

# FMA Informative

Propagating the Filipino Martial Arts and the Culture of the Philippines

Informative Issue No. 215  
2016

Mataw-Guro Association  
**PHASE 2**

## MATAW-GURO ACADEMY



**Forming a Foundation**  
**First Step: Establishing the Basics**  
**Basic Principles and Concepts in Teaching**  
**The Creation of the Mataw-Guro Academy**  
**The Confirmation of the Mataw-Guro Academy**  
**Mataw-Guro Association - to - Academy**



**Filipino Martial Arts Education for Arnis de Mano**

[www.matawguro.com](http://www.matawguro.com)

The FMA Informative has covered the Mataw-Guro Association since its conception which was on July 31, 2010. The idea behind the Association was superb and a great aspect to move towards any style of the Filipino martial arts.

Basically it was to teach the very foundation that can be found in all Filipino martial arts styles and systems. To the FMA Informative understanding the basics are the beginning, pertaining to, or forming a base, an essential ingredient, principle, procedure, etc.... Fundamentals are serving as, or being an essential part of, a foundation or basis, a basic principle, rule, law, or the like, that serves as the groundwork of a system. And a core is the central, innermost, or most essential part of anything.

In forming the Mataw-Guro Association it was supposedly to teach the basics of the Filipino martial arts. What are the basics of the Filipino martial arts? Is it 3 strikes, or 5 strikes, 7 strikes or 12 strikes is it the way one blocks? In empty hand is it an inward, outward, downward, and upper block? Are the blocks circular or angular? In the body movement in stances are they triangular, angled, circular, or horizontal / vertical? In the execution of leg movements for kicking and sweeping what is the concept for balance, power and speed?

All are basics to all the Filipino martial arts. It is the way they are explained, taught and the principles in the execution and philosophies that make them different. All Filipino martial arts are great in their own respect. What makes each art better than the other? Nothing really, it is what the receiver (student / practitioner) perceives and what their body adapts and coordinates to and what in their mind; is the best art for them personally. What is the Mataw-Guro Association trying to do? It is attempting to bring together the Filipino martial arts practitioners which realize and wants to teach the basics, fundamentals, the core of the Filipino martial arts so the student will understand the structure and essentials and then be able to move on with this knowledge to a style which will fully benefit them and they will adapt and excel in, becoming the best they can be.

The Mataw-Guro Association has no ranking all are believed to be equal in their goals to teach the basics of the Filipino martial arts. Of course there is the Founder (Louelle Lledo) who had the dream of establishing such an Association, and Officers of the Association which are appointed, to bring about organizational value, and to represent and guide the Association in the goal it was established for.

Well as in all Associations, Organizations, and Federations, etc.... there are problems, which cover a variety of things, unfortunate that it happens. And some Associations, Organizations, and Federations fold and disappear into history.

Louelle Lledo has continued in his dream of the Mataw-Guro providing the education of the Filipino martial arts. So starting Phase 2, Lou has established the Mataw-Guro Academy which consists of practitioners that teach the program to the original mindset that was and has been the goal of the Mataw-Guro.

Each issue features practitioners of martial arts and other internal arts, other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts, the culture of the Philippines and other related subjects.

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**For Questions Contact Punong Mataw-Guro Lowelle Lledo: [inquiry@matawguro.com](mailto:inquiry@matawguro.com)**



## Forming a Foundation

**July 31, 2010** practitioners gathered for the 6th East Coast Filipino Martial Arts Gathering. This was not the typical gathering for practitioners from throughout the United States attended to share their knowledge. The theme of the gathering was that teachers would demonstrate, teach and promote what is called the “ABC’s” of their art, the basics that make up their style of Filipino martial arts.

The need for a term to convey the meaning of a high standard teacher of the martial arts in the academy environment became necessary. The term Mata-Guro, coined from Mataas na guro was suggested. But the word did not have the “ring” or the “backbone” required. The term was later changed to Mataw, which was coined from mataas ang tanaw (high standard). Thereafter, the term Mataw-Guro or teacher of high standard came about. The title Mataw-Guro (knowledgeable teacher or master teacher) thereafter was chosen as the rank of the highest level in the academy.



With the title and the need to form an association of educators agreed upon, it became imperative to set down the qualifications and requirements to be a member. This task fell on the shoulders of Louelle Lledo. He selected the teachers he knew who have a successful program of instruction.

It was on February 12, 2010, the Mataw-Guro Association was formally established, composed of the 17 founding members and 2 posthumous members.

