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*Celebrating
the Creativity of*
Indigenous Cultures



The *agung* is a knobby metal gong of the Philippines used in various communal rituals. Suspended in the air by rope or metal chains, the musical instrument is also employed by some indigenous groups as a means to announce community events, and as an indicator of the passage of time. Published bi-monthly by the National Commission for Culture and the Arts.

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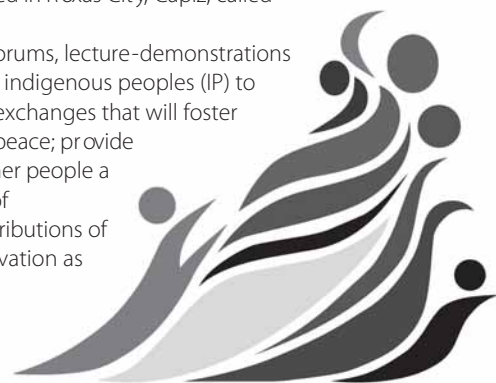
Cover photos by Marvin Alcaraz show a performer from the Kaagan community of Davao Oriental (front) and indigenous Mexican artist Vincent Baroco Reyes during the arrival of the galleon *Andalucia*, a highlight of the Dia del Galeon festival (back)

"Climate change equals culture change," declares anthropologist Enrique G. Oracion, president of the Ugnayang Pang-AghamTao (UGAT) or the Anthropological Association of the Philippines.

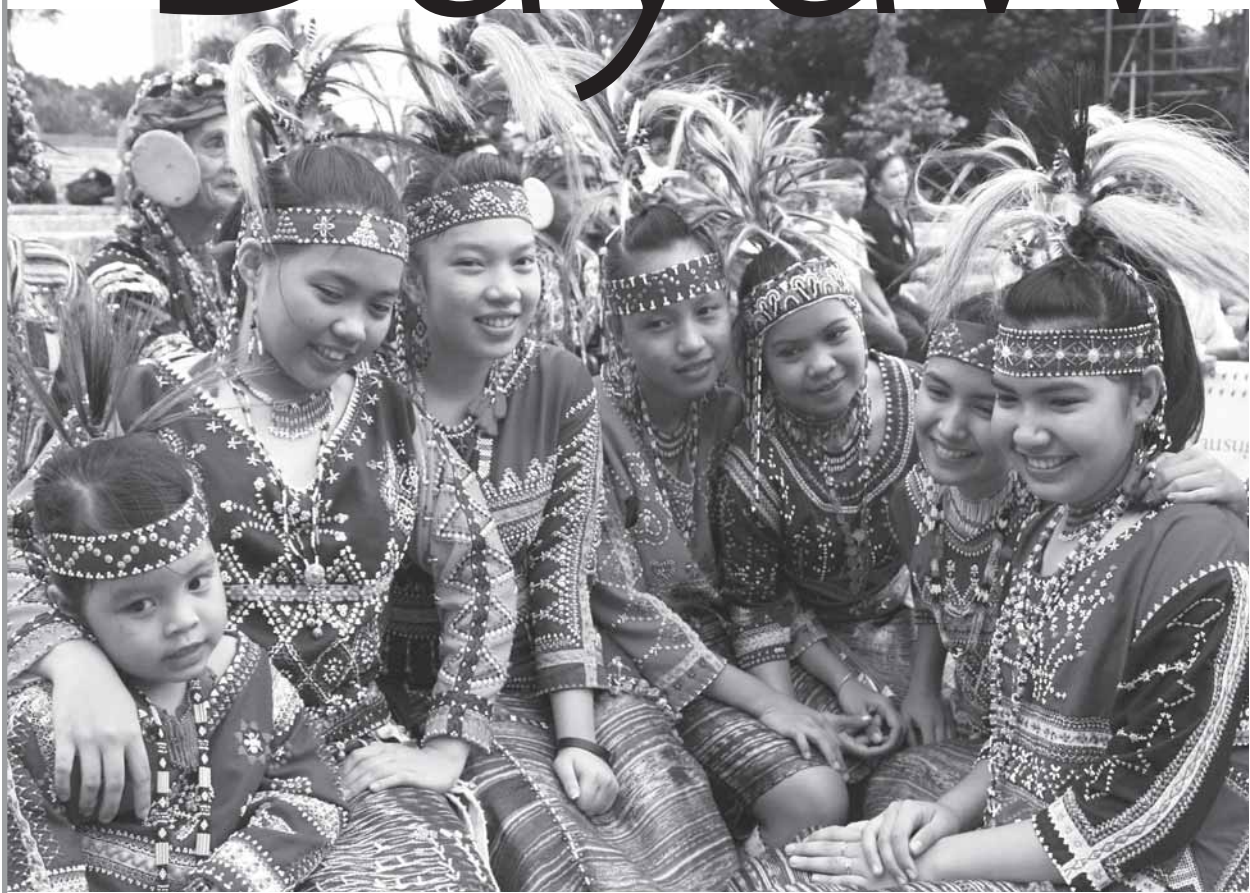
Among other things, we are shaped and affected by the environment we live in, including the natural environment. This is also true for indigenous peoples (IP), and the impacts of the environment and its changes in their lives and culture are more profound. UGAT tackled these issues as well as perennial concerns like IP rights, mainstreaming and marginalization, preservation of culture, poverty, etc., in the celebration of the Indigenous Peoples' Month by the country's national organization of anthropologists and the National Commission for Culture and the Arts (NCCA).

