a satirical and humorous approach. It displays the said traits in a cheeky way that isn't afraid to make fun of its subject. The method is to treat characteristics as a form of comedy and ridicule of toxic individuals. In this way, people will be able to connect to them by showing real situations. The artwork is not intended to invalidate the victims and empower the antagonists but to make fun of the antagonists. Although a bold approach, this method can be helpful both in presenting information and captivating audiences. In fact, for a long time, satire has been used in art, design, and literature as a means

of telling the truth to power, of robbing people's consciences (Miller, Aiga Eye on Design).

3.3 Visual Studies

Generally, the artwork is inspired by art pieces from several artists. The vibrant colors bring personality and interest to the work. Its appeal magnifies the context of the zine and superimposes the relevance of its theme.

3.4 Colors and Symbols

The chosen color palette consisted of various vibrant colors; thus, it was important that it looked lively and would draw attention. Striking and visual characteristics are considered more appealing, with vivid colors and high contrast (Valkenburg 49). The use of the familiar Filipino elements was equally vital as it establishes the theme's visual identity.

3.5 Art Style

A consistent Flat Design illustration style was used. According to Tubic Studio, Flat Design is where digital art has found its broad and diverse expression and is famed for the minimalist and concise visual expressive methods. Today, because harmonic simplicity is based on this design approach, the term is widely used as the opposites to "rich design." The most prominent feature that inspired this direction's name is that flat two-dimensional visual information contrasts highly realistic and detailed skeuomorphic images.

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Pabalot: Digitally Illustrated Stickers on Social Media and Its Influences on Colorism in the Philippines

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Abstract: Humanity continues to advance towards the unprecedented future. However, despite our various achievements as a collective, one of this generation's oversights is the blind eye to colorism in the media. This research paper aims to delve into the implications of this cultural prejudice and understand what influences colorism in contemporary Filipino society. Moreover, the paper intends to tackle these queries by discussing colorism and its influence on social media in modern Filipino society through the postcolonial lens. With this, I chose to normalize darker skin tone through Pabalot, a series of sticker packets aiming to eliminate the stigma against Filipinos with a darker complexion and spread awareness of the negative influences of social media on colorism in society and the youth.

Key Words: postcolonialism; colorism; stickers

1. OVERVIEW OF THE ARTWORK

The main focus of *Pabalot* is the skin—and how the color of the skin affects the way people perceive one another. The project contains around twenty-five stickers with five themes. It shows a series of Filipinos who are confident in their skin and tackles the broader issue of colorism in social media. *Pabalot* hopes to empower and motivate those affected by society's unreachable beauty standards and subvert the bias against darker complexions. Moreover, *Pabalot* hopes to normalize those with a darker skin tone throughout media and culture.

2. UNDERSTANDING THE ARTWORK

2.1 Postcolonialism as a Framework

Academic scholars and historical researchers have tackled colorism and attempted to elucidate its origins and relevance in modern society accurately. A fair amount of research papers and journal articles have been written on the topic, but many have yet to understand its lasting impact on mainstream media.

Colorism dates back to the post-colonial period. As the name suggests, post-colonialism is the historical period succeeding the aftermath of Western colonialism (Encyclopedia Britannica). The study of postcolonialism examines and analyzes the changes in culture, religion, and economy in countries that have undergone colonization and have been subjected to various forms of imperialism (Nair 1). The study highlights the impact of colonial and imperial rule and provides an insight into how Western bodies of knowledge and ideals marginalize the non-Westen world. A study by Ronald E. Hall on skin color as a postcolonial hierarchy gives a more critical insight into the dynamics of global coexistence. It explains the power imbalance between those with light and dark skin. The study discusses how the bias against those with darker skin is a direct result of the political objectives of individuals who were in power during colonial times (Hall 1). For instance, when Britain conquered Africa in the early 1700s, mass trading of African slaves occurred (Matin 4; Bertocchi 1). The slave trade created a divide between owner and slave in status and race, and its legacy persists in the world's economy, ideals, and functions today.

Being one of the most colonized regions globally, Southeast Asia remains conspicuously removed in postcolonial studies. Many have speculated that the lack of research and investigations is because Southeast Asian scholars are preoccupied with more urgent concerns and conflicts in their respective countries (Huat 1).

2.2 Colorism in Contemporary Filipino Society

Colorism has played a significant role in the history and development of the Philippines. Moreover, colorism runs rampant in modern-day society, whether showcased through the distribution of colorist ideals or deeply integrated within our culture.

A study conducted by Joanne Rondilla tackles how the notion of beauty and its relationship to skin color is rooted deep in one's everyday life (Rondilla 2). The abundant praise Filipinos give light skin can be dated back to the Spanish colonial period. Those with white skin were seen as powerful and held a higher social status; therefore, cultivating the belief that lighter skin was more desirable and had a much higher position in society (Limos 1). The bias toward a whiter complexion was further cemented when the

United States colonized the Philippines (Rondilla 2; Singson 2). For centuries, achieving light skin was the standard and remained to be the standard at present.

Colorism is apparent in contemporary Filipino society due to its prevalent presence in the media, mainly through the distribution of skin whitening advertisements throughout different media platforms. The skin whitening industry capitalizes on colorism and benefits from the distribution of this belief (Singson 7). Many have bought their way into the hands of these corporations through the assumption that skin whitening products can help those within the lower-income bracket improve their current situation. In hopes of improving their economic and social status, those of lower socioeconomic status seek out whitening and bleaching agents to achieve a certain level of aesthetic appeal (Singson 3).

2.3 Social Media in the Spread of Colorism

Social media and the rapid spread of information go hand in hand, which is why many brands and companies choose to advertise their products through various internet platforms (Agbaimoni 4 and 11). Though what seems to be a beneficial marketing strategy at first glance, social media advertising may occasionally have drawbacks on those consuming specific types of products. An example of such is skincare, or skin whitening, advertisements that, more often than not, push colorist ideals onto its consumers (Ramirez 1; Parameswaran 1). These advertisements are scattered across different online platforms.

One study delves into the consumer buying behavior on social media advertisements and concludes that several factors such as the consumers' opinions towards the authenticity and the visual appeal affect the probability of a product being sold (Harun, et al 4-6). Further, they discussed that the appeal of skin whitening advertisements comes from the believability of the companies marketing these products.

The broad reach of social media advertisements paired with its general appeal to its audience further perpetuates colorism and benefits the companies profiting from this socio-cultural bias.

2.4 Other Methodologies

Data was collected through a survey and numerous semi-structured interviews. The Google forms survey was distributed among the target audience in hopes of garnering around 20 respondents. The data collected was later used to strengthen the claims further and provide insights on the final output.

The semi-structured interviews were conducted over Zoom. I asked questions and engaged in discussions with the respondents. These interviews helped provide me with a deeper understanding of the topic, particularly the impact of colorism in daily life.

3. THE ARTWORK

The themes found in *Pabalot* are racial inequality, whitewashing, skin bleaching and whitening, empowerment, and confidence or love for one's skin. These themes are then translated into sticker packets. Each sticker shows scenarios or situations according to their corresponding theme.

Crooked. This ties into the crooked nature of racial inequality as a direct effect of colorism. The stickers under this theme depict scenarios relating to the Black Lives Matter movement.

Whiteout. This theme is inspired by the white correction fluid used for covering typing or writing mistakes and tackles the subject of whitewashing—another effect of colorism. Stickers under this pack tackle the whitewashing found in both commercials and social media, the negative impact of whitewashing on the youth's mental health, and how it shapes the beauty standard present in society.

Refine. Also known as the process of removing impurities from chemicals and metals, this theme is about skin bleaching and whitening. These stickers aim to spread awareness of the adverse effects and results of skin bleaching and whitening and show its impact on the youth.

Empower. This aims to empower those affected by the different forms of colorism by illustrating thematic photoshoots, mini-posters, social media posts, and empowering quotes.

Fidere. The Latin word for confidence, *Fidere,* relates to confidence and love for one's skin. The stickers depict this through images of people lounging under the sun and confident in their skin and confidence-boosting words and quotes.

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COLMO: A Children's Video Game Introducing the Concept of Emotions Through Visuals

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Abstract: COLMO is a side-scrolling mobile video game for children ages six to eight years old that introduces the different emotions (happiness, sadness, anger, fear, and disgust) and consequently teaches the idea of empathy in the form of visual elements such as color. The study seeks to create a mobile video game that can effectively introduce emotions through visual narratives. This study is a side-scrolling mobile game inspired by games that have aesthetic visuals and a child-friendly plotline. Poststructuralism and deconstruction are the frameworks used to analyze the topic. Additionally, the researchers consulted studies relating to children, visual and gamified learning, and the emotions commonly associated with specific colors. Furthermore, the researchers interviewed an Early Childhood Education and Psychology specialist and a preschool teacher to gain a broader understanding of how we could introduce emotions effectively to COLMO's target audience.

Key Words: children; colors; emotions; video game; visual learning

1. OVERVIEW OF THE ARTWORK

The mobile game revolves around the protagonist Colmo, a chameleon-like creature who had his heart divided into five separate jewels by a jealous fellow mage named Kalus. Colmo then ventured through the world of Chroma to get back the pieces of his heart. The jewels and the stages represent the five emotions: fear, sadness, joy, anger, and disgust. The player can control Colmo to make basic movements such as moving left and right and jumping.

The study aims to introduce to children the concept of emotions to identify and regulate them accordingly. The visual elements of video games could be used as an incentive medium for learning. Moreover, the goal is to depict the different emotions using visual aspects such as colors, environment design, and character design. At the same time, the game is suitable for children to absorb, recognize, and regulate their emotions efficiently.

Six- to eight-year-olds are encouraged to play this game and similar to it for them to achieve emotional understanding. That way, they may learn how to label what they are feeling and find ways to regulate it independently, which will be helpful as they grow older.

2. UNDERSTANDING THE ARTWORK

2.1. Review of Related Literature

The related literature consists of materials about children, colors, emotions, gamified learning, visual learning, character, environment. The findings show that children learn and adapt through curiosity, experimentation, and imitation; the more straightforward, the better (*Raising Children Network;* Ware 440). Thus, children's learning is further enhanced through visuals.

Children become self-aware of their emotions at the early age of four, and they exercise empathy starting at the age of five or six (Poole et al.). According to Pope et al., a child has emotional understanding when they can comprehend and explain their own emotions and that of others (1). Emotional understanding could lead to better attendance and school performance and increased motivation and confidence (7).

COLMO's straightforward representations will make it easier for children to understand. Human emotions are intense feelings that a person gives to someone or something (Hume 260). It is usually combined with obvious expressions on a person's face (261). Often, some emotions are too complicated to depict as it is difficult to recognize (262). Facial expressions are evident in communication since they express our emotions and interests (Ware 308). Emotions easily expressed in faces—happiness, surprise, sadness, fear, anger, and disgust—are the six basic universal emotions (Hume 262).