On March 6, 2010 at the Joy Tsin Lau Restaurant, 1026-2B Race St., Philadelphia, PA., where the



United Fellowship of Martial Artists was holding their first Hall of Fame Banquet. With the cooperation of Dr. John Lee the head of the United Fellowship of Martial Artists, Punong Mataw-Guro Louelle Lledo was able to commence forming a foundation for his dream of uniting the teachers of the Filipino martial arts.

In this a category for the main body of Mataw-Guro-s (Master Teachers) was formed and recognized.

To note again in the Mataw-Guro Association the practitioners are designated with the same title, and the reason is that all are equal in the development of the Mataw-Guro Association which the Association will (once fully established) be comprised of Filipino martial arts practitioners that can properly teach the ABC’s (basics) of the Filipino martial arts.

Well since that time, many things have transpired, members some have departed and some have joined. The members that have departed had their reasons and their journey for the future took them in a different directions, some members have become inactive and just are names on the Mataw-Guro Association list.

## First Step: Establishing the Basics

Punong Mataw-Guro Louelle Lledo and Mataw-Guro Andy Sanano realized that the Filipino martial arts are taught in an almost roundabout manner. All Arnis de Mano schools or styles have one thing in common - the way the art was being taught. Training starts by facing the opponent and blocking his strike. This training goes on until the student becomes an adept. Most instructors believe that this is the best and the only way to teach the fighting art - by actual exchange of blows from day one. A training session starts with engagement and ends with engagement. “No pain, No gain” seemed to be the principle on which learning Arnis de Mano revolved. Another “sorry” state of training the “old-fashioned” way, without the use of padded sticks or protective gear, is the injuries the trainees sustained. Aesthetics and good form were being sacrificed, for the sake of injuring the opponent to make him give up. More and more “one-technique fighters” and less and less martial artists are being produced. As less and less martial artists, are being produced, less and less good teachers are also being produced.

Punong Mataw-Guro Louelle Lledo and Mataw-Guro Andy Sanano did not develop “new” techniques or a “new” style. What he did was to “re-arrange” the way the techniques were taught. The first step was to plot a course of study, which will cover all the aspects of the Filipino martial arts and set the stage for upward evolution to an exciting and aggressive but safe modern fighting art. He separated the “unarmed” techniques from the “armed” techniques, but based the training on a common platform. Comparing the techniques will show that they are one and the same. The only difference is that “unarmed” techniques use the empty hands and the “armed” techniques use a weapon. Whether the weapon is a single stick, a double stick, a knife, an alternative weapon, or even the empty hands, the maneuvers are the same.

Their next step was to break down the maneuvers into their most basic elements. To achieve this purpose, the maneuvers, were classified as “basic” and “progressive.” “Basic” meant executing the maneuvers in forms and drills. “Progressive” meant applying the

maneuvers to various different situations or as Lledo says “situational application.”

Another term he uses, when referring to “basic” is “foundation.” The foundation included such matters as stances, breathing, footwork, basic strikes, basic thrusts, one-man drills and one-man forms, such as the classical maneuvers, and the Salpukan (Impact Training) and the Palaisipan (mental game) or shadow fighting.

Application of techniques, whether in two-man drills or two-man forms were called “Progressive training”. The drills or forms may be in the manner of Bigayan or Palitan (semi-free style sparring) or Sabakan (free-style sparring or engagement).

After laying out the program, Punong Mataw-Guro Louelle Lledo and Mataw-Guro Andy Sanano worked on the “nitty-gritty” elements. They broke down each maneuver to its most minute element and explained the techniques in detail. Starting with stance, they differentiated stance of execution from preparatory stance and explained the proper utilization of the stance in relation to the center of gravity and proper breathing. As a natural consequence, good form and aesthetics came about. With good form, proper use of body mechanics, leverage and direct application of force came naturally.

Punong Mataw-Guro Louelle Lledo then selected classical maneuvers that were common in almost all the styles and schools, such as the kruzada, the single and double sinawali, the figure of eight, the redonda, the abaniko, the rompida, the sungkiti and other variations. He broke down and explained the basic patterns of linear motion into diagonal, vertical and horizontal; circular motion into clockwise and counter-clockwise; the basic strikes into forehand and backhand; the basic thrusts into overhand and underhand; and the disarming techniques into arm turn and arm twist. He designed warm-up and cooling down exercises from ordinary calisthenics into stick-fighting specific and oriented movements. He instituted one-man, two-men and even multiple-opponents drills. The emphasis of his training method was to make every technique a “simple reaction.”



