

**Sub-Regional Experts Meeting in Asia on Intangible Cultural Heritage:
Safeguarding and Inventory-Making Methodologies**
(Bangkok, Thailand, 13-16 December 2005)

THE PHILIPPINE REPORT

**A
CONSOLIDATION OF THE REPORTS OF:**

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GOVERNMENT MECHANISM FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE

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A nation can be defined as comprising a definite geographical location or territory; a set of people and, a government that maintains its unity. This definition of a nation can be found in old textbooks of political science. One aspect that had been overlooked but is vital to the unity of a nation is CULTURE.

The Philippines is a country blessed with diverse cultures, each with its own heritage. Several people, places and properties survive as witnesses of our people's past achievements and accomplishments. Indeed, we can be proud of intangible cultural heritage in abundance.

Article II, Section 17 of the Philippine Constitution states that "The State shall give priority to education, science and technology, arts, culture and sports to foster patriotism and nationalism, accelerate social progress, and promote total human liberation and development."

The rich intangible cultural heritage of the Filipino people has attracted scholars, both local and foreign, to venture into further studies in this area. The books and chronicles written, as well as historical artifacts and materials are rich sources of information about our culture and traditions. A Filipino can not claim to be a true Filipino if he is not aware of his cultural moorings.

Handing down, through the ages, the customs, traditions and history of a people may further strengthen love for country. Reflected in the development and progress of a society and its people are its values and culture.

Article XIV, Section 14 of the Philippine Constitution provides that "The State shall foster the preservation, enrichment and dynamic evolution of a Filipino national culture based on the principle of unity in diversity, in a climate of free artistic and intellectual expression."

Article XIV Section 16 provides that "all the country's artistic and historic wealth constitutes the cultural treasure of the nation and shall be under the protection of the State which may regulate its disposition."

Unfortunately, many examples of intangible cultural heritage are at the verge of extinction due to the effects of worldwide transformation of fashion and ways of lives. Modern culture has penetrated the realm of Filipino culture that has shown disturbing effects on the social and moral and even the cultural norms of the people, most especially the adolescents. Many historic cultural practices, dances, languages and expressions are doomed to be forgotten because of the scant attention being given them.

The Philippine government, in light of these conditions, made several attempts to heed the call for the enhancement and promotion of its heritage. Thus, the legislative department enacted several laws to bring about this goal. It must be noted however that such efforts fall short as against expectations. The lead agencies can only do so much to achieve this goal, which is far from their targets. This may be due to the scant support given to the institutions ministering to the same needs. The relevant laws do not have enough police power and sanctions to ensure that such laws are obeyed. The call for the cultivation, development and promotion of the country's intangible cultural heritage grows all the more loudly.

Several measures seek to cultivate, foster, and promote the nation's intangible cultural heritage, its properties and its histories, in order to conserve the ethnicity of local communities and of the nation as a whole. Similarly, it aims to establish and strengthen cultural institutions, and to protect cultural workers and assure their professional development and well being.

Amidst the scenario the intangible cultural heritage is in, it needs the appropriate response. A response that would cure the defects of the prior laws and strengthen their effects, not to mention, bring about the beneficial effects spoken of in studies conducted in this regard and seen in the experiences of other areas.

We need not overemphasize the relevance of our intangible cultural heritage as well as their development and promotion. Thus, we need to immediately remedy the nearing loss of interest of the young people in the cultivation of our culture, enhancement of skills of performing artists and the development of artistic expression through writing, dancing, acting and rhetoric.

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The rich heritage of the Filipino people has attracted scholars, both local and foreign, to venture into further studies in this area. The books and chronicles written, as well as historical artifacts and materials are rich sources of information about our culture and traditions. A Filipino can not claim to be a true Filipino if he is not aware of his cultural moorings.

Filipinos who are permanent or temporary residents abroad are not exempt from this cultural responsibility. In cognizance of the role of the State in the promotion of the appreciation and awareness of Philippine national heritage, an "Education and Heritage Program for Overseas Filipino" is being proposed. The bill intends to teach Filipino language and Philippine history, culture and institutions in Filipino communities overseas. It also provides for support to the establishment of Philippine schools and Filipiniana Resources Centers in Filipino communities abroad. These measures aim to provide overseas Filipinos with knowledge about their own history, culture and traditions.