Happiness is the emotion we feel when we react to positive stimuli and pleasure as well as comfort and "unspecific overall pleasant well-being" (Zinck and Newen 17). At the same time, sadness describes the feeling of emotional distress (e.g., worry and discomfort) and influences unease and sadness (16). Anger is a negative emotion that begins with the expression of indistinct grief and an alarming reaction toward situations of impairment and frustration (17).

Akin to anger, fear is an unfocused expression of distress that exhibits strong perturbation; however, it comes with the sense of danger by any threat (15). On this note, surprise can be incorporated within the category of fear when the presence of an unknown threat is present. Last, disgust is the emotion that emerges from the idea of distaste and rejection and exhibits an aversive response from a person's cultural, personal, or moral beliefs (Plakias 263-264).

Designing a platform that maximizes motivation and engagement can enable the players to pay more attention to the screen they see (Kapp 12). The appeal that video games provide toward their players can enhance learning (Buckley and Doyle 1163). Further, research conducted by Cubans showed that eighty-three percent of what was learned came from what we see, while eleven percent came from what we hear (qtd. in Shabiralyani et al. 226). This shows that people can retain information more when represented visually.

2.2. Other Methodologies

We conducted semi-structured interviews with two individuals with educational and professional backgrounds in psychology and early childhood education. One is a licensed preschool teacher, and the other specializes in early childhood development.

According to our first interviewee, modeling, mirroring, and labeling effectively introduce emotions to children. These practices help them self-regulate their feelings which could affect their future if ignored. If they can see pieces of themselves as part of the story, their interest in the story would deepen. The interviewee advised us to keep the vocabulary and the story simple and easy to grasp. The recommended age for the target audience is three to five years old.

Our second interviewee advised us to label emotions to help children understand themselves and avoid future problems as they grow. Additionally, emotions cannot be controlled but can be managed or regulated. As such, our game must be easy to finish and age-appropriate, keeping in mind children's reading comprehension. The recommended age range is five to seven or six to eight years old.

3. THE ARTWORK

We applied the findings from both the related literature and other methodologies into our proposed mobile game COLMO. We created concept art and a user interface to showcase the game.

Creating certain assets of the game, such as character design renders and the environment backgrounds, was distributed between the two researchers. We had to consider different factors, such as the character's story, personality, shape, and colors. We also had to evaluate whether the backgrounds and the characters would complement and if all the artworks were coherent. Additionally, since the game is for children, we had to take the game's accessibility and appeal to children in mind.

Color plays a substantial role in our method of getting across the complexity of emotions in our game. COLMO's design used related studies to create the appropriate color representation of each emotion to make correct associations. Gohar's work demonstrated the basic emotions' characteristics through colors. It concluded that "red was associated with anger, green with disgust, black with fear, yellow with happiness, blue with sadness, and bright with surprise" (qtd. in Sutton and Altarriba 686-687). Sutton and Altarriba's experiments gleaned similar results (692-728). Thus, we used the five emotions and their respective associations.

3.1. Character Design

The character designs are composed of basic shapes that fit the character's personality—circles for dynamism, innocence, youth, and energy; squares for maturity and stability; and triangles for aggression and force. Further, other features included the characters' colors and personalities.

3.2. Environment Design

COLMO's environments are designed based on the colors the emotion represents and whether there is harmony or dissonance between the character and the environment. A round character in a circular environment suggests harmony, while a round character and a sharp environment suggest dissonance.

3.3. User Interface Design

The user interface is designed to be appropriate for children—simple and easy to navigate. Moreover, instructions use simple vocabulary to accommodate their literacy capabilities.

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Forked: A Comic Book Depicting the Struggles of Pursuing One's Dream versus Parental Choices

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Abstract: My research paper is about the Asian stereotype of being forced into a specific profession over personal choice using the socio-cognitive framework. The said stereotype has always been frequently used in jest, though in reality, it is a challenge faced by the youth due to culture and their environment. My objectives are to spread awareness of the stereotype, its adverse effects, and the perspective of those who are affected by it. To structure and develop the plot of the output, I conducted a semi-structured interview with Senior High School students about their experiences with the stereotype. The work consists of one fully illustrated comic, consisting of a cover page and thirteen comics illustrations and dialogue.

Key Words: stereotype; Forked; comic book; culture; environment

1. OVERVIEW OF THE ARTWORK

The comic book titled *Forked* is inspired by my past experiences and aims to show how everyone deserves a chance to follow their dream. The title *Forked* is taken from the phrase "fork in the road," which means a divide in paths—the divide, in this case, refers to the choice between one's interests and the choice of one's parents. The comic book is often associated with superheroes since the 1930s (Resha). I chose this medium to have both visual and text elements.

The book titled *Understanding Comics* by Scott McCloud discusses that comics aren't some crude and cheap art form but elegant and straightforward. To define the art of comics, McCloud used the term "sequential art," which is the definition of comics said by Will Eisner, a master comic artist. McCloud gives another description of comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and to produce an aesthetic response in the viewer (9)".

2. UNDERSTANDING THE ARTWORK

When people grow up, they have to choose among many career paths. For Asians, there is a stereotype of parents selecting the professions of their children. According to this stereotype, Asian parents view specific jobs as "desirable" while others do not, as they understand that doing what one loves may not bring forth income or food on the table (Chiu).

Choosing for oneself or following another's decision can be explained by *Individualism-Collectivism* (Akosah-Twumasi et al.). The idea notes that in individualistic cultures, people's choices are based on their passions and interests. In contrast, in collectivist cultures, choices are made by an "in-group." The options made are for the further development of the group and its followers (2). In those stereotypes, the child could be associated with an individualistic culture as they may want to follow their beliefs. The family as a whole can be labeled with collectivistic culture, with the parents as the "in-group."

Asian parents usually prioritize a career's income, especially in the long term as it will support the family and their future. The stereotype is associated with the term "debt of gratitude" or in Filipino "utang na loob" (Rungduin et al.) as the parents expect the child to pay back that debt for following their parent's choice of career.

I developed the artwork's storyline with Senior High School students who were forced into a course that they did not want. Using a semi-structured interview, I gathered testimonies and experiences as references, and I composed the plot and dialogue for the comic book.

3. THE ARTWORK

The story is set in Manila and follows Ford, a Filipino student who is graduating and moving onto college. But he is faced with his biggest challenge yet, convincing his family to let him follow his dreams. Though it is easier said than done, in his country, following one's dreams is only acceptable if said dream is to be a doctor, lawyer, or anything of that sort.

The comic book puts the viewer into the perspective of a student who wants to follow their dream. Said experiences and mindsets are referenced by the students I interviewed, with each having similar experiences to the other.

Each page went through a storyboard on paper; then, the panels were laid out using Adobe Photoshop. The illustrations were later sketched,

inked, and colored on Procreate. Lastly, the dialogue was added using Adobe Photoshop.

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Bahagharing Dagat: A Series of Graphic Illustrations Depicting Plastic Pollution Situation of Philippine Marine Life During the Pandemic

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Abstract: The COVID-19 pandemic is on the rise, and so is the situation of plastic pollution in the Philippines. This qualitative study evaluated the degradation of the country's marine environments caused by plastic pollution during the pandemic. It explores the connection between marine biodiversity and people's livelihoods in the Philippines, the current effects of plastic waste on national waters, and the future implications of this pandemic on plastic pollution through a series of illustrations. The research used post-structuralism and ecocriticism as frameworks. A semi-structured interview was conducted to collect up-to-date data and personal experience to include in the creation. The collection consists of ten graphic design illustrations drawn in a low polygonal style with a polyptych layout.

Key Words: marine biodiversity; covid-19; post-structuralism; ecocriticism; graphic design

1. OVERVIEW OF THE ARTWORK

Bahagharing Dagat is a collection of illustrations that features a wide variety of aquatic life endemic in the Philippines. The main idea of the artworks is the destruction of the marine ecosystem because of the overuse of single-use plastics at the consumer and commercial levels. The collection aims to educate Filipinos on marine conservation for aquatic resources. The medium used is digital art, specifically graphic design. I used this medium for graphic design mainly for visual communication and emotional and cognitive information (Bichler and Beier). Viewers can reflect based on the information gathered from the artworks. With this, the collection can incite a change in the mindset about the conservation of the environment.

2. UNDERSTANDING THE ARTWORK

The research framework is based on post-structuralism and ecocriticism. Through a structuralist lens, the duality between humanity and nature and how nature is the "other" in this pair indicates an innate system that can be portrayed through text. In a post-structuralist perspective, this binary opposition has notions that can be contradictory based on the studies and data collected. With this, the text can be read as humanity and nature interconnected.

In studies, the Philippine seas have the highest level of marine biodiversity globally. However, in a data study conducted in 2015, the Philippines produces an annual plastic waste estimate of 1.88 million metric tons per year, with 0.28 - 0.75 million metric tons washed up as plastic marine debris. The impact of plastic debris on the marine environment is severe. Certain plastics also break down into microscopic particles called "microplastics" that can be eaten by commercial fish and can cause toxic effects on animals and humans when ingested. According to the WHO, approximately 89 million medical masks were needed to respond to Covid-19 each month. This causes the daily global production of disposable masks to scale in output. If the masks are not disposed of properly, the degradation of these masks could lead to a new source of microplastics that could end up in waterways, polluting the aquatic habitat. With all this, we can apply a critical theory known as ecocriticism.

Ecocriticism is an "earth-centered approach" (Glotfelty, xviii), with the intersections between environment and culture, tracking environmental ideas and representations.

A semi-structured interview was also conducted with an employee who works on marine conservation organizations. I asked questions that were beneficial in establishing the up-to-date effects of plastic pollution in Philippine oceans. I also asked open-ended questions that could entail personal accounts and experiences on wildlife conservation that can be used in doing the artwork.

3. THE ARTWORK

The artwork consists of ten digital illustrations. It aims to portray the vastness and diversity of the Philippine waters through its elements, mainly color and composition. It also prioritizes visual storytelling using a polyptych design approach. The artwork features a mixture of low-polygonal design and lineless art. I chose this style since it evokes a feeling of comedy and an apocalyptic message. It is also inspired by triptych art, a work of art that has three sectional panels. Each illustration

has details that make it unique to showcase independently, but it completes a single narrative when joined. With this approach, I can achieve the visual storytelling aspect of the collection.

Color is one of the elements that I focus on the most in the illustrations. The polyptych design makes each design connected and illustrates the vastness of Philippine waters and its species.