*Despite the historical proliferation of martial arts, we all have similar bodies which work much the same way. Some themes keep recurring over and over in the basics of most martial arts. Guro Louelle’s approach starts with the idea that all of the Filipino stickfighting arts can be characterized by where they fit into four Filipino classical systems:*

- **Kruzada** - This is anatomically the most straightforward and one of the more physically powerful styles. It concentrates on cross-body diagonal strikes or slashes going either up into the opponent’s legs or down across the body.
- **Sinawali** - Sinawali means weaving. Basic techniques involve changing the direction from which discrete strikes are made. Sinawali is most effectively introduced as a double stick (or “doble baston”). Strikes can come from side, top, bottom, or on any diagonal. Sinawali techniques can be and are used with single stick (solo baston) fighting, but they are easiest to understand when introduced with double sticks.
- **Redonda** - Redonda harnesses the power of circular strikes. Where sinawali employs discrete strikes, redondo strikes are a continuous slashing circular flow Redondo is often used to administer a fight-ending blow.
- **Abaniko** - Abaniko is semi-circular or fan shaped striking. Twisting of the wrist and forearm produce these blows. They are used in mid to close range often to set the opponent up for a killing blow. These strikes give up a bit of power for speed and strategic advantage. Abaniko can be like a stick-fighting analogue of some close range hand-to-hand styles.

*During the on-set of the Mataw-Guro Association four books were written and published tat explained and gave samples of the basic, principles and concepts the Arnis de Mano which were to be taught at Mataw-Guro events.*

Filipino Martial Arts Education Arnis de Mano, as developed, and written by Mataw Guro Louelle Lledo, Jr., and Mataw Guro Andy Sanano, Jr., is the result of several years of teaching, and hard work. In addition to the years of individual training and study that the authors have invested towards their personal development in the Filipino martial arts, they have worked hard in collaboration to present this work, the product of their intellectual endeavor.

They wrote and produced the four Teachers’ Training Handbooks that have been merged into this greater volume. The first handbook is the Filipino Martial Arts Education: Teacher’s Training Handbook, which served as the foundation of the next two volumes. The Teacher’s Training Course Handbook: Principles of Classical Maneuvers, and Teacher’s Training Handbook: Balangkas Ng Abecedario, were the second and third book in the series. The fourth book that completes this new edition is called Karunungan Lihim Ng Arnis De Mano, and Sports Arnis De Mano Tournament Rules and Regulations. Together, these volumes comprise the greater edition which is intended to help develop teachers, and students in the official martial art of the Philippines -- Arnis De Mano.

The Philippine Government has selected Arnis De Mano as the official martial art of the country. Arnis is not only martial arts training, but an excellent presentation of tradition, culture and Philippine history. Integrating Arnis De Mano in the public educational system will be of great benefit to teachers and students in the



continuity and strengthening of knowledge of Philippine history, culture and traditions.. The expectation of this textbook is to help develop the ability of teachers and students to present a consistent educational curriculum across all of the traditional systems and schools of Arnis De Mano while respecting the variations among them.

In recent years, practitioners of the Filipino martial arts have become increasingly active and visible in their arts. This publication is offered to all instructors and students and may it serve as a tool for the growth and development of Filipino Martial Arts Education.

## The Mataw-Guro – Basic Principles and Concepts in Teaching

In the English language, the terms teacher and Instructor are used interchangeably and are synonymous with each other. In Filipino, these terms are both translated as Guro.

In the martial arts, the term usually used is Instructor. When the term instructor is mentioned, the first thing that comes to mind is Drill Instructor or DI in the armed forces. The term DI suggests a scrappy stern and serious sergeant with iron-hard muscles and a “do it or else” attitude.

The term Teacher carries a deeper meaning and in Filipino, it is normally used in an educational institution.

Both the Teacher and Instructor’s goal is to make a better practitioner of a particular system or art. Like a Teacher, an Instructor drills students in techniques and maneuvers. However, beyond everything else, a Teacher builds character and attitude. A Teacher invokes virtues that make a good individual great.

In Filipino Martial Arts Education, the term that should be used is Teacher. A Teacher, imparts knowledge to an individual not only on how to be a good martial artist, but more important to be a better person; a person, who not only can execute the techniques skillfully, but also understand how the technique can be skillfully executed; a person who can execute a maneuver with minimum effort but with maximum result. A Teacher must be a technician of skill, but more important, a designer of growth and development.