Every October, the NCCA spearheads Indigenous Peoples' Month, one of the national arts and culture agency's major celebrations. Of recent, the celebration is in the form of grand festivals focusing on each Philippines' major island cluster. In 2007, Kalimudan: Panaghi-usa sa Mindanao (Mindanao Indigenous Peoples' Gathering) held in Davao City in November, featured Mindanao's ethnic groups. The following year, Timpuyog: Indigenous People Month Celebration in Luzon was held in Santiago City, Isabela, focusing on Luzon ethnic groups and featuring performances, arts and crafts workshops, cultural awareness lectures, forums, tours, and a theme-park exhibition showcasing traditional houses, cultural resources, practices/rituals, chants, music, songs and dances, stories, traditional arts and crafts, and some indigenous games. Last year, the Indigenous Peoples' Festival in the Visayas was mounted in Roxas City, Capiz, called Dungog, with similar activities and aims.

Via activities such as performances, exhibitions, forums, lecture-demonstrations and workshops, the festival aims to "provide venue for indigenous peoples (IP) to celebrate the richness of their cultures; allow cultural exchanges that will foster deeper cultural understanding to sustain a culture of peace; provide opportunity to discuss IP rights; give students and other people a chance to deepen their awareness and appreciation of indigenous cultures; recognize the expertise and contributions of indigenous communities; and advocate for the preservation as



Dayaw



well as integration of traditional culture into the national cultural mainstream."

This year, the celebration was held in the National Capital Region, dubbed *Dayaw: Indigenous Peoples Festival 2010*, with three major components: dance and performance or *Palabas*, exhibit or *Sulyap*, and conference or *Suri*. The celebration opened on the first day of October with a showcase of indigenous performances and a press conference headlined by NCCA (led by its chairman Dr. Vilma Labrador) and UGAT officials, and Maria Venus Raj, the rather controversial beauty queen who became fourth runner-up in the Miss Universe pageant, was *Dayaw's* endorser.

"This year's *Buwan ng Katutubong Filipino* draws inspiration from the word *dayaw*, which means, in old Tigaonon of Surigao del Sur, 'to show off, parade or display' and 'to present with pride what is distinctly and essentially inherent in oneself;' in old Catandunganon, 'to show one's best with pride and dignity coupled with excitement;' and in Ilokan, 'honor.' It also draws inspiration from the word *kadayawan*, which means, for Dabawenos, 'a celebration of life, a thanksgiving for the gifts of nature, the wealth of culture, and the bounties of harvest and the serenity of living,' stated Dr. Eufrazio C. Abaya,

this year's festival director. "Accordingly, *Dayaw: Buwan ng Katutubong Filipino* not only celebrates the wisdom of social and environment peace and harmony enshrined in IP cultural practices, but also the continuing reflexive and pragmatic engagement among IPs, the government and the public at large to uphold the IP's strategic importance and rights."