4. ACKNOWLEDGMENTS

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Kalalaki Mong Tao: A Series of Digital Illustrations Focused on Fragile Masculinity in the Philippine Context

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Abstract: Gender roles have been exercised in the Philippines for as long as the country was colonized by the West. In such a predominantly patriarchal society, masculinity is favored and dominates over those who identify as feminine or other. This research looks into the structure and effects of fragile masculinity in people. The study of the Filipino masculine gender identity sheds light on why and how the notion of fragile masculinity came to be. Alongside several structured and semi-structured interviews, structuralism and Judith Butler's theory of gender performativity are used to gain a better understanding of the nature of hypermasculinity. The artwork series uses these theories along with other data gathering methods to address the underlying issues of fragile masculinity in Filipino society.

Key Words: fragile masculinity; gender roles; gender performativity; patriarchy; identity

1. OVERVIEW OF THE ARTWORK

For a long time, gender roles have served as a model for preserving a hierarchical culture. This, however, prevents people from discovering their identities outside of their assigned gender. How would a culture work if gender roles were not enforced as strictly as they are now? This study sought to address the following points to better understand the function of gender roles, their meaning, and their consequences:

- Filipino society's dependence on gender roles
- the impact of fragile masculinity on a Filipino life
- the differences in the gender expectation for Filipinos

The artist created a series of ten artworks that portray the consequences of fragile masculinity in Filipino society. Each piece depicts a scenario in which the protagonist either experiences an incident in which they defy gender norms or expresses their feelings regarding the gender roles forced on them. The artwork's narrative is focused on the study's participants to provide a more in-depth understanding of the effects of fragile masculinity and to discuss the respondents' personal experiences with the topic.

All of the artworks in a scene format are painted in a semi-realistic style. To unite the artworks, variations of the blue hue were used in each artwork.

2. UNDERSTANDING THE ARTWORK

2.1 The Roots of Patriarchy

To explore the context of the artworks, the understanding of patriarchy, structuralism, gender performativity, and social constructionism is essential. To elaborate, patriarchy is the systematic superiority of men over women in society. A patriarchal ruling system has been long existing in different communities throughout history (Farrelly 2). A brief study of the various ancient European civilizations can be observed to further examine patriarchy's position in society. Sparta was a city in Ancient Greece noted for its love of the arts, literature, and wisdom—but excluded women from this narrative as they were deemed to lose their rationality.

2.2 Gender Performativity and Social Constructionism

Delving into Judith Butler's works on gender performativity and social constructionism, Blechner described masculinity as the "confluence of factors." The query "What is a real man?" keeps him intrigued. He goes on to discuss the various prejudices that are forced on men in his culture (e.g., independence, rough-and-tumble play, heightened libido). These stereotypes are the generalized and oversimplified understanding of gender roles by a society (Blackstone 337). Moreover, gender is performative, as stated by Judith Butler, and there is little to no stability of gender (Butler 53). Someone can appear as a particular gender; however, gender is not fixed. Butler uses Simone de Beauvoir's assertion in *The Second Sex*, "One is not born, but rather becomes a woman," to expand on her argument that the gender "woman"

is the conforming of one person to what has traditionally been regarded and generally accepted as a woman.

2.3 On Heteronormativity

In terms of appearance or behavior, effeminate men or masculine women are perceived as "improper." In a video by The Media Insider describing Butler's Gender Trouble, this "proper" act and appearance are the product of what Judith Butler refers to as heteronormativity (The Media Insider, 03:35–03:43). Heteronormativity is the root of gender trouble, as it reinforces the stereotypes of men and women. On the lack of queer representation in mass media, they assert, "People who don't fit the mold have difficulty and pain performing their non-heterosexual identity" (The Media Insider, 05:01-05:07).

2.4 Social Constructionism

Social constructionism is a philosophy that argues that social forces and contact between people are responsible for the current state of human life (Galbin 82). People live among ideas created by humans, according to social constructionists. The 333-year Spanish colonization and the 47-year American occupation of the Philippines have dominated our current understanding of gender identity, according to Marie Lou Frias Bautista. The social stratification started with the arrival of the Spaniards. Men and women were ranked differently in the education system developed by these colonizers.

Apart from these historical influences, gender roles and norms are perpetuated in Philippine education, passively and actively. In an online article by Java and Parcon, textbooks targeted at first-graders included a large number of images portraying "occupational and social picture roles of men and women" (Java et al. 38).

2.5 Other Methodologies

A focus group discussion was conducted together with interviews (semi-structured and structured) to provide more context as well as specificity and depth to produce the artworks. The focus group discussion was about Filipino gender roles and the participants' perceptions and experiences with them. The participants asserted the feeling of being restricted and boxed in stereotypes, confusing one's identity. Interviews of semi-structured and structured types were also conducted to analyze ordinary citizens' narratives relating to the study's subject. A semi-structured interview would use a protocol to direct the artist and the interviewee while also allowing the interviewees some versatility (e.g., providing additional details). The structured interview contained similar questions to the semi-structured interview but prevented the artist from gathering more personal information regarding the study from the participant's perspective.

3. THE ARTWORK

3.1 Process of the Artwork

Kalalaki Mong Tao is a series that showcases ten digital artworks about fragile masculinity in the Philippine context. To accomplish the art series, inspiration and narratives for the individual artworks were drawn from the data gathering methods. The use of the data from the participants of the study enabled the artist to humanize these narratives and further understand the causes and effects of assigning gender stereotypes. Before beginning the artwork production, the data gathered was thoroughly discussed and broken down into smaller concepts by the artist and his mentor to understand the data collected better.

3.2 Art Style

Proceeding to the production phase, the sketches were planned out and rendered in a realistic and painterly manner. Realism was the style chosen as the art movement initially depicted the unfavorable realities that people faced in various social, cultural, and political contexts. This origin provided the artist with a justification for making realistic artworks: to depict the ugly realities of fragile masculinity. Surrealistic elements can be seen in the artworks in small doses to provide more freedom of thought to the viewer.

3.3 Medium of the Artwork

Digital art has become more available to a growing number of people as a result of advancements in technology. People, especially the youth, are constantly exposed to digital media, allowing them to participate in various modes of communication and learning. As a result, the digital illustration tool is efficient and useful in presenting a variety of topics to both viewers and listeners.

Further, rather than relying solely on text, the use of visual aids is more effective in ensuring that people understand what is being addressed. Not everyone is capable of comprehending the speaker's speech, nor is everyone capable of comprehending every single word used in the lecture. The inability to understand the speaker's message or language causes disengagement with the lecture, according to a study conducted by Vadsariya in 2017. (Vadsariya 26) Students who were given a visual medium as a complement frequently regarded the visuals as the central theme of the discussion rather than just a supplement to the learning content. (27) This study proves that learning through the use of visual aids

enables people to connect their own experiences and retain knowledge and images in their minds rather than relying solely on text and voice to convey a message.

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This is Home: A Digital Animation Telling A Story of A Filipino Immigrant Child Returning Home

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Abstract: This study delved into the effects of return migration on children, their experiences, and struggles. Since return migration is not widely documented, it is imperative to raise awareness about this issue. The study aimed to understand (1) the experiences migrant children face, which are mainly marginalization, acculturation, and cultural dissonance, (2) how migration affects the formation of self-identity for migrant children, and (3) how we can alleviate the struggles of these migrant children. A focus group discussion was conducted among four formerly child migrants to represent the two-dimensional (2D) animation themes. This research delved into themes of postcolonialism, as it is one of the factors that constitutes return migration. This is Home is a two-dimensionally animated short film that showcases the experience of a twelve-year-old Filipina as she struggles to find herself in the Philippines after living in China for most of her life. This film tackled themes of loss, growth, separation, and sacrifice.

Key Words: return migration; postcolonialism; self-identity; child migrant; acculturation

1. OVERVIEW OF THE ARTWORK

The focus of this research paper is on migrant children experiencing return migration. This paper tackled the experiences, struggles, and intervention plans to help understand these situations better.

The paper emphasizes the struggles of these migrant children, mainly marginalization, acculturation, and cultural dissonance. These significantly affect the child's development of self-identity into adulthood being a result of postcolonialism.

As a child migrant, I encountered many issues, especially those relating to my identity, after growing up in China and mostly spending my childhood and early teenage years there while being Filipino by blood. It was difficult to grasp whether I was considered Chinese or Filipino more. These questions plagued my mind, especially during my time acculturating to my "motherland." It was hard to pinpoint which country I indeed call "home."

I chose the medium of animation to illustrate a sense of being "out-of-place" (cultural dissonance) and marginalized and the coming of age journey of developing self-identity and acculturation. I felt responsible for raising awareness about this under-researched topic.

2. UNDERSTANDING THE ARTWORK

The study is mainly focused on the experiences of child migrants when faced with return migration. Return migration, in this context, can be described as the movement of the children, migrating to their parents' homeland. Different circumstances can bring about this movement, but more commonly due to the child's behavior, parents' work, or overall family decision (Lee 2). With the already under-researched topic of return migration, most documented cases observe adults rather than children and adolescents (Lee 2).

As for the struggles these migrant children face, many pointed out the difficulty put upon the children. Marginalization, acculturation, and cultural dissonance are concepts that are interconnected. When views or values of the country of origin and the host country are conflicting, not only do they experience marginalization, but they may experience cultural dissonance. These adolescents may acculturate or adapt to the host country's cultural values or beliefs, so it is highly encouraged for the parents to promote their homeland country's culture to their children (Pottie, et al. 1563). Excluding the children in the discussion of migration can also lead to adverse effects, as they would feel like they were "forced" to be here.

In a study titled, *Returning Home: An Evaluation of Hungarian Return Migration*, Lados, et al. found that the shift of return migrants' identities is integral in the move. On the topic of self-identity about return migration, Sussman's Cultural Identity Model identified the different types of identity shifters within their homeland and host country. The four types include affirmative, additive, subtractive, and global (322-323). The model emphasizes the changes these migrants go through and how this struggle affects their decision to leave their homeland. And it

would be helpful for them if they were provided with more aid, such as additional information (329).

Intervention plans were also provided, which can be performed within the family or the classroom. The migrant children's sense of agency in the move significantly shapes their acculturating experience in their new environment. It is encouraged that the family includes the child in the discussion or decision making regarding the move, as evidence showed they have a smoother transition into the host country and generally display more acceptance in the move (Lee 14). Maternal warmth played a big role in the acculturation of migrant children, mainly in their socioemotional development and school adjustment. Adapting strong parental warmth in these situations provides emotional and social support for the children. This is important, as it encourages the children to seek parental assistance and open up to them about their issues. This helps build more security and safety in their new environment (Zhao, et al. 542).