A Teacher must cultivate the student’s mind, not only to be excellent in the performance of the techniques, but also to be an exceptional strategist. The Teacher must always impart to the student the desire to always strive for perfection by diligent and constant training and endeavor to build a solid foundation, both mentally and physically. A Teacher must instill in the student the importance of accurate performance rather than just a demonstration of power. A Teacher must teach individuality of behavior. A Teacher must be able to inspire the student not only to be the best, more

important to be the best that the student can be.

Learning is much easier than teaching the martial arts. To be a Teacher, one must have learned the art in a level that must be greater than ordinary. Having learned the art, the Teacher must be able to put the techniques into practice and believe in what he teaches. Finally, the Teacher must be able to realize and work on an individual’s characteristics and learning habits.

A Teacher must understand and master the principles and the techniques himself and then be able to impart this knowledge and mastery to the student. The Teacher must always remember that teaching is also a process of learning.

Patience is a virtue that all Teachers must possess and practice. Not all students have the same learning ability. There are students that are fast learners and naturally gifted. There are students that are slow and awkward. A Teacher must always base the techniques on correct principles, no matter how uncoordinated the student may be. The teacher must adapt the art to the physical limitation of the student. The teacher who follows this attitude will himself make great progress in the techniques he is teaching. A Teacher must constantly strive for correct progress.

A Teacher must not try to stand out as compared to his students by showing off his strength or skill. Strength and skill are different from being a good Teacher. It is very desirable to be technically skillful and be a good teacher at the same time, but sometimes a Teacher may not be skillful at the techniques himself but can successfully teach others to be skillful. Sometimes a practitioner may be very skillful, but cannot successfully teach others, hence is not qualified to be a Teacher.

A good Teacher must not teach students to imitate the techniques alone, but must make the student understand the techniques with each bodily movement that conforms to the correct principles. By striving and devising a system to teach a slow learner, the Teacher develops discipline and leadership in the basic princi-



ples and finer points of his art.

The more complicated things get, the more important it is to keep things as simple as possible. Meeting this goal is not at all easy, but it pays off in a big way. Martial arts education starts with a student’s untrained capacities and tries to expand them as much as possible through simple steps to devastatingly effective thinking and techniques.

From the beginning, the student has strengths and limitations. The teacher must be able to work with or around the student’s strengths and limitations or the art will never be simple for him. If it is never simple, it may never help him when he needs it most. Instead of adapting the student to the art, the Teacher must adapt the art to the student. This is going with the flow of the student for the best training results. Correct performance is crucial from the beginning. Simply staying in the same place is of little value. Progressive addition of small steps moves the student along further than he may realize at any given moment. Oddly enough, when the student sees changes in his skill level after so much “simple” instructions, it makes the student more patient and more receptive.

### The Creation of the Mataw-Guro Academy

Mataw Guro Association Present Arnis De Mano  
December 19 - 20, 2015  
Pinoy Dragon Amara  
290 Cassville Rd., Jackson, New Jersey

December 19 and 20, 2015 the creation of the Mataw Guro Academy for the standard teaching of the armed and unarmed Filipino martial arts. Seminar, Workshop Series One Level One Mataw Guro teachers program.

I want to thank:

- Mataw-Guro Walter Crisostomo of Ultimate Eskrima Pinakatay Sigidas
- Mataw-Guro Oliver Garduce of Punite Combatant Amara Arkanis
- Mataw-Guro Marlon Hudak of Pinoy Dragon Amara Arkanis
- Maestro Rommel Guiveses of World Sikaran Amara Arkanis

I want to thanks all these Master teachers of the different systems in the academy and their senior students who came to learn how to teach level one Mataw Guro Teachers Program. Thanks you for your support and always remember: *“It’s not the style but the person, that makes all the difference,”*

*“There is no better art, only a better person,”*

*“The art is the person and the person is the art,”*

*“Train as you live ,and live as you train.”*

***Punong Mataw-Guro Louelle Lledo***  
Dean, Mataw Guro Academy

A good Teacher must have the genius to bring out the students’ talents and abilities. He does not need to either justify or promote his own actions. He must be respected and not feared by his students.

A good Teacher must always motivate his students to strive for superior performance and be able to unleash all of the student’s psychological and physiological reserves of energy at the right instance.

A student’s spirit is a mirror image of the Teacher. If the Teacher has a humble spirit, the student likewise will have a humble spirit. If the Teacher is conceited the student will also be conceited. A mediocre Teacher produces a mediocre student, a good Teacher produces good student and an excellent Teacher produces an excellent student. In the manner of reverse variation, an excellent student brings out the excellence in a Teacher.