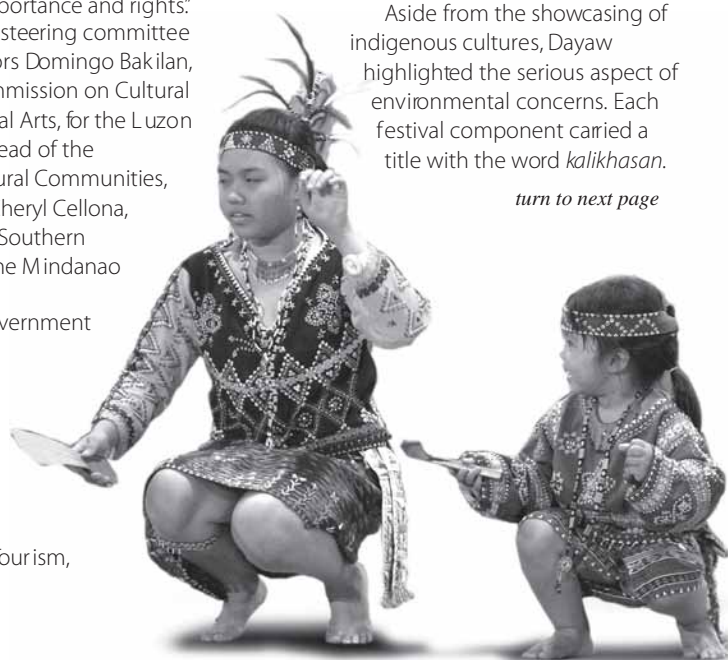
Assisting Abaya in the steering committee were deputy festival directors Domingo Bakilan, head of the NCCA's Subcommittee on Cultural Communities and Traditional Arts, for the Luzon group; Alphonsus Tesoro, head of the Committee on Central Cultural Communities, for the Visayas group; and Cheryl Cellona, head of the Committee on Southern Cultural Communities, for the Mindanao group.

Several private and government agencies cooperated in the celebration including the city government of Manila, the National Museum, the National Commission on Indigenous Peoples, Department of Education, Department of Tourism,

Department of Interior and Local Government, Department of Foreign Affairs, Commission on Higher Education, the National Commission for Muslim Filipinos, the House of Representatives, the Australian Embassy, the National Park Development Committee, and some malls and schools.

Aside from the showcasing of indigenous cultures, *Dayaw* highlighted the serious aspect of environmental concerns. Each festival component carried a title with the word *kalikhasan*.

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2010 Indigenous Peoples in a Changing Environment

By Roel Hoang Manipon
Photos by Marvin Alcaraz



Above left: 2010 Miss Universe fourth runner-up and *Dayaw* endorser Maria Venus Raj; NCCA chairman Vilma Labrador; Comm. Domingo Bakilan, head of the NCCA Subcommittee on Cultural Communities and Traditional Arts; and Egay Talusan Fernandez, head of the NCCA Committee on Visual Arts, opened the *Dayaw* exhibit at the NCCA Gallery. **Above:** Dr. Eufrazio C. Abaya, *Dayaw* festival director, with NCCA executive director Malou Jacob, NCCA Committee on Dance head Shirley Halili-Cruz and chief accountant of the NCCA Finance Division Josefina Maglalat, during the opening of "*Palabas*." **Left:** Marichu G. Tellano, head of the Planning, Policy Formulation and Programming Division; Comm. Bakilan; Jeremy Chan of PMED; Egay Talusan Fernandez; Adel Suemith, head of the Project Monitoring and Evaluation Division of the NCCA; Shirley Halili-Cruz; Rene Sanchez Napeñas, head of the Public Affairs and Information Office of the NCCA; Abigail Lazaro, Roswill Hilario, Crisedna Magsumbol; Corrinah Olazo, Lane Matthew Uitico and Skyxz Labastilla of PMED; and Charles Lawrence Salazar of PPFDP.

Abaya coined the term, which combines the Filipino words *likha*, meaning "creation," and *kalikasan*, meaning "nature" or "natural environment," to underscore the "inseparability of creative practice in the natural environment as well as the natural environment in creative practice."

The celebration brought to fore the importance of the environment in the shaping and viability of indigenous cultures as well as the effect of climate change, specifically in the conference titled "Kalik hasan in Flux: Cultural Creativity in a Changing Environment," which also marked the 32nd UGAT Annual Conference.

Held at the Tambunting Hall of the Museum of the Filipino People, National Museum, from October 20 to 23, 2010, the conference aimed at gathering IP representatives, artists, cultural workers, academics and representatives from government and non-government organizations.