I conducted a focus group discussion (FDG) among four former child migrants who experienced return migration. All of them specifically returned to the Philippines after living in Shenzhen, China. Insights from the participants indicated the presence of marginalization, acculturation, and cultural dissonance. The struggle for self-identity was a running theme in the discussion between the group, wherein they found difficulty resonating with the Philippines. Although some of the participants didn't stay in China as long as the others, most still vocalized the confusion of "picking" or "identifying" their nationality. To which, half of the participants even called China, the migrated country, "home."

3. THE ARTWORK

This is Home is a film that follows a Filipino girl, River, who returns to her motherland after being abroad for most of her life. We watch as she struggles to insert herself within her new environment, amongst new people, and the new culture. We follow her as she discovers tiny reminders from her new home that reminded her what it was back then. She is comforted to know that she doesn't need to start over completely.

The film is a two-dimensional animation, with a run time of around 3:30 minutes. The animation comprises different styles, such as fully colored scenes, monochromatic scenes, and black and white scenes. The animation tackles Chinese and Filipino cultures, showing their differences and similarities. With the subject of the two cultures, it was vital for me to make the film more universal by not using any dialogue. As we move through the story, we discover many characters that all contribute to River's growth in her new environment.

4. ACKNOWLEDGMENTS

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Unsaid Woes: The Lives of Young Women Under the Constraint of Rape Culture

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Abstract: An added difficulty to the pandemic is the persisting issue of rape culture. Although there are presently minimal face-to-face interactions, cyberspace could still be a hostile environment for women. It is easier to harass or demean people online since users can retain anonymity, making rape culture thrive online. This research in progress discusses the effects of rape culture on the lives of young women, factoring in patriarchal and conservative beliefs prevailing in the Philippines. Such behavior is looked at both from a real-life and online perspective, following a feminist lens. Qualitative methods were conducted to establish findings that determined slut-shaming, victim-blaming, and the hyper-sexualization of women as the general effects of rape culture. The artworks serve as a visualization of the struggle and situations women undergo because of rape culture. They were made digitally, with the subject matter based on the results yielded from the qualitative methods and critical discourse. The research output is an artbook called Unsaid Woes, a reference to the burdens of rape culture. The artbook is divided into three chapters tackling the presence of rape culture in a woman's life, starting from their upbringing up to adulthood.

Key Words: rape culture; feminism; artbook; digital illustration; Philippine social issues

1. OVERVIEW OF THE ARTWORK

1.1 The Concept

The artwork revolves around the effects of rape culture on the lives of young women and how it is manifested in their everyday life. I chose the zine as a medium since it allows me to make art of the different aspects of rape culture while keeping a cohesive theme throughout the piece.

The title refers to gender microaggressions towards women that often go unchecked. The zine is a collective visualization of women's experiences of rape culture living in the Philippines.

1.2 Objectives

The following are the artworks objectives: 1) to amplify the voices of women and to communicate the flaws in the ideologies they are chained to, serving as an encouragement for women to take back their freedom and for society to make the world a safer space for them, 2) to teach young adolescents the value of standing up to rape culture, all the while learning the value of respecting other people's bodies and boundaries, as well as their right to receive the same respect for themselves, and to serve as a tool for education since it adds insight to the feminist perspective and the knowledge about the effects of rape culture.

1.3 Inspiration

The overall inspiration of the artwork comes from other works of feminism online. The art style and color palettes were influenced by various artists, such as Ree A., Eunpyon, and Julian Glander. On the other hand, the dark subtones were inspired by the works of Arkestar, alongside the music videos from Melanie Martinez and Red Velvet.

The zine was made for all the women hanging on by a thread, doing their best to get by. It was made with the thought of women who want to be heard and left alone. Art could be used as a platform of protest since it could communicate certain ideas better than words.

2. UNDERSTANDING THE ARTWORK

2.1 Review of Related Literature

The lens used to examine the artwork is feminism, specifically Simone De Beauvoir's works. *The Second Sex*, in particular, discusses how women are seen as lesser than men—the Other.

De Beauvoir states, "One is not born, rather becomes a woman." Womanhood is dictated by society rather than being inherited by women. These set standards for women box them rather than seeing them as dynamic people. This leads to the objectification of women, like the scrutiny of their clothing choices or the attached value to their virginity (Manalastas). Additionally, society's perception of

women becomes oversexualized, especially with the male gaze. Pre-established expectations and conservative beliefs characterize a woman's body to be inherently provocative (Whisnant).

Even from a young age, these ideologies are taught to Filipinas. Parents play a vital role in developing a child since they are the child's first educators (Cole). Conservative beliefs are more likely first taught to children by their families. Girls and boys are brought up differently, and parents slowly integrate gender roles into their life (Conception et al.). Daughters are immediately taught how to cook, clean, and do other housework. From a young age, gender roles are already tied to them. Apart from that, they are taught the way of being a woman. They are constantly surrounded by these ideals until their development in adolescence and adulthood through the many different sectors of society.

For example, the church would often regard virgins of higher value. This implies that sexually active women are "lesser," despite virginity being a social construct (Manalastas). Women have argued the value of virginity, saying that patriarchal ideologies influence it. In "Revolt From Hymen" (1940), Angela Manalang Gloria wrote that the concept of virginity comes from a man's ideals of women's virtues. Through this, the worth of their bodies is established (Santiago).

Furthermore, there exists the ideology that such clothing expectations of women exist for their "protection" from the impure interests of men. Most notably, Ben Tulfo, a TV and radio host, released the controversial statement that women should cover up to avoid catcalling or sexual abuse. This is refuted by the Don't Tell Me How to Dress exhibit held by Cindy Sirinya Bishop. The exhibition displayed the clothes victims wore when they were abused. Although victims wore non-provocative clothing, they were still abused since rape isn't caused by clothes but by rapists.

The media has also played a role in creating stereotypes of women, more specifically, because of the male gaze. According to the American Psychological Association, girls are sexually depicted in the media more than boys. Researchers at Wesleyan University discovered that 51.8% of women are sexually portrayed across 58 various magazines. Further, this increased to 76% when it came to men's magazines (Gould and Swift).

In Philippine television, women are usually portrayed either as mothers or vixens (Flores 1). According to Prieler and Centeno, as Flores stated, women are typically submissive when presented as domestic figures. They serve as plot points for a male character to lean on, but nothing more. On the other hand, when portrayed as vixens, these female characters pander to the male sexual desire (Castro).

The accumulation of portrayals like these in the media normalizes this stereotype of women, drilling this false idea that women are sexual objects and raising the chances of women being the subjects of sexual violence.

The effects of rape culture are slut-shaming and victim-blaming. Women are treated as the provoker more than the victim. They are subjected to critical judgment, insinuating that a woman's job is to make herself look decent, not to be raped, rather than blaming the rapist's mindset. This puts further mental strain on the victim, which may cause PTSD, depression, and anxiety (Casal).

For example, aside from Ben Tulfo's comments on clothing, Anthony Taberna had his say regarding women getting raped. The "Umagang Kay Ganda" host chastised a 19-year-old victim of gang rape, saying: "*Ito po ay hindi first time na nangyari, napakadaming pagkakataon na 'yang eyeball eyeball na 'yan, ang mas delikado, nakipag-eyeball ka na nga, nakipag-inuman ka pa. 'Yan ang problema, 'yun ang mabigat sa lahat, lalo't puro lalake ka-inuman mo.*"

Instead of pointing out the injustice done unto her, Taberna criticized her for meeting them and drinking. The woman was shamed twice; the first time with the crime committed against her, the second publicly broadcasting that the said crime was her own fault. He then added, "*Kapag ka ikaw ay babae, wag kang papasok sa lungga ng mga tulisan.*"

Time and time again, women have been told to avoid social situations that would "put them in danger." A woman should not drink; a woman should not go out at night; a woman should not pass through dark alleyways or vast fields, or else something terrible will happen to her. Society's ideas of what a woman cannot do are more than what a man should not do to make a safer place for women.

The notion of "*Kababaeng tao kasi...*" tarnishes the respect and understanding women, especially victims, deserve to have. Further, victim-blaming may discourage rape and sexual assault victims from speaking up. Even in court, rape survivors are grilled more by the prosecutor, according to Atty. Estella Elamparo.

Rape culture can be eradicated through respect and empathy. Acknowledging one's boundaries and taking consent into consideration play a crucial role in this.

Conservative and patriarchal-centered beliefs are taught and instilled into women through hegemony. Men remain ignorant because of how society has continuously condoned their actions. But, as De Beauvoir states, although "the exploitation of women is historical," it could also be changed. Meaning, even though rape culture has accumulated over decades, this could still be amendable. A woman's

freedom lies within a woman – and is not given to her by a man.

It is important to note that ending rape culture is the responsibility of everyone. As women use their voices, it is society's responsibility to listen. Women should realize that they are free to reject compliance to patriarchal standards, while men should accept that they do not have to remain submissive (Bergoffen et al.).

2.2 Other Methodologies

Three qualitative methodologies were conducted, namely: a focus group discussion with different youths of the LGBTQIA+ community; a questionnaire answered by Ms. Sheryl Alapad, a GABRIELA Women's Party Member; and an interview with Ms. Leah Barbia, a representative of the Commission of Human Rights – Gender Equality and Women's Human Rights Center.

These focus group discussion participants were chosen in order to determine if the effects of rape culture vary between different gender communities. On the other hand, the interview and questionnaire were chosen to gain a sociopolitical perspective. All of the methods above were conducted entirely online. The focus group discussion and the interview were conducted via Zoom, while the questionnaire was sent through G-mail.

3. THE ARTWORK

The artwork is a zine showing different scenarios young women go through under the burden of rape culture. Three chapters chronicle such occurrences starting from childhood to adulthood. The three chapters are 1) "Toys and Trinkets," which uses toys as metaphorical visuals, 2) "Body Buffets," which shows women as commodities, and 3) "World as We Know It," which visualizes the world from a woman's perspective, depicting fear and male-set standards she is expected to adhere to.

The color palette used starts off with bright, pastel colors progressing into darker colors. This mimics the way some aspects of rape culture are brushed over until one takes a step back and becomes fully aware of the magnitude of its effects. The art styles used were cartoony and surrealist to convey and visualize women's fear and insecurity in their day-to-day life. The artworks were made not to be literal but as metaphors for complex feelings—a representation of something supposed to be familiar but with an undertone of danger or wrongness.