The Mataw-Guro Academy of Filipino Martial Arts Education was formed by Teachers whose ultimate objective is to upgrade the quality of martial arts education at the same time upgrade the standing of the Teachers in the academe environment.

### Mataw-Guro Academy - Organized and Founded December 19, 2015

at the Pinoy Dragon Zikdokan Sikaran Amara Arkanis Martial arts Academy, Jackson, New Jersey.

Mataw-Guro Marlon Hudak was host and assisting the presenters.

It was hosted by Mataw-Guro Marlon Hudak Mataw Guro Academy, Director and faculty for Amara Arkanis system.

The founding occasion was celebrated with a workshop gathering of Mataw-Guro members. Senior students of different systems, friends and supporters. It was a workshop of the abecedarios or abcs of the basic fundamental of the different styles and systems of the Mataw-Guro Academy faculties.



Mataw-Guro.Oliver Garduce of Punite Combatant Zikdokan Sikaran Amara Arkanis Canada, showing the ABCs of his system, the middle range combat.



Mataw-Guro Louelle C. Lledo started the occasion with the commonality of blocks, slashes, thrusting and the combination of the three techniques. He also explained the only two basic strikes of armed and unarmed martial arts, forehand and backhand or vice versa that you can strike anywhere you want with these two techniques. He showed how it was expanded by Maestros of the past to twelve angles of situations.

Then the next present-



After Mataw-Guro Walter Crisostomo followed with the basics of their Ultimate Crisostomo Eskrima system. He showed their famous witic pitic or abanico largo to corto.

After him came Mataw Guro Rommel Guiveses of World Sikaran Amara Arkanis New York, showing Sikarans basic kicks and how the develop them using their partners.

It ended with the awarding of Black sash 1st degree to Richard Calogero Glover, 8th Degree black and red sash to Mataw-Guro.Marlon Hudak, NJ. Mataw-Guro Oliver Garduce Canada and Rommel Guiveses NY. The workshop ended with a lot of Filipino food for dinner for all participants, courtesy of Mrs. Flora Lledo and Mataw-Guro Kathlou Lledo and Ma-



taw-Guro Marlon Hudak.

Mataw-Guro Andy Sanano, Dr. Christopher Viggiano and Dr. Mark Wiley had an emergency to attend to, so were unable to attend the last minute.



**The Confirmation of the Mataw-Guro Academy**

**Mataw Guro Academy Workshop “Save a Life”**

February 13, 2016  
Traditional Wing Chun Fu Academy  
Princeton Place Shopping Center  
3747 Church Rd., Mt Laurel, NJ.

Seminar / Workshop “Save a Life” of a martial arts brother and friends life. Mataw-Guro Felipe Penales of Mataw-Guro Association Amara Arkanis System, having dialysis in the Philippines. Tis event is for donation for Mataw-Guro Felipe Penales which was presented by the Mataw-Guro Academy, Traditional Wing Chun Kung Fu Academy North America HQ. Sword Stick Society International, World Sikaran Brotherhood USA.

Also two-fold this event is the final gathering to establish and promote the Mataw-Guro Academy. The second phase of the Mataw-Guro Association.



Wing Chun Kung Fu Academy demonstrating the circular empty hand art with a detailed explanation. Then Grandmaster Bob Martin of Sword Stick Society International demonstrated and explained the bumble



Pinoy Dragon Amara, and Mataw-Guro Rommel Guiveses of World Sikaran Brotherhood explaining and demonstrating the stretching and Sikaran basic kicking exercises.

The event began with Dr. Christopher Viggiano of Sword Stick Society International showing and explaining foot work maneuvers, with stick and bladed weapons functions and the forehand and backhand principles. This was followed by Sigung Keith Mazza of the Traditional



bee circular empty hands and body movements and maneuvers.

This was followed by Mataw-Guro Marlon Hudak







Followed by Dr.Mark Wiley of Integrated Eskrima International demonstrating and explaining how to secure the gate and control the ranges of stick fighting. Then Mataw-Guro Walter Crisostomo of Ultimate Eskrima Pinakatay Segida Crisostomo system showed the basic of their witik pitik or fanning abaniko corto system.

Guro Jhun Occidental continued with his Grandmaster Tabuada 90\* maneuvers power left and right basic blocks.