History has passed several generations but there are still areas in the country which need institutions that would house their cultural legacies. Citing an example is the Bicol Region which has a very rich cultural heritage. Unfortunately however, there is no official repository to house the historical items, artifacts and relics of and about Bicol culture and heritage, much less is there an institution to compile, preserve, display, and disseminate information about Bicol literature, its

origin, history and development, legends, etymology of Bicol words, religious practice and all other documents, materials and articles depicting the culture and history of Bicol Region.

A bill was proposed to establish a Bicol Heritage Museum and Library in the Province to serve as an institutional medium for the collection, preservation and enhancement of the cultural, artistic, archaeological, social, religious and philosophical heritage of the Bicol Region. A cooperative undertaking among the Provincial Government and other private or government entities with similar orientations have been required. This concern also holds true to some other provinces.

Sensitive to the need for artistic formation and expression, the government has established the Philippine High School for the Arts. It is a government-run secondary school for artists, which is situated in a mountain, architecturally designed with small, serene cluster of cottages which serve as dormitories, libraries, computer rooms, classrooms, and studios. An atmosphere suitable to reflection of artistic interests, expression of inspirations, moods and talents. There are about 120 students guided by the faculty in their endeavors in music, creative writing, visual arts, dance, and theater.

Tuition, room and board are free. The school was established in 1977, and the education of the students is paid for by the government in recognition of the importance of art for the country.

The artist-scholars devote their four years to their chosen art. They also have their basic subjects: English, Mathematics, Filipino, Science, and Social Studies. The students are tutored by 16 full-time instructors and some 25 visiting masters in their chosen focus, in classes like Musical History, Technical Theater Theory, Visual Art Materials and Techniques, and Playwriting. Unlike most secondary schools, in PHSA the curriculum is specialized. Students apply to PHSA for a specific field—voice, sculpture, piano, ballet, or acting—and receive training in their field with an emphasis on Filipino art. Products of the school are what we show the rest of the world; the proud Filipino heritage.

Government presents to its people, information, learning, and practices of the past so they may understand the present.

References

Various culture bills, Committee on Basic Education and Culture
Article on Philippine High School for the Arts

GOVERNMENT MECHANISM FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE AND APPROACHES IN INVENTORY-MAKING

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The Philippine government's mechanism for safeguarding its intangible cultural heritage (ICH) and approaches in inventory-making shall be presented together with its efforts to meet the changing needs of Philippine society in relation to culture and the arts. The following topics shall be covered in this discussion:

- Overview of the Philippines and its ICH
- Philippine legal provisions for cultural heritage and UNESCO ICH Convention
- Programs of selected government agencies/institutions on research and documentation, education and transmission, and promotion of ICH, including approaches in inventory-making
- Summary, conclusion and recommendation

I. OVERVIEW OF THE PHILIPPINES AND ITS INTANGIBLE CULTURAL HERITAGE

The Philippines is a culturally diverse country with a long history of colonization which started during the Spanish regime in 1521. It is composed of 7,107 islands clustered into 110 ethno-linguistic groups, with a total population of 85.2 million. It has a vast cultural heritage, both tangible and intangible, with the latter consisting of oral traditions and expressions, including a wide variety of languages (171 living languages and four (4) extinct languages), performing arts, social practices, customs concerning nature and the universe, and traditional craftsmanship.

II. PHILIPPINE LEGAL PROVISIONS FOR CULTURAL HERITAGE AND UNESCO ICH CONVENTION

LEGAL PROVISIONS

Republic Act No. 7356 dated 1992 created the National Commission for Culture and the Arts (NCCA) as the national policy-making and coordinating body for culture and the arts of the country. NCCA is mandated, among others, "to conserve and promote the nation's historical and cultural heritage by encouraging and supporting the study, recognition, and preservation of endangered human cultural resources, such as weavers, chanters, dancers, and other craftsmen as well as the conservation and development of such artistic, linguistic, and occupational skills as are threatened with extinction, and encouraging and supporting scholarly research and documentation of Philippine cultural traditions, arts, and crafts, as well as significantly cultural

movements, achievements, and personalities especially in the literary, visual, and performing arts, and in mass media and the various aspects of Filipino culture”.