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Lawin at Sisiw: A Role-playing Game Solving the Filipino Disunity Caused By the Great Cultural Divide Through Pakikipagkapwa

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Abstract: Sikolohiyang Pilipino explains that the transitory unity among Filipinos is caused by the different perspectives of the two sides of the "great cultural divide," being the elites and the non-elites. The primary research objective is to present pakikipagkapwa as a possible solution to the great cultural divide. Lawin at Sisiw Role-Playing Game was designed: (1) to mirror the dynamics between the elite and the non-elite, (2) to impart its message of practicing pakikipagkapwa and sustaining this value as possible solutions to the disunity amongst the Filipino people through its narrative, and (3) to portray the importance of pakikipagkapwa through the mechanics. Lawin at Sisiw translates Filipino concepts into a high school context. Pagtatanong-tanong or unstructured interviews with eight senior high school students regarding Filipino and classroom disunity were conducted. There is a lack of Filipino video games discussing Filipino disunity, revisiting old Filipino philosophical concepts, or recreating traditional Philippine games. Lawin at Sisiw presents the indigenous value of pakikipagkapwa as a possible solution to the sporadic unity of the Filipinos through its narrative and mechanics in social simulations and turn-based combat.

Key Words: Filipino disunity; Sikolohiyang Pilipino; great cultural divide; pakikipagkapwa; role-playing game

1. OVERVIEW OF THE ARTWORK

Lawin at Sisiw Role-Playing Game translates the disunity made by the cultural divide in Filipinos into academic competence in students. This way, the top-ranking students are equivalent to the real-life Filipino elites, the low ranking students to the non-elites or the masses, the school administration to the government, and the supernatural Lawin to the "common enemy" Filipinos need to unite. The top and low ranking students have differences but have a common goal of overthrowing the Lawin. To achieve this, the player has to unite the students from varying academic ranks, practicing the Filipino value of *pakikipagkapwa*. Tapales and Alfiler (104) proposed three possible steps for solving the differing perceptions of the elite and non-elite Filipinos to achieve unconditional unity. First is to utilize the indigenous values held by Filipinos, next is to translate these values into an ideology to foster unity, and finally, to sustain this unity through programs and projects to empower the people (107). In line with this, after the students can achieve the highest level of *pakikipagkapwa,* the school then sustains the students' unity by implementing an ideology centered on *pakikipagkapwa* at the end of the game.

Lawin at Sisiw Role-Playing Game is a battle-centric video game. Inspired by the traditional game, *Lawin at Sisiw Role-Playing Game* involves strategic composing and positioning of team members and the concept of "stealing" between the Lawin and humans. The literal "*lawin*" and "*sisiw*" bird concept and school motif are present in the game's overarching design—in the gameplay terminologies, the Lawin design, the character names, and the design interface.

The primary research objective is to present *pakikipagkapwa* as a possible solution to the great cultural divide. To achieve this, *Lawin at Sisiw Role-Playing Game* must accomplish these three objectives: (1) to mirror the dynamics between the elite and the non-elite based on *Sikolohiyang Pilipino,* (2) to impart its message of practicing *pakikipagkapwa* and sustaining this value as possible solutions to the disunity amongst the Filipino people through its narrative, and (3) to portray the importance of *pakikipagkapwa* through the mechanics.

2. UNDERSTANDING THE ARTWORK

The researchers first gathered sources on *Sikolohiyang Pilipino,* the study of Filipino behavior from a Filipino lens (Pe-Pua and Protacio-Marcelino 50), and about Filipino disunity to grasp the underlying reason for the divide and to find possible solutions to the problem.

Pagtatanong-tanong is an improvised, informal, and unstructured interview (qtd. in 60). With this method, the researchers were able to directly obtain the insights of senior high school students in a free-flowing manner. The research and

its purpose were first introduced, followed by an exchange of opinions regarding Filipino disunity, the great cultural divide between the elites and the non-elites, and core Filipino values. To obtain inspiration for the connection of Filipino disunity to a high school setting, the informants were also asked about the prevalence of disunity in the classroom, if there is any. Since the method is not merely a one-way interaction (Pe-Pua 153), the informants were allowed to go off topic when sharing their views.

From the insights collected from the eight senior high school students, it can be seen that the Filipino disunity caused by the great cultural divide is still prevalent today, especially from the younger generation's point of view. The participants discussed the differences between the elite and non-elite Filipinos, how the connotations of *pakikitungo* and *pakikibahagi* are present in their relationships, how the government favors the elite class, and how the idea of a common enemy being an initiator for Filipino unity is existent. The parallel connection of these to the school setting was also discussed. The treatment of the Filipino elites and the masses has been compared to the academically competent or extracurricularly active and average to below-average students. The participants noted possible solutions to Filipino disunity or disunity in the classroom, starting from the Filipino individual to the administration.

3. THE ARTWORK

Narrative. In Lauan High School, where academic competence is the social currency, Lino, short for Aquilino, is as ordinary as can be—getting average grades in school and having a few close friends. All is normal until a new principal is appointed in his school. Less than two weeks after the new principal's appointment, drastic changes occur; the teachers, admin, staff, and other personnel are replaced one by one. Coinciding with this is the transfer of a mysterious student. Shortly after, the school announces that they will be holding a study training camp that requires students to stay on campus for one month. They are not allowed to go outside. The school gets the approval of all parents, and the student body has a very competitive nature, so the training camp quickly commences. The principal is the leader of the Lawin species, and they have invaded the school. They are supernatural beings with exceptional eyesight, strength, and speed. They have mechanical blade wings with feathers they throw and sharp claws they strike. Because there is an ongoing war in the Lawin world, the Lawin have to look for sources to strengthen themselves, which are the pure souls of young humans. When the humans' souls are extracted, their lifespan decreases. Because of this exploitation of humans, Warden, the transferee, puts up a front that he is secretly going against his kind. He asks for Lino and the school delinquent Jason's help to overthrow his father. Warden, the transferee, shares his plan to recruit more members to defeat the Lawin. The members to be recruited are Maya, the current top-notcher at the academic ranking; Dominik, the son of the school president; Robin, the captain of the track and field team; and Nicole, the student council president.

Assignments. The player goes through seven primary "Assignments" or missions against the heads of the seven Lawin Families, namely, the Cariama, Sagittarius, Strigis, Falco, Cathartes, and Pandion. The seventh head is the principal of the Accipiter Family. These Families are based on the eight families of birds of prey ("Strigis" is a combination of the two owl families, Strigidae and Tytonidae). Each Lawin Family has different skills and abilities, making each battle experience new to the player. After defeating each Family Head or completing each Assignment, the player acquires a special Talon—all six of which are needed. In an unexpected turn of events, it is later revealed that Warden has been using them the whole time for his own gain, making him the eighth and final boss to be defeated. Since he has been acquiring the other player characters' skills by accompanying them in their journey, he uses these against them in the final battle. This battle will prove that the students can stand alone without Warden's assistance.

Battle Mechanics. To bring all six player characters to an Assignment would blow their cover, so to be discreet, the player selects three characters to battle with before heading into an Assignment. Lino is a mandatory member of the team. During the turn-based battle, the three characters rotate every turn. The first character in the order will be the defensive character. The third character deals bonus damage. This battle aspect allows the team members to have equally spread out responsibilities, using their strengths wisely and protecting each other. Aside from this, the characters have different skill levels and abilities. The player has to be strategic to balance the team's strengths and make the order match their strengths. There are three types of moves in battle— Brawl, Airstrike, and Soul. There is also a Spirit Bar which indicates the characters' energy. Brawl and Airstrike moves give Spirit Points, while Soul moves deduct Spirit Points. When the Spirit Bar is full, the player can perform the characters' Flock Attack, which is a potent move wherein all characters use their strengths. Moreover, different moves give varying amounts of Affinity Coins, which are used to obtain more powerful and effective moves in battle.

Social Simulation. The game has a social simulation wherein you interact with the other characters to level up your *Kapwa* points. The level of *Kapwa* indicates the level of the relationship among the squad members. Aligned with the eight concepts

in *ibang-tao* and *hindi-ibang-tao* mentioned in *Sikolohiyang Pilipino* (as discussed in Pe-Pua and Protacio-Marcelino 56), there are eight levels of *Kapwa*: Transaction, Interaction, Participation, Conformity, Fellowship, Acceptance, Involvement, and Unity. The moment the player recruits a member, they are automatically in level Transaction. As the player treats squad members as *hindi-ibang-tao*, they gain *Kapwa* points, and the level increases. To earn *Kapwa* Points amongst the player characters, the squad acquires better teamwork by learning each other's moves.

Classroom Simulation. The player follows a schedule to attend a class, have lunch breaks, and defeat Lawin after class. Players receive Class Points when reciting in class within a time limit. The teacher asks a multiple-choice question, and the player can raise their hand to answer the question. Different answers can either add, reduce, or maintain Class Points. Reflecting on how academic competence determines the students' social status in this school, the Class Points are the currency for buying Items from the school canteen and Dominik.

Character Designs. The main characters' designs are kept simple and realistic but still provide sufficient details to differentiate them. This way, the player can relate to the characters and see themselves in their position. The students' uniforms vary depending on their rank; the low-ranking students wear a simple buttoned shirt and slacks or skirt combination. The top-ranked students wear an additional plaid vest and several metal pins according to their academic awards. The main characters also wear their uniforms differently, portraying their personalities and roles. As for the Lawin's, their uniforms as school staff are meant to appear as complete opposites to the students' uniforms. The Lawin armor sets are mechanical, with bright-colored glows on their wings, talons, and other details in their armor and masks. Each Lawin Family has a corresponding color and a different wing placement. Lino's Lawin transformation is intended to appear like it has missing parts, unlike the Lawin enemies with complete, full-body armor, because of his half-human and half-Lawin descent. Warden's Lawin transformation is also not as complete as the enemies' because of his young age, recklessness, and lack of experience on the battlefield.

Names. The names of the school and the characters are based on Philippine flora and fauna. The school's name, Lauan, is a name used for the Philippine mahogany tree. Lino's name is derived from the Filipino word *agila*, meaning eagle. Jayson's name comes from crested jay. Dominik, the school president's son, gets his name from *dominiko* bird or the Oriental magpie-robin, a small bird endemic to Southeast Asia. Maya comes from the Filipino word

for "sparrow," a small, endemic bird species. Nicole's name comes from the coleto bird, which is another small bird endemic to the Philippines. Lastly, Robin's name comes from the Philippine magpie robin, another small bird. On the contrary, we have Warden, who has a foreign-sounding name which means "guardian." This symbolizes how he is not from this world, and at the same time signifies his role in protecting the players while fighting against Lawin.

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Sa Araw ng Pag-ani: A Short Film on Representations of Hope in Media Inciting Climate Activism

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Abstract: As youth who inherit whatever world the previous generation leaves us, there is widespread climate grief as climate change, among other environmental concerns, continues to be downplayed and overlooked by governments and policymakers. This research aims to find representations of hope in media, particularly film, to motivate climate activism in the Philippine context. Switching between two timelines, Sa Araw ng Pag-ani is a short film about two people who have lived through different states of the planet. Where one warns us of an impending disaster brought by the negligence of our environment, another tells us of the bountiful harvests of a world that learned to care for itself. Ultimately, this film hopes to convey the vision of a better future where the end is, contrary to current belief, no longer in sight.