To bring a final part of the event Mataw-Guro Lou Lledo explained the basic fundamental forehand and backhand strikes with fraction half strikes Combate Heneral with half fraction strikes in between, adding to this he explained the three ranges or defense and offense.



Next was Mataw-Guro Andy Sanano of Trece Humpas Sanano System with his combination Punyo offensive and defensive techniques.





Mataw-Guro Association - to - Academy



After the seminar / workshop the Mataw-Guro faculty members, which consist of the different styles which are taught at the Mataw-Guro Academy FMA Education programs, sat down to discuss. Program’s and plans of the academy.

It was decided that the Academy will be composed of a Dean, to oversee and plan programs of activities for the Academy, And an Assistant Dean as the Administrative Officer.

The Mataw-Guro Association was formed to merges the different styles and systems in America to design, establish and approve a basic fundamentals for teaching Filipino martial arts Education, specially Arnis de Mano to be presented to the Philippine Government, Sports and Education Commission, as the Mataw-Guro Association contribution to the Arnis de Mano development, grassroots, schools, Colleges and Universities Physical Education Programs. It is the only Association that can accredit and evaluate the Filipino martial arts based on the four classical or traditional systems common to all the different major styles in the Philippines.

Mataw-Guro Association Membership does not qualify you to teach the program and get a Mataw-Guro Academy Faculty Certificate and Authority to teach the (copyrighted) Mataw-Guro Academy Programs.

Mataw Guro Academy, is the second part after the creation of the Mataw-Guro Association.

To join the Mataw Guro Academy, you must join the Mataw Guro Association and learn to teach the Mataw-Guro Academy FMA Education Programs. Programs are categorized into Levels one, two and three.

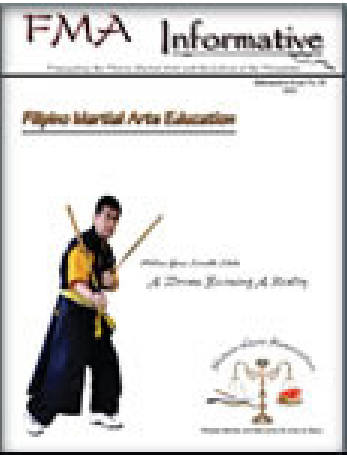
Those who want to take the requirements can see the members of the faculty in their respective areas or wait for the next gathering. That will have the accredited two days level one and two programs to qualify those who want to take it for a position as faculty.

Punong Mataw Guro Lou Lledo, CEO is offering Level 1, 2, and 3 to those who want to take the courses at the Wing Chun School where he teaches or one on one at his home.

**For Questions Contact Punong Mataw-Guro Lowelle Lledo:** [inquiry@matawguro.com](mailto:inquiry@matawguro.com)



*1st North America Gathering*  
*July 31 - August 1, 2010*  
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*FMA Education - Dream Becomes Reality*  
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### ***School Submission***

The schools listed teach Filipino martial arts, either as the main curriculum or an added curriculum.

If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

Be Professional; keep your contact information current. - **Click Here**



### ***Event Submission***

Submit your event whether - Seminar, Workshop, Training Camp, tournament, or Gathering - **Click Here**



### ***Advertisement Submission***

Advertising in the FMA Informative Website is FREE.

An Ad in the FMA Informative can create Business. Your Advertisement for Filipino martial arts forums, blogs etc, can be included in the FMA Informative. Advertisement is for the Filipino Martial Arts and the Philippines.



To submit Forums **Click Here**. To submit advertisement for products and/or Services **Click Here**

### ***Article Submission***

Finished manuscripts should be accompanied by color or black and white photographs. Though we take care of materials, we can not be responsible for manuscripts/photographs and accept no liability for same. Every photograph or graphic must be accompanied by a caption Carefully key photos to caption information with a letter or number.

We reserve the right to use any photo(s) as cover material or additional compensation. We also reserve the right to edit material and to crop photographs.

We reserve the right to use articles or parts of articles that are given and approved from time to time as needed to promote the Filipino martial arts and the Culture of the Philippines.

Physical manuscripts should be typed in black, double spaced, and set to 1-1/2 margins (right and left).

Emailed manuscripts should be typed in Ariel or Times Roman, on programs such as Notepad, Wordpad, Microsoft Word, Word Perfect and can be sent as an attachment. Photo(s) can be sent as a .jpg, .gif, .bmp, or .tiff - to submit material for either the FMA Informative Newspaper or an Issue **Click Here**

We welcome your article, ideas and suggestions, and look forward to working with you in the future.