Republic Act No. 7355 dated 1992 provides for the recognition of National Living Treasures or the Manlilikha ng Bayan and the promotion and development of traditional folk arts. It aims to recognize the significance of traditional folk artists as conduits between the skills of the past and the future, revitalize the artistic traditions of a community, provide mechanisms for identifying and supporting qualified traditional folk artists to transfer their knowledge and skills to the community, and provide programs for promoting the artists’ works in the national and international level. The National Living Treasures Award or the Gawad sa Manlilikha ng Bayan (GAMABA) is administered and implemented by the NCCA.

Republic Act No. 8371 dated 1997 created the Indigenous Peoples Right Act which recognizes and promotes all the rights of Indigenous Cultural Communities/Indigenous Peoples (ICCs/IPs) with due regard to their beliefs, customs, traditions, and institutions and establishes a National Commission of Indigenous People (NCIP).

Executive Order No. 80 dated 1999 placed the Cultural Center of the Philippines, National Historical Institute, National Library, National Museum, and the Records Management and Archives Office (National Archives) under the umbrella of NCCA.

Republic Act No. 9155 dated 2001 administratively attached the abovementioned five (5) cultural agencies to the NCCA, including the Commission on the Filipino Language.

Presidential Proclamation No. 683 dated 1991 declared February of each year as National Arts Month; **Presidential Proclamation No. 439 dated 2003** declared May of each year as National Heritage Month; **Presidential Proclamation No. 486 dated 2005** declared October of each year as Indigenous People’s Month.

Proposed Bill on Philippine Cultural Heritage. The bill was initially drafted in 1994 as an interface project within the NCCA Subcommittee for Cultural Heritage. It was further discussed by the NCCA’s 22 National Committees and all the attached cultural agencies. The bill, which was redrafted and filed in both Houses in 2002 and presently awaiting re-filing for eventual approval, calls for the passage of an extensive law that aims to provide protection and preservation of the nation’s cultural properties. Its main features include, among others, the redefinition of cultural properties to encompass tangible and intangible properties, the sharing of responsibilities among national, provincial, and local government systems as well as private owners in the maintenance of cultural properties, the use of sustained cultural education through national formal and non-formal schooling and informal programs run by local governments in order to generate people support for conservation, and the designation of cultural heritage zones to protect tangible and intangible properties and histories.

All of these legal provisions and proposed bill adhere to the patriotic commitment of the Filipino people to safeguard their ICH, as mentioned in the **Article XIV, Section 14 of the Philippine Constitution** which states that “The State shall foster the preservation, enrichment and dynamic evolution of a Filipino national culture based on the principle of unity in diversity, in a climate of free artistic and intellectual __expression”.

UNESCO ICH CONVENTION

The UNESCO National Commission of the Philippines (UNACOM) Culture Committee, which takes charge of UNESCO programs in the country, including safeguarding of ICH, provides leadership in the ratification of the Convention for the Safeguarding of the ICH.

III. ICH PROGRAMS OF SELECTED GOVERNMENT AGENCIES/ INSTITUTIONS

Some of the leading agencies/institutions which have ICH programs are : NCCA, National Library, National Museum, Cultural Center of the Philippines, Commission on the Filipino Language, Department of Education, Philippine Information Agency, and University of the Philippines. Their programs include research and documentation, education and transmission, and promotion.

RESEARCH AND DOCUMENTATION

The UNACOM Culture Committee, as learned from its chairperson, Ms. Carmen D. Padilla, is working towards the coordination and centralization of all the inventories of ICH being undertaken in the country and aims to link with concerned agencies/institutions, organizations and stakeholders.

The NCCA has started some projects on ICH. Its ICH Committee, which was created following the proclamation of Hudhud Chants of the Ifugao as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2001, is currently working on a *National Inventory of ICH*. Its Management Information Systems Unit started in 1998 a *Cultural Data Bank* which now has sizeable entries on ritual processes, dance, music, literary compositions, and performing arts. The NCCA is also working on the *Philippine Cultural Index Project (PCIP)* began in 2004 as the flagship project of its Philippine Cultural Education Plan (PCEP). The PCIP is a “massive research, database enrichment, computerization and publication program that would provide a national database on culture and the arts in the Philippines”. So far, an instrument or template for the indexing process and the design of the software for the indexes have already been developed. As reported by the National Committee on Cultural Education under the Subcommission on Cultural Dissemination, the strategy for the project’s continuity includes the following:

- “provinces and highly urbanized cities (HUCs) as staging hubs for data gathering and indexing;
- making provincial and HUCs government responsible partners;
- opening a grant window for data gathering and indexing;
- utilization of a total environment framework for data gathering and indexing; and
- articulated by products for local government unit (LGU) partners.”