Key Words: climate activism; agenda-setting; hope; media representation; film

1. OVERVIEW OF THE ARTWORK

As youth who will inherit the world the previous generation leaves us, there is widespread climate grief as environmental concerns continue to worsen with no sign of change from institutional powers. Climate change is a prevalent issue that has slowly built up with time, induced by factors both natural and man-made (Intergovernmental Panel on Climate Change (IPCC)).

Film has long been deemed an effective communication tool, especially in shaping culture and identity (Holtzman and Sharpe 8). Unlike orthodox research, film has imagery and visual representation, necessary when introducing audiences to new perspectives. Since climate activism is propelled by extreme emotions, such as fear, anger, and guilt (Kleres and Wettergen), film, as a visual medium, can maximize these and communicate in a manner that can reach its audience.

This research aims to find symbolisms or representations of hope in media, specifically film, that can motivate climate activism in the Philippine context. In the process, the research study explored the media's portrayal of climate change and how representations of hope could impact the discourse and the perception of Filipino audiences on environmental issues. The short film produced aims to inform and inspire hope in its audience, as it intends to incite an understanding and, subsequently, a passion for climate justice. Addressing climate change needs proper legislation, and only people mobilized by idealism can fight for it.

Sa Araw ng Pag-ani is a short film told in two tales. Lynn, an artist-turned-climate-activist, tells the story of catastrophe and calamity—a cautionary tale to whoever is listening. Erin instructs us how to cook his *lola*'s *sinigang*, all the while weaving in a secondhand story of suffering. *Sa Araw ng Pag-ani* illustrates the world we might face and the world we would have to aim for.

2. UNDERSTANDING THE ARTWORK

To solidify the foundations of the artwork, the artists took to literature examining climate change, media, and hope in the Philippine context. Further, different environmental films and their representation of environmental concerns were studied. Last, the researchers interviewed credible individuals from environmental organizations and accomplished filmmakers to understand how climate change is understood from the Filipino perspective and how the available platforms can be maximized.

The vulnerability of the country's agriculture is substantial (Mallari 441), and to address these, the government has resorted to different adaptation tactics (Benioff qtd. in Jose and Cruz 82). Kleres et al. posit that extreme emotions such as fear and guilt can motivate action and that hope is essential in managing those and inspiring mobilizing anger (508).

The media's role in disseminating information gives it the power to control the frame through which environmental problems are understood (Happer and Philo 321). Language also plays a role, as specific terms can alter different issues' framing (Lakoff 71). Due to the media making it an "issue of uncertainty" (Boykoff qtd. in Happer and Philo) and the polarisation in news reporting, scientific arguments are ignored mainly in policymaking (Happer and Philo). Social movements must have coherent framing for them to succeed (Lakoff).

Effective social movements confront fear and uncertainty with action, and often they generate the most "radical" of responses: Hope (Wright 224). Wright stresses the importance of redefining the situation, making fear no longer central to people's lives (224). Redefining and reconstructing are vital in encouraging them to strive for change actively. It motivates them in situations that have them at a disadvantage and allows them to overcome those hurdles.

For the review of environmental films, the researchers first looked into 'climate fiction,' such as *The Day After Tomorrow* (2004) and *Geostorm* (2017). Both films focused on a "doomsday" narrative with no solution, glorifying humanity's will to survive. Contrary to this, *Princess Mononoke* (1997) states, through Ashitaka, that maintaining a balance between nature and society is an imperative way of life. The documentary films, namely *Before the Flood* (2016) and *David Attenborough: A Life on Our Planet* (2020), opted for a candid look into climate change by visually representing the damage. From these, the artwork utilized the documentaries' honest portrayal of climate change, climate fiction's foreboding threat of a looming disaster, and the animated film's underlying hope.

The researchers consulted with numerous people, including Ms. Virginia Benosa-Llorin and Ms. Angeli Cantillana of GreenPeace PH, who emphasized the importance of human connection in communicating the climate crisis. Along with them, Mr. Jacques Fallaria of Youth Strikes 4 Climate Philippines posited that an improvement in delivering information, i.e., transmitted using Filipino and more straightforward terms, could greatly benefit the general public.

Ms. Joanne Cesario and Ms. Alyssa Suico, creators of *Here, Here* (2019), both agreed that coverage on environmental issues is lacking and often misrepresented. Ms. Cesario hopes to see more innovation in film and more novel representations of the climate crisis. She is looking forward to a day where the people involved are the ones to tell their stories. "When that day comes, that means it's no longer a problem," she explains. "If they have the power to tell their narratives, that means they have the solution (already)."

The artwork could not have come to life without the hours of research, pages of literature read, and the people who were gracious enough to lend us their knowledge. Much of the study informed the artists' creative decisions in the formulation of the film, including its narrative, narration style, and technicalities.

3. THE ARTWORK

The film weaves the stories of two generations in a single tale, with the characters belonging to different periods. Where one warns us of an impending disaster brought about by the negligence of our environment, another tells us about the bountiful harvests of a world that learned to care for itself.

The short film opens with a woman painting. Lynn, the painter in question, is an influential climate activist. She tells stories through monologues: stories about a farmer's struggle, the beginnings of action, confronting ignorance and awakening to reality, and a victory shortly should we play our cards right. Throughout the film, she paints four distinct faces, culminating in an image of the four stories she tells. The Lynn we see in the film is living during the most tumultuous time in the fight for environmental justice and carrying the fear that the worst has yet to come.

Intertwined in the narrative is Erin. As he goes through the motions of preparing his *lola*'s *sinigang*, he shares anecdotes from the woman herself. Erin's story tells us of hope, of a future where Lynn's fears are no longer of concern. Beyond that, he represents empowerment for those most vulnerable: reclaiming a painful past as it's told in a lighthearted manner on a typical day. The short film closes with Erin and his completed *sinigang*, on a prepared table, with a familiar painting hanging in the background; *Lola* is coming home.

Sa Araw ng Pag-ani is a light drama film about two people who belong to different generations, who have experienced different planets. It aims to convey the hope of a future where the end is, contrary to current belief, no longer anywhere in sight. The film depends on the characters' monologues, inviting the audience to listen and pay close attention to their words, and finally, lend an ear to those often unheard.

Lighting and color grading are used to distinguish between the two timelines. Lynn is surrounded by warm light from a nearby window, denoting the palpable heat brought about by climate change.

Contrasting this is a vibrant yet less saturated tone in Erin's scenes—a visual representation that the problem has passed.

The film's aspect ratio is 2.39:1 to emulate a cinematic look and invoke a more serious tone to the film, bringing attention to its emotions and message.

The artists highlighted essential details, particularly the backgrounds. Lynn's backdrop is cluttered with papers, pictures, and paintings adorning her wall to symbolize her fraught and overwhelming situation. It also shows her character's involvement with nature, as seen through the landscape photographs, and her care and empathy, as seen through the pictures of people.

Erin's set shows him to be neat and organized, someone used to living sustainably.

Throughout the filming process, the artists created parallels between the two timelines through shot sizes. Wide shots directly facing the character emphasize their surroundings and their dialogue.

In contrast, Lynn's wide shots show a cramped workspace where she only moves once to get the door. Wide shots from the side are used when the characters' dialogue mirror each other's, such as when Lynn talks of her vision of the future, and Erin recalls the past his grandmother had told him about.

Medium close-up shots of their faces are used periodically for emphasis. Close-up shots follow the characters' actions and vary in angle per timeline. Lynn's close-up shots are filmed from a low angle in order to highlight the faces she is painting and make them more powerful; a visual telling of empowerment.

In comparison, Erin's close-up shots are filmed from a high angle, particularly when the dish is complete, to encapsulate the bountiful harvest of the future Lynn hoped for.

The sound design is mainly ambient to curate their timelines' distinct atmospheres. City sounds are prevalent in Lynn's timeline to emulate busy Filipino streets, and to create the illusion of humidity. Erin's timeline is quieter, with nature sounds more evident to create an audibly peaceful environment. An original score of piano and violin is also interspersed throughout the film.

Overall, *Sa Araw ng Pag-ani* aims to provide an honest recount of the climate crisis and its adverse effects on those most vulnerable in the country, while providing an alternate reality that we should strive to attain. In this sense, the film aims to instill a feeling of hope in its viewers by reminding them that despite how dire the situation may be, we still have a chance to turn it around and that hopefully, that day of harvest would soon come.

4. ACKNOWLEDGMENTS

Where traditional media failed to reach audiences, film transforms words that previously held no meaning into a conviction. With that, we thank the existence of film and its makers, encapsulating stories that have to be told and heard and instilling a love for storytelling within us.

We also extend our gratitude to independent Filipino filmmakers; you continue to inspire us to keep doing what we love and to use our voices to amplify those who cannot be heard, despite facing innumerable challenges. When we forget our passion amid adversity, you remind us of it.

Our generation is critiqued for our outspokenness, to the point of being ridiculed. Despite this, we thank the climate activists, particularly the youth who lead these organizations, for being the first to criticize and remind us all to use our anger for good - you are doing so much for a world that so often forgets to take care of itself.

Art has always been a medium for communication and an outlet for those who find themselves voiceless to reclaim it. That being said, we thank the artists who continue to pursue their passion, and especially those who utilize it to fight for the greater good. Despite what our society tells us, art is an integral part of our human experience, and it continues to be revolutionary.

Research is incredibly taxing, so we extend our gratitude to the people who have made this possible. We thank the participants who were a part of this research, as your input has been of immense help, to the actors, Sofia Romas and Laurence Cabral, for bringing these characters and our vision to life. We thank our friends and family who've supported us, who've reminded us to take breaks. We also extend our sincerest gratitude to Ms. Jerilou Buted, for being an incredible research mentor and class adviser, and to Ms. Candice Perez for being the best research adviser we could ask for. Your guidance is indispensable, and this would never have happened without you.

Finally, to each other: oh my god, we finally did it.

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Ang Kulungan sa Aking Kinagisnan: A Play With Music to Showcase Oppression of Freedom of Speech in the Arrest of the Protestors of Sitio San Roque, Barangay Pag-asa in Quezon City During April 1 of the COVID-19 Pandemic Metro Manila Lockdown

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Abstract: The general concept depicts the controversies and effects of the Sitio San Roque incident that unfolded on April 1, 2020. The artwork's objective is to inform the people about the injustices that unfolded during the incident at Sitio San Roque Quezon City and connect it to deeper problems plaguing the country's justice system. Different theater and filmmaking techniques such as tension, costume design, set design, and angles were incorporated. The fictional character Junemar is one of the arrested activists. His life reveals a decade-long battle with the country's injustices and corruption. Itay is the father of Junemar, while Dr. Nayab is Junemar's therapist. The events that unfolded scarred Junemar to the point that it gave him PTSD, and so he talks to loved ones, going to therapy, and practices other forms of coping.