"This year's theme is particularly timely because indigenous peoples, due to their marginalized position and unique relationship with the environment, are seen as one of the most vulnerable segments of the population to the impacts of environmental crisis. And yet, they are also some of the most active participants in environmental movements, who, together with support groups, challenge dominant ideologies and practices towards the

environment," said Rosa Cordillera A. Castillo, the conference chair.

"But I do not want to sound as an environmental determinist because the ways people live likewise impact or alter the environment; it could also be culture change equals climate change, and the degree of change varies across time and space," explained Oracion. "In general, the changes in the conditions of the natural environment have corresponding cost to the lives and culture of indigenous peoples particularly the Philippines. And this is not only seriously affecting their food supply and nutritional requirements but also other facets of their lives such as traditional knowledge, rituals, medicines and health practices, music, art and other aesthetic production which have made them culturally distinct."

On the other hand, Abaya said that the theme of the conference is the interaction between nature and cultural creativity. "So given that current situation in which climate change and extractive industries and the way land is used, patterned or defined, these have really affected the way of life of the indigenous peoples. And when I speak of their way of life, we're talking about things that they do in their everyday life. For instance, their agricultural practices have been affected. Practices such as these along with rituals, the way they usually organize their lives have been affected by changes in nature. Concretely, we talk about displacement as a result of the mining industry, ancestral domains, land conversion."

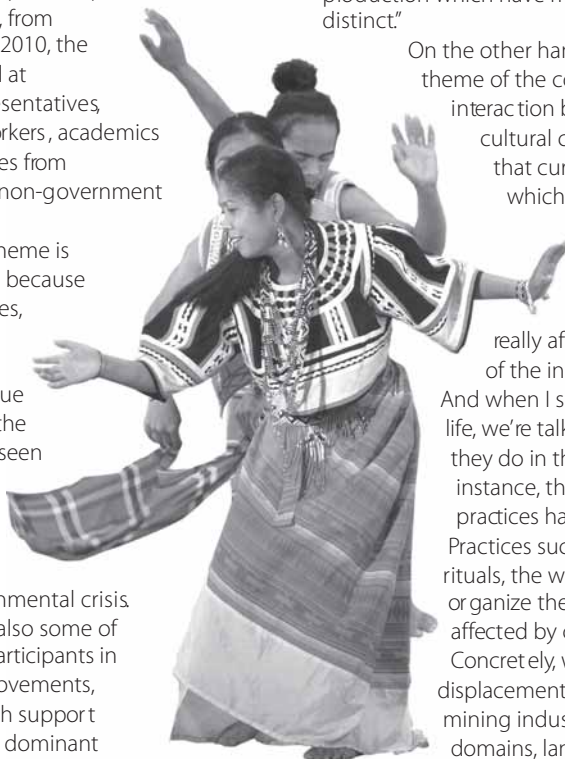
He further said that they

heard these kinds of comments and stories "from the horse's mouth, so to speak."

The conference gathered academics, anthropologists and cultural workers such as Owen Lynch, Velloirimo Suminguit, Philip Largo Anghag, Mynabel Pomarin, Victoria Diaz, Reuben Andrew Muni, Maileenita Penalba, Emerson Sanchez, Michael Armand Canilao, Nicole Revel, Edwin Gariguez, Timuay Alim Bandara, Alicia Magos, Robert Panaguiton, Erlinda Burton, May Shiu-Buslig, Randy Nobleza, Earl Francis Pasilan, Norli Colili, Bernadeth Wampa, Bernadeth Ofong, Gideon Binobo, Maria Victoria Espaldon, Van Leigh Alibo, Rico Ancog, Arnold Salvacion, Ramon Docto, Lyer Galulo, Nicomedes Briones, Paolo Vicerra, Jem Javier, Kathleen Tantuico, Ros Costelo, Ramon Felipe Sarmiento, Ponciano Bennagen, Maria Mangahas, Arlene Sampang, Cynthia Zayas, Lilian dela Pena, Zona Hildegrade Saniel Amper, Maria Teresa Dominguez, Artiso Mandawa, Matyline Camfili, Julius Dagitan, Benjamin Nebres III, Bonindo Revidad, Jr., Harish Serrano, Cyndi Mae Paje, Christian John Morales, Paul Vincent Silo, AT Roxas, NL Bracamonte, SL Ponce and LN Marapao.