The suggested process is as follows:

- “instrument development for data gathering and indexing;
- pilot testing of instrument, validation, and enhancement;

- trainers training on data gathering and indexing;
- training of provincial and HUC enumerators and validators;
- regional validation;
- national validation; and
- data uploading and publication.”

The project will be implemented in three (3) phases. It must be noted that while these are specific undertakings of each committee/unit, these are aligned with the thrusts of NCCA on ICH.

The Commission on the Filipino Language Division of Lexicography has started a project on the *Filipino language database*.

The Cultural Center of the Philippines (CCP) has a *Union Catalog on Philippine Culture* which covers published and unpublished print and audiovisual materials found at the CCP Library, the National Library, selected academic and research libraries, and specialized cultural depositories in the country. There are numerous entries on dance, music, theater, literature, visual arts, film, broadcast media, ethnography, folklore, and local history. The methodology covers research work in various libraries, consolidation of data, encoding, editing, and printing. Its landmark publication, *CCP Encyclopedia of Philippine Art*, 1996, which comes in 10 volumes, focuses on the various forms of arts. This work is also available in CDROM format.

The National Library's *Philippine National Bibliography*, in print and in CDROM, covers copyrighted materials and those not registered in the copyright office; government publications; first issues of periodicals, annuals, yearbooks, directories, etc.; conference proceedings, seminar or workshop papers; and titles reprinted under Presidential Decree No. 285 as amended by Presidential Decree No. 1203. The processes involved range from collection of materials, compilation, encoding, printing, and digitization of the said Bibliography.

The National Museum has taken the lead in the study and preservation of the nation's rich artistic, historic, and cultural heritage. Its Anthropology Division has an *Inventory of Ethnographic Collection*.

The Philippine Information Agency, according to Ms. Belina SB. Capul, Staff Director for Management Information System, has *film and video documentation on various aspects of Philippine culture*. Resources that would promote regional solidarity and brotherhood deal on dance, music, festivals, wedding rituals, traditional games, food, and handicrafts. It has a complete and unedited *Radio Broadcast of the Philippine People Power Revolution of 1986* (February 22-25) which was nominated and eventually accepted to the Memory of the World Register in September 2003. Processes involved in the film and video documentation cover conceptualization of the scripts, scriptwriting, documentation in media format, and post-production activities. The Agency employs the services of experts in the community to guide in the conceptualization and development of scripts.

The University of the Philippines Sentro ng Wikang Filipino (Center of Filipino Language), the University Library, and the UP Dap-ay Filipino, and the NCCA prepared a *Database on the Filipino Language* in print and electronic (online) versions. The Database is presented in three parts : Part I includes materials on Tagalog, Filipino, and Pilipino languages; Part II covers

materials on the 10 major languages; and Part III contains materials on various disciplines not non-traditionally taught in Filipino.. The methods used include data gathering through online and print resources of libraries and information centers locally and abroad, design of database structure, encoding, editing, printing, and making the database available online.

EDUCATION AND TRANSMISSION

The NCCA *Philippine Cultural Education Plan 2003-2007*, formulated by a Task Force constituted in 2001, was implemented through its National Committee on Cultural Education, in coordination with the Department of Education and the Commission on Higher Education. It is a comprehensive medium term plan that provides direction to cultural education to enable a greater number of Filipinos in acquiring sufficient knowledge of their tangible and intangible cultural heritage and their identity.

Non-degree cultural courses are offered by the NCCA Institute for Cultural and Arts Management (ICAM), such as Management of Intangible Cultural Heritage, Cultural Festival Management, and Performing Arts Management. On informal education, the Schools of Living Traditions (SLTs) are undertaken by the Subcommission on Cultural Communities and Traditional Arts (SCCTA) and these are places where young members of indigenous cultural communities acquire knowledge and skills on their traditional arts or crafts from living masters or culture specialists. So far, more than 57 SLTs have been created from 1995 to June 2005 nationwide. To further ensure that the artistic traditions of the communities are passed on to the future generations, the nine (9) living National Treasures Awardees, who are supported by the government, created their own National Living Treasures Centers.