Key Words: musical; theater; performance; corruption; injustices

1. OVERVIEW OF THE ARTWORK

The performance will have the elements of a musical and a theater play, such as singing and monologue while having the accompaniment of background music. The story revolves around the arrested activists during the lockdown. The performance was staged inside my house. It used a series of camera angles and lighting for spectacle.

The artwork aims to answer these research questions:
A. What is the state of the justice system in the Philippines during the 2020 pandemic lockdown in Metro Manila?
B. How could the experiences of the arrested activists on April 1 in Sitio San Roque be translated into a performative text on an online platform?
C. How will this performance raise social awareness of the state of free speech in the Philippines?
D. How will an online play with music performance tell the stories of the unheard voices of the activists who got arrested doing rallies during the lockdown of Metro Manila due to the pandemic?

The incident at Sitio San Roque was used to represent a bigger problem in the Philippines: the oppression of freedom of speech and the mishandling of the COVID-19 pandemic.

2. UNDERSTANDING THE ARTWORK

The hardest part while creating the artwork was putting all the ideas to form a cohesive and comprehensive script that the audience can understand and appreciate while also sticking to what I would like to put in the work. Before I worked on the script, I decided to proceed first with the musical accompaniment. It helped me put the puzzle pieces together by formulating a scene that will complement the overall feeling of the song. Watching movies and playing video games also gave me a big boost of inspiration to incorporate ideas that I found interesting.

3. THE ARTWORK

I decided to go with a Christopher Nolan type of approach, specifically in the timeline, for the script. The way Nolan does his unconventional timeline gives the audience a chance to understand what happened. When there is a good story, people will ponder on the past of that particular story. Frequently, what you see in a Nolan film *feels* like it is chronological. Then you get to experience the thrill of realizing that what you assumed about the movie is not true.

When it comes to games, I like the way Red Dead Redemption sequenced its events. To give a short description, Red Dead Redemption 1 is about an outlaw trying to forget his past by being a good citizen but eventually, it catches up to him. His history is told in the first game is not too detailed, which gives the players a chance to give meaning to what happened. Eventually, in Red Dead Redemption 2, it reveals how the main character of RDR 1 got to where he is today.

The artwork is about a borderline middle-class perspective of a character named Junemar who

suffers from PTSD because of the incident at Sitio San Roque on April 1. The events that unfolded scarred him, so he tries to cope by talking to loved ones and therapy. The audience first sees him hurrying up to go to the place where the incident happened. The next scene is two weeks after the incident. In the third scene, we jump back a little bit earlier to a week after the incident.

In the fourth scene, it is a month after the incident in which it can be seen he has already sought help by going to a therapist. In the fifth scene, he just got home from his therapy session. While the sixth scene is two months after the incident in which he is once again in therapy. For the final scene, the day after his therapy session from the previous scene, he is seen sleeping and eventually wakes up but dies because of COVID. This might be a bit confusing when read at first, but the artwork allows you to understand the whole thing.

4. ACKNOWLEDGMENTS

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Tribulation, The Adversities of Women in the Past and the Present: A Melodrama of Gender Inequality Parallels Between Selected Classic Plays and 21st Century Discrimination Case Studies on Women

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Abstract: With improvements in women's place in society in the 21st century, there are still manifestations of mistreatment and gender inequality. Tribulation is an artwork that cross-references 20th century plays in connection to women's experiences today. The research aims to discover the manifestations of gender inequality in classic plays and compare its realities to case studies of women experiencing similar events today. From the data gathered, it is evident that the two centuries share a parallel reality with manifestations of mistreatment towards single mothers, incidents of stalking and abduction, and poverty as a factor to enter the sex industry. The artwork is done in an interview-style performance with three characters. The researcher used this performance style to make a more personal and emotional relationship with the interviewer, who represents the audience. The performance shows explicit scenes to emphasize the physical, emotional, and mental damage of mistreatment and gender inequality.

Key Words: adversities; classic plays; gender inequality; women; 21st century

1. OVERVIEW OF THE ARTWORK

In the 21st century, there are significant efforts in feminism and gender equality. Women's status and position have advanced in the last century; however, there are still instances of this progress slowing down (Ridgeway). Women today are still significantly worse off than most of the male population (Rhode 2). Single mothers are still a part of a vulnerable population sector (Broussard et al. 191). Further, women are more likely to experience crimes like stalking and abduction (Baum 1), and women born into poverty are more likely to resort to sex work (Sanders).

Because of the growing opportunities for women in the era, 'women problems' are considered to be solved (Rhode 1). However, most people fail to see that gender barriers still exist today (Sanders 1). Although taboo, there are still instances of these topics and issues indirectly discussed in schools, institutions, and society (Yale University).

In theater, some plays in the 20th century present the reality of women in the past. Plays like *Les Miserables*, *The Phantom of the Opera*, and *Miss Saigon*. Plays were used as propaganda about revolution and mirrored the times of war. That said, theater is also often a truthful depiction of reality in a particular era or time (Szanto 4).

Although considered taboo, the three popular or 'classic' plays discusses gender inequality and discrimination. The discussion and analysis of the three plays and their female characters mirror the reality of women today.

2. UNDERSTANDING THE ARTWORK

The problems caused by gender inequality are overlooked because of the growing opportunities for women. However, evidence states that 95% of corporate executives and 85% of elected officeholders are male, whereas two-thirds of the marginalized and the poor are female (Rhode 2). Those who fight for women's rights or try to make a difference in gender barriers are substantially low. Because of these reasons, women are still faced with the burden of gender inequality in the present era.

In 2010, more than 42% of women with early pregnancies lived in poverty because of the lack of financial assistance when raising the child as a single mother (US Census Bureau). Single mothers living in poverty usually worry about work, housing, food, insecurity, discrimination, stigma, exposure to violence, and victimization, which are all struggles that Fantine is faced with in *Les Miserables*. Single mothers are a vulnerable segment of the population, and they are the ones who easily suffer from mental and physical illnesses (Broussard et al. 191). They are the population that is usually associated with unemployment, lack of social support, domestic violence, and divorce (Turner). There are also cases that more single mothers are working part-time jobs or have lost their jobs because of discrimination and stigma (Broussard et al. 192). Forty percent of single

mothers spend more than half their money on childcare. To provide financial support for childcare, single mothers heavily rely on informal providers such as family and friends, which adds to their stress due to the pressure of being in debt (Smith; Zippay & Rangarajan).

In the 21st century, there are still cases of stalking and abduction. Stalking is defined as a pattern of repeated and unwanted intrusion by one person into the life of another. This may cause distress, disruption, or fear (Pathé & Mullen). Abduction is defined as an action of forcibly taking someone against their will (Oxford English Dictionary). Statistics about stalking incidents states that 46% of stalking victims experience at least one encounter with their stalker per week. Women are at greater risk of stalking, with 41% of victims being female (Baum 1). In 2005, there were 393 records of abduction (both false and true cases). The factors for abduction are age, gender, victim-offender relationship, physical and sexual violence, and the offender's motives. The top three motives for abduction are the following: sexual desire (35%), robbery (29%), and retribution/revenge (24%) (Fitzgerald & People). This is in connection to Christine from *The Phantom of the Opera*.

Mcleod states that there is a subcultural theory that argues that economic conditions can contribute to the involvement of a woman in sex work (Sanders). Women being disadvantaged in capitalist society is central to their experiences as a prostitute. The entrance of women to the sex industry is an act of resistance to the experience of relative poverty, which can be connected to Kim's situation in *Miss Saigon*. Mcleod highlighted the experiences of sex workers and their economic struggles. The interviewed sex worker said that she resorted to sex work after being fired from working at an office job for six years (Sanders).

The principal reason women enter the sex industry, particularly street-level prostitution, is poverty. Women who enter prostitution are known to be underqualified for conventional jobs. With their lack of education and desirable skills sets, these women are pushed to enter into prostitution. Despite countries having minimum wage jobs available, there are areas wherein these wages are too low to make a living. At the same time, discrimination in the higher levels of the workforce still exists, and unequal wages between the two genders, even on the same job or status, persist (Monroe 1).

3. THE ARTWORK

Tribulation revolves around three female characters. Nicole represents single mothers in poverty, Riley a stalking victim in her senior year of high school, and Meredith, an orphan and sex worker.

It focuses mainly on manifestations of gender inequality and the empowerment of women.

The play is in the form of a dramatic monologue, with three interviews, and in a proscenium stage. The set design is a gray wall. The make-up is simple and only uses foundation, face powder, and slight contour, while the costumes are casual tops. Props are not needed for the performances. A single white light bulb is used to focus on the characters in the scene, and the sounds are in the form of ambient music.

Although classic plays are very loved and have a big following, they often contribute to the normalization of gender inequality in society. The artwork serves as a tool to spread awareness of these themes in classic plays and women's problems in the 21st century. It focuses on the underlying themes of these classic plays that most people fail to recognize and discuss.

4. ACKNOWLEDGMENTS

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A Folklore Tale - Art Direction in Film: Applying Elements of Art Direction to Film Expressed as a Diorama

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Abstract: This research paper intends to show the process of creating an impactful art direction, specifically in the horror genre. Understanding the visual elements contributing to the film's overall impact is essential to create a more engaging and aesthetically pleasing art direction. The research aims to design a more artistic and complimentary art direction that would fit the film's atmosphere. The researcher developed an art direction for a Filipino horror film centering on Filipino folklore. A qualitative interview was conducted to confirm the importance of visuals in visual media. The results give more information about art direction and its conceptualization. The designs showcase a series of dioramas, featuring three different pieces, each with different settings and design philosophies. The dioramas themselves are made from several materials to create each significant element in the diorama. With this research, filmmakers in the Philippines will have a more appropriate art direction to improve their filmmaking skills.

Key Words: art direction; production design; Filipino horror film; structuralism; surrealism

1. OVERVIEW OF THE ARTWORK

The artwork's central concept is the use of sculpture as a medium to showcase the design of the art direction made for a horror film set in the Philippines. Although the artwork's primary focus is its design, it is still essential to portray this design realistically to capture the physical space's essence fully. The decision to use sculpture to show these designs was inspired by the French artist Charles Matton, who creates mixed-media models of real and imagined spaces. It was not that the artist used traditional mediums to create his artworks, but rather the emotional impact the models conveyed with a three-dimensional art form and light. With this in mind, the artwork shows the different visual elements in its design. The sculpture's primary goal is to give an accurate, realistic portrayal of how the final film should look visually.