They presented their studies which dealt, among many, with the impact of changing land use patterns on indigenous cultures; the relevance and efficacy of national, regional and global instruments addressing environmental crisis, specifically those affecting IPs; the relation between ritual life and environmental crisis; the relation between art practices and weaving and environmental crisis; the relation and challenges among indigenous peoples, biodiversity conservation and climate change; environmentally-linked knowledge and practices; the relation between changing marine environments and fishing traditions and creativity; and extractive practices affecting IPs' ancestral domain and their ramifications on cultural creativity.

A session paneled by the NCCA dealt with topics such as microfinance scheme for IPs, IP



A "unity dance" capped off the "Palabas" component of Dayaw led by NCCA Committee on Dance head Shirley Halli-Cruz and Comm. Domingo Bakitan, head of the NCCA Subcommittee on Cultural Communities and Traditional Arts, and participated in by the indigenous delegates and NCCA officials and employees.

rights including intellectual property rights and the Dungog Declaration, a document drafted and signed by IP leaders who participated in the Dungog celebration, detailing the issues and concerns of the IPs and recommendations and solutions.

The microfinance scheme was presented by Center for Agriculture and Rural Development Mutually Reinforcing Institutions (CARD MRI), which offers financial and non-financial services such as loans with very low interest and no collateral especially to indigenous peoples, so they would not be victims of loan sharks.

Noted anthropologist Dr. Jesus Peralta talked on indigenous peoples' rights, particularly intellectual property rights. He is currently helping draft a bill to protect the traditional intellectual property rights of indigenous peoples. Peralta pointed out that the present copyright law, which mostly deals with individual works, is insufficient or no apt in protecting indigenous intellectual properties. He said that the law states that any work, after fifty years of creation, becomes public domain. He said that traditional expressions such as crafts, performances and the like are "older than fifty years and are therefore considered public domain and subject to exploitation by anyone."

Dr. Peralta mentions two ways in protecting these: by amending the copyright law and by signing of a new bill that particularly protects indigenous intellectual properties. He believes that that it is possible to legislate traditional cultural properties of all the ethno-linguistic groups not to "lapse into public domain after 50 years and shall continue indefinitely to be exclusive property of these ethno-linguistic groups that communally own them."

"Traditional tangible and intangible properties are to be held in perpetuity in ethnic memory and considered valid as ethnic intellectual property," he states.

To be able to "copyright" a traditional

expression, it must be distinctive to a group, which can claim solely as its own.

"There are cultural properties that are distinctive, characteristic of and or derived from the particular ethnic traditional culture, to the exclusion of other ethnic cultures. For instance the *hagabi* of the Ifugao is theirs only exclusively and not found in culture of other groups. All other cultures have properties that are exclusively their own," Peralta said.

This as well as others may "be established in a communal ownership of sort, and to be registered under the group's name for protection within the copyright law."

All we have to do is to pinpoint these distinctive items.

Aside from intellectual ownership, there are several issues confronting the indigenous peoples. One deals with perception and classification. To explain, Abaya looked at history.

"When the colonist arrived in the country, *nakita natin kung paano nila klinasfy ang mga lipunan sa ating bansa. Merong Christian and non-Christian. Nagkaroon ng minority/majority. Mayroon ding cultural minorities... hill tribes And meron ding commission sa ating gobyerno na patuloy ang ganitong classification. Ang implication nito ay ang paningin ng so-called majority sa minority. Mas superior sila, mga ganyan. At silang mga minority ay kawawa," he said. "In fact, ang nangyari pa sa mga labels na ito na-stigmatize nga ang pagiging katutuba. Na-associate sila sa mga primitive. And yet, ang irony din ay nakikitaan natin sila ng source ng mga materials*

para ma-define natin ang national identity. So, ang nangyayari, humuhugot-hugot sila ng mga symbols, mga sining ng katutubong Filipino, at sinasabi nila ito ang ating sining. Parang may irony doon."

("When the colonist arrived in the country, we saw how they classified societies in our country. There is the Christian and the non-Christian, minority and majority. We also have cultural minorities... hill tribes And we have a commission in the government that continues this kind of classification. The implication of this is the perception of so-called majority of the minority. They're superior, like that. And the minority is pitiful. In fact, these labels stigmatize being indigenous. They are associated with being primitive. And yet, the irony is that we see them as a source of materials for us to define our national identity. So, what happens is that they

draw out symbols, the arts of the indigenous Filipinos, and say that these are our arts. There is irony in that."