The Department of Education (DepEd) gives emphasis to the cultivation of Filipino culture through the inclusion of traditional ways and practices in the basic education curriculum. To heighten awareness of teachers and students on indigenous people's culture and tradition, the DepEd launched the Institute for Indigenous People's Education (IPE) last August 30, 2005 in Davao City, with support from the Australian Aid- Basic Education Assistance for Mindanao in collaboration with the Mindanao Economic Development Council and other agencies and organizations. Aside from being an education center, the IPE shall also serve as a central depository of indigenous materials that will preserve and promote the intricate craftsmanship of indigenous people groups in Mindanao.

The University of the Philippines System, through its various constituent universities, offers courses on ICH, such as Philippine Traditional Arts, Music in Philippine Culture, and Dance in Philippine Culture.

PROMOTION

All the abovementioned agencies/institutions conduct promotional programs and activities to generate public interest, awareness and appreciation of the importance of ICH and build support for ICH programs. Among these are publications; reproduction of materials in all formats; celebration of special events, such as National Arts Month, National Heritage Month, and Indigenous People's Month; public relations and publicity, and exhibitions.

The organization and implementation of indigenous and arts festivals is an important program in reviving traditional rituals and exhibiting the arts and crafts of the various cultural communities. Fora and lectures on a particular community form part of the activities. The NCCA SCCTA has supported a total of 53 indigenous festivals and 46 arts festivals from 2003 to 3rd quarter of 2005.

IV. SUMMARY, CONCLUSION AND RECOMMENDATION

A number of concerned agencies/institutions have continuously worked to safeguard the country's ICH in order that this unique but particularly vulnerable aspect of the Filipino identity could be treasured by present and future generations. However, the various actions on safeguarding and inventory-making of ICH utilize different implementing systems and diverse approaches.

There is a need to further strengthen these programs through the provision of adequate funds, sufficient trained and skilled personnel, and continuous support to and recognition of cultural experts to enable the concerned agencies/institutions to vigorously pursue their programs and activities towards the UNESCO vision for a coordinated and integrated national system that will be shared to the international community.

We are happy to note on the timeliness of this meeting for it serves as a venue to exchange views, practices, issues and concerns on safeguarding and inventory-making of ICH in different countries. ACCU deserves gratitude from all of us, especially the Philippines, for spearheading this gathering.

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(November 19, 2005)

APPROACHES TO INVENTORY MAKING METHODOLOGY

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Title of her Paper: **“THE PANGALAY DANCE STYLE OF THE PHILIPPINES:**

AN INTANGIBLE CULTURAL HERITAGE”

Historically and geographically, the Philippines belongs to the Asia-Pacific zone or “ring of fire” – so-called due to the numerous active volcanoes in the extensive neighborhood of Malay peoples. Racially and culturally, the Philippines is firmly linked to its Asian neighbors where dance cultures are as varied as the physical environment and stages of social, political and cultural development.

Philippine dance is a fraction of the mosaic of Asian dance history covering more than two millennia. Earlier Asian civilizations with abundant, consistent, and mature choreographic traditions left tangible records, paintings, and statuary that reveal fragments or distinct views of dance; either left a living legacy of dance heritages and discoveries to a succession of devoted and well-trained dancers and musicians (either disciples or descendants).

Retracing the growth of dance studies in the Philippines covers nearly a hundred years. A significant number of folk dances had been codified and published as a result of pioneering research in the 1920's. Thereafter, the limited scope of scholarly publications in the folk genre reflects a lukewarm interest in dance research, analysis, and discourse.

Likewise, interest in dance notation or choreology remains tentative (*experimental), although it is useful in documenting especially the vanishing dance styles or forms. Properly notated, such dances are within easy recall long after the demise of the original dance initiators.

Dance activity thrives, with much attention focused upon the dance itself as a product, rather than studying dance in context with the physical and cultural environment. Meanwhile, the fragmentation of traditional cultures, and dance migration across national, regional, and international boundaries bring about more sweeping changes in the field of dance. Consequently, the conservation of fading dance traditions will be even more vital in their places of origin. To this end, teaching methods must be examined, or a method of instruction must be devised to sustain conservations.

Dance conservations espouse “revival for the sake of revival” to keep alive a dance tradition. Thus, the wisdom of the admonition: dance with your hand. It simply means: train first the memory before the imagination, and then improvise later. Much harlotry in dance arises from indiscriminate improvisations. Dancers must gain mastery and understanding of the true character of the dances they perform instead of simply invoking artistic freedom. As an ICH practitioner, I

advocate ocular demonstration for teaching dance. There is no substitute for a skillful teacher who effectively transmits the dance movement vocabulary, together with its techniques and nuances, and the aesthetics for its good performance. However, circumstances make it imperative to document dance in some form of notation system or visual records, such as video or film. These may be useful in dance research and instruction, but recording and learning dance from such records should not be mistaken as research or scholarly investigation, anymore than naming sources is not documentation or proof.