2. UNDERSTANDING THE ARTWORK

The artwork started with designing and creating the concept art of the initial design. Designing the visuals of the film itself was created using a three-dimensional modeling program called MagicaVoxel. The concept art itself served as the primary reference of the measurements, object placements, and how each piece in the diorama should look. Each decision to add or change any visual element had to be for the benefit of the design. The texture, color palette, and props all had to revolve around the intention of this specific diorama's art direction. Each important individual piece was sculpted with materials such as polymer clay and EVA foam. The interior walls and floorboards also used a combination of EVA foam and illustration board for another layer of durability. Other materials such as dirt, rocks, and other objects added a layer of depth into the artwork to create a more believable space.

3. THE ARTWORK

A Folklore Tale is a series of sculptures that feature three dioramas, each with a different act and setting. The dioramas use several materials such as polymer clay, illustration board, and more to create each significant piece. Since lighting plays an essential role in creating the atmosphere, the sculptures will use distinct lighting scenarios. The artwork uses color, texture, and form to enhance the environment and believability of each setting. Each diorama is displayed in its respective wooden box.

There are many considerations a production designer has to think about when conceptualizing the overall design of the film. Art direction uses visual elements such as set design, props, color, and texture. The production designer and the art department have to create a coherent design with these visual elements, which should elevate the writing and themes of the film. Every detail has to contribute to the themes of the film. Choosing these visual elements with intention will affect and contribute to the films' mood and atmosphere. Color, shape, and form affect how the film will look and the emotions the film will provoke in its viewers. The use of sculpture when creating the miniaturized physical set allowed the researcher more control over the entire design. It gave a much closer

understanding of how the film would look in a physical space. The surrealistic approach when designing the art direction gave a more distinct use of color and lighting scenarios. This approach to art direction is what the researcher hopes to see for future Filipino films.

4. ACKNOWLEDGMENTS

Thank you to my research mentors, especially my research adviser, who guided me and taught me everything I needed to know. I want to thank my girlfriend, Aimie Tanaka, especially. She supported me and inspired me to work on both the artwork and the research paper.

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Three-Ring Circus: Images of Income Inequality and Class Conflict in the Philippines Through a Mixed Media Painting Collection

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Abstract: Despite the Philippines' substantial strides in economic growth, the income gap remains a critical issue affecting many Filipinos. This study uses the Marxist perspective to analyze income inequality and class conflict in the Philippines. The researcher surveyed participants from different social classes and asked for their opinion about the country's access to resources, work opportunities, and law enforcement. The survey results emphasize how impactful inequality is to the everyday lives of Filipinos, from availing necessities to work opportunities. The researcher produced a creative output that amplifies the voices of the oppressed and fosters experimentation through mixed media. Works of surrealism inspired the three-part painting collection. Viewers can reflect on or interpret the paintings' meanings by themselves. Acrylics were applied in thick, precise coats, creating an embossed look to emphasize the subjects. With these techniques, the paintings have a more significant impact on the audience and serve as instruments that could initiate discourse.

Key Words: class conflict; income inequality; Marxism; surrealism; mixed media

1. OVERVIEW OF THE ARTWORK

The artwork features a perplexing scene that presents current issues under social stratification in the Philippines, particularly about class conflict and income inequality. As stated by Turner, stratification is present when "individuals can be ranked along a scale according to a criterion or a set of criteria" (23). Accordingly, the social structure to be observed in the artwork will consist of the lower class, the middle class, and the upper class.

Despite the Philippines' substantial strides in economic growth, the income gap remains a critical issue affecting many Filipinos. Hence, the researcher produced a creative output that amplifies the voices of the oppressed and fosters experimentation through mixed media. By showing the disparity between social classes, the viewers think of solutions. Numerous works use Marxism to criticize society's injustices. However, a lack of action to resolve them simply means that this issue still needs a more powerful voice and be given a great deal of attention. If many individuals were to speak up about the country's current situation, the government and leaders would hear and reach out to their citizens.

The artwork is a collection of three mixed media paintings featuring different narratives about income inequality and class conflict in the Philippines. The central painting depicts the income inequality or gap between the upper, middle, and lower classes. The other two paintings feature the conflict between social classes, with the upper and lower classes as the focal point. One focuses on the lower class's struggles, while the other presents the dominance of the upper class.

The paintings are inspired by the surrealist style, which seeks to convey the subconscious mind's workings and is composed of real-life elements that usually appear illogical at first. Simply put, surrealist artworks are a product of fantasy and reality. In comparison to receiving the message directly, viewers can reflect on or interpret the paintings' meanings by themselves. Through the chosen art style, the paintings have a more significant impact on the audience.

There is also a hint of realistic representation in terms of technique, but the images themselves are made with the influence of surrealism only. Consequently, oil paints are used as a medium to achieve a realistic look through blending and glazing easily. Mixed media comes in the form of slightly heavier loads of acrylic paint, which adds texture and dimension to the main elements of the painting. Aside from its use in achieving the embossed look, acrylic paints are also utilized for underpainting, which means that multiple layers of oil paint are added on top to increase opacity and add finishing touches.

2. UNDERSTANDING THE ARTWORK

2.1 Marxism

Jae Emerling's *Theory of Art History* presents the different critical theories within art history, including Marxism. As noted by Emerling, Marxism is based on the ideas proposed by Karl Marx and Friedrich Engels as a criticism of industrial capitalism (16). In light of what Marx saw as the inequality and

deprivation created by industrial capitalism in the nineteenth century, he was personally concerned with the need for social change. He argues that this system eventually results in the development of class inequality. The proletariat, workers who sell their labor for a wage, are forced to let capitalists, who own and manage production, make a profit at the expense of the workers. People who belong to the third class, the bourgeoisie, are usually classified as capitalists even though they provide services to both. According to San Juan, the Marxist critique of capitalism encourages people to reevaluate what's wrong with the world—why there are tremendous wealth and income inequality at a time when neoliberals keep prattling about macroeconomic prosperity and growing wealth for the wealthiest—and how the world can be improved (10).

2.2 Income Inequality and Class Conflict

Kusaka noted that the Philippines' social system is characterized by severe class disparities and a high poverty rate, and these have had a powerful effect on democratic practice (21-22). According to data sourced from the 2015 Family Income and Expenditure Survey (FIES) by the Philippine Statistics Authority (PSA), the majority (58.4%) of Filipinos belong to the lower class, around 40% of the population belong to the middle class, and only 1.4% fall in the upper class (Albert et al. 2). Moreover, the latest FIES states that the Philippines' Gini coefficient in 2018 is estimated at 0.4267 (Maps). The Gini coefficient is used to measure the income inequality among families, with 0 indicating perfect equality and 1 indicating absolute inequality—in this case, the country's Gini coefficient translates to a significant income gap.

2.3 Survey

The researcher surveyed participants from different social classes. Besides gathering data about the participants' background information, the researcher asked for their opinion on the country's access to resources, work opportunities, and law enforcement.

Based on the gathered data from participants, Filipinos are aware of the injustices and mistreatment transpiring in the country's justice system. Law enforcement in the Philippines may not be seen as fair and just by its citizens.

The survey outcomes emphasize how much impact the issue of inequality brings to the everyday lives of Filipinos, from availing necessities to work opportunities. Based on the participants' insights, those who belong at the top of the social structure—such as politicians—may use their power to pull strings and widen the gap between the rich and the poor.

2.4 Methods and Techniques

The artist used various techniques for the improvement of workflow and appearance. Before illustrating, a grid was sketched onto the canvas to replicate the planned images made on paper and ensure cohesiveness and balance between all the paintings. The artist also worked from the largest to the smallest areas for each layer of paint. The background and sub-elements of each painting were done first before the main subjects. Moreover, the background colors appear duller and washed out, following the principle of atmospheric perspective.

The artist's unique method is applying acrylic paint with high volume to create thickness and depth to the paintings' main subjects. This highlights the said elements and adds texture, making them look embossed and 3D-like. The thick paint was also applied so that every edge or line would be visible, and the artist could track where to put shadows and other features for the remaining layers of paint, even when they get covered up.

2.5 Surrealism as an Art Style

The style of painting is adapted from surrealist works. As noted by Spiteri and LaCoss, Herbert Marcuse expressed that the efforts of surrealism used to show that forces are operating in the world with which we refuse to come to grips. It offers more than a simple broadening of our comprehension, imagination, and reason; it is also a project to reform society's structures and requirements. This creative output aims to show precisely that. Aside from challenging people's minds, one of the artwork's objectives is to be an instrument that would start a discussion about the country's inequalities and hopefully reach the right people that could lend a hand to or contribute to solving them.
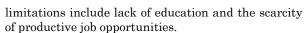
3. THE ARTWORK

Three-Ring Circus is a triptych artwork—all of which take place in the wilderness—with similar color palettes and elements. All images share the same sky to indicate the same society, but the variations of grass signify the difference in experiences and resources. Additionally, all creatures possess a human body to hint that they are representations of humans. To highlight these main subjects, they are embossed with acrylic paint.

3.1 Scavenger

Scavenger presents the lower classes' lack of means to avail necessities due to low income. They are forced to be resourceful to survive. This is especially apparent when the pandemic has caused panic buying, leaving little to no resources for others. Other

limitations include lack of education and the scarcity of productive job opportunities.

A coyote is generally known as a scavenger, an animal that feeds on carrion, dead plant material, or refuse. This painting represents the lower class and their struggle to avail themselves of their needs. The chopped trees, branches, and bones collectively represent the lack of resources. Lastly, the faint view of trees and mountains hints at the large gap between them and the upper class.

3.2 Horsepower

Horsepower presents the rising gap between different social classes in the country. It signifies the working class' exploitation, receiving low wages for their labor and causing higher inequalities.

On the one hand, pigs are often viewed as laid-back animals and are used to symbolize laziness and greed. The pig in the image does not represent the whole upper-class population but those who abuse their power for profit over social good. On the other hand, horses are known as "working animals" trained to perform specific tasks. They represent the middle and lower classes, wherein those at the bottom receive fewer and fewer resources as indicated by the meat above and the bones below.

3.3 Overdog

Overdog presents how power and connections run strongly in today's society. High-profile and wealthy individuals can get away with anything, including crimes, which is why injustice prevails in the system.

The pig in the image shares the exact representation with the one in *Horsepower*. Meanwhile, the dog signifies the people in the government or the justice system who allow mistreatment and inequities. They are also attracted to treats—or rewards, for those that they represent.

4. ACKNOWLEDGMENTS

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