Preserving and making an inventory of an ephemeral artifact, such as dance, require conscious effort and proper resources. Borrowing or sharing inventory-making methodologies for protecting or safeguarding Asia's Intangible Cultural Heritage will be beneficial to all concerned parties: the government, the academe, and the ICH practitioner in the thirteen UNESCO member states.

My specific contribution to Intangible Cultural Heritage Practice are two books: First, the award-winning PANGALAY: Traditional Dances and Related Folk Artistic Expressions published in 1983. Incidentally, it is dedicated to the late Director Pranom Thongsomboon of the Dramatic Arts College in Chengmai. The book examines the dances of the Sulu Archipelago according to form or style, costumes and accessories, properties, and musical instruments in context with the local culture. Second, a companion volume published this year, UKKIL: Visual Arts of the Sulu Archipelago. The book examines motifs and symbols linked to cultural practices as articulated in craft specializations: basketry, cloth weaving, embroidery, pottery making, metal-forging/smithing, and stone carving. My third contribution to ICH practice is a progressive method of teaching the Pangalay style or ADIM (Amilbangsa Dance Instruction Method) developed since 1977. The method incorporates simple concentration and limbering exercises, and introduction to basic or "root" pangalay postures and gestures. Lessons progress into dance sequences and variations performed with bare hands, or with traditional props (metal claws, fan, clappers, kerchief, etc). Laboratory production includes traditional and contemporized pangalay interpretations (e.g. "unconventional" use of various costumes and props like masks or puppets).

Pangalay also means "temple of dance" in Sanskrit. Pangalay antedates Christianity and Islam in the Philippines. Among Philippine indigenous dances, the pangalay dance style has the richest movement vocabulary. It is the closest to a classical form.

Pangalay is a living link to the traditional dance cultures of Asia with closest affinity to the Indian, Javanese, Thai, Burmese and Cambodian styles of classical dancing.

A living artifact such as the pangalay must be danced constantly, or else it dies. The beauty of the pangalay dance style is that it can be danced to any type of music- Asian as well as Western. The pangalay can be danced by anyone and everyone in the community, regardless of age or status. It can be danced in any space – be it on a boat, on a house-porch or on the beach.

Pangalay is basically pure dancing. A sense of anti-linear time pervades the slow, refined, meditative, elegant and almost hypnotic movements. The continuously flowing or seamless unfolding movement from a central core is consistent with the pre-modern mode and Eastern sense of multi-level or anti-linear time that has no definite beginning or ending. This is opposed to the Western concept of time or the metempsychotic scale.

The dancer's serious face with downcast eyes creates a mask-like _expression, matched by a countenance generally refined, dignified but without stiffness.

The dancer's torso is slightly bent forward, s stance seen in Asian dance forms. Unnecessary hip and torso movement is taboo. The knees are slightly bent or flexed. Male dancers also splay the knees. Performers achieve the illusion of lightness by the very subtle springing motion from the knees.'

Feeling is conveyed chiefly through the arms and hands. Fingers are customarily held stiffly together and curled back towards the dancer's wrists with controlled energy, thumbs apart and thrust forward. Fingers may flick, flip and flutter. The **janggay** or metal claws amplify eloquent hand movements.

Shifting arm positions to assume new postures or gestures is accomplished by turning the hands from the wrist with one outward-inward movement, two outward-inward motions or inward-inward motions.

Postures and gestures suggest emotional metaphors and symbols that offer a broad range of _expression. For instance, outstretched palms and arms can stand for salutation, welcome or joy; or as a symbol of things in nature such as a palm leaf, flowers, sea waves, the wind, sea weeds, a bird and a flutter of wings.

Crossed arms and hands at chest or face level signal a protective or playful impulse. Overhead hand positions display triumph, extreme happiness, jubilation or sudden increase in status.

Sculture-like poses, cross-legged and kneeling stances, coupled with flowing gestures with the arms extended farthest away from the body convey a sense of infinite distance and timelessness.

“Motions in stillness, stillness in motions” – this is the **pangalay**..