He further related: "On the one hand, *nakikita natin, ah, napaka-colorful ng buhay nila, napaka-creative nila. Pero* at the same time, *kapag titingnan mo 'yung regard ng karamihan, parang mas mababa silang kategorya. Kahapon, may nagsabi, tinanong ng isang researcher ang isang kabataan sa Cordillera, Igorot ka ba? Ayako, hindi na. 'Yung parents ko lang ang Igorot. I think may pagbabago na sa kanilang pananaw kung*

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Selected indigenous groups were invited to showcase their dances in "Indayog sa Kalikhasan" at the Rizal Park Open-Air Auditorium and other venues

ano ang identity nila. Siguro tingnan din natin ang papel ng media rito. Nire-reproduce lamang din kadalasan ng media ang mga pananaw ng dominant sector ng ating lipunan. Kung minsan, kinakikitaan natin sila ng source ng spectacle... So makikita natin, mga festivals, for example, doon lang natin hina-highlight. Maganda naman talaga ang kanilang sayaw, tapos, nagke-cater kunwari sa turismo. So marami tayong dapat pagnilaynilayan kaugnay siyempre ng kanilang lugar sa pangkalahatang lipunan natin sa Pilipinas." (On the one hand, we see, ah, their lives are colorful; they're very creative. But at the same time, if you see how they regard them, it's like they're in a lower category. Yesterday, a researcher asked a young man from the Cordillera are you Igorot. He answered not anymore. Only my parents are Igorot. I think there has been a change in how they perceive their identity. Maybe it's about time we look at the role of media. It often reproduces the perception of the dominant sector of our society. Sometimes, we see them as a source of spectacle. So we see them in festivals, where they are highlighted. Well, their dances are really beautiful. They cater to tourism. So, there are many things that we have to ponder on especially about their place in the greater society of the Philippines.)

Abaya also touched on the issue of nationality: "Until such time na hindi natin ma-solve 'yung idea ng nationality versus ethnicity kung saan ang isang Maranao ay magsasabi na ako'y isang Maranao at isang Filipino, ako'y isang Ilocano at ako'y isang Filipino, Mandaya, ganyan, kailangan pa rin nating tingnan ng mas malalim ang interaksyon ng etnisidad at ng pagiging

citizen of the Philippines. Itong kategoryang IP ay mahalaga lalo na kapag nag-iisip tayo ng mga programa. Without a category such as this, how programs are developed and implemented, mahihirapan kung wala talagang kategorya ang isang grupo. Hindi naihihiwalay ito sa mga kategorya tulad ng mga magsasaka, mga manggagawa, mga kababaihan. Importante iyon sa pag-identify talaga ng mga grupo sa Pilipinas. It just so happened na we know that historically, ang mga indigenous peoples ay special sector na talagang marginalized culturally, socially, politically, economically. So multiple ang kanilang marginalization. Kung nagre-react man sila na na huwag ninyo kaming tawaging indigenous peoples ay nakikita ko sa isang anggulo, mas mabuti siguro na tayong mga Filipino. Siguro kung isang makakasolusyon sa problema. Pero depende talaga sa konteksto ng usapan. Ganoon naman talaga ang lengguwahe ay nasa konteksto ng paggamit. Maraming nuances ang paggamit ng lengguwahe. Ang nakikita kong posibleng solusyon doon ay mag-iisip tayo na tayo ay Filipino pero kailangan nating i-recognize na tayo ay nanggagaling sa iba't-ibang pangkat etniko." ("Until such time we don't address the issue of nationality versus ethnicity, in which a Maranao can say I am a Maranao and a Filipino, I'm an Ilocano and a Filipino, like that, we still need to look more deeply into interplay of ethnicity and being citizen of the Philippines. This IP category is important if we're developing programs. Without a category such as this, how programs are developed and implemented, it would be much difficult if a group has no category. This is not different from other categories such as farmers, fisher folks, women. It is important in identifying groups in the Philippines. It just so happened that we know

that historically, indigenous peoples is a special sector that is really marginalized, culturally, socially, politically, economically. So, they are marginalized in many ways. If they react when we call them indigenous peoples, it may be better after all if we just call ourselves Filipino. That may be one solution. But it also depends on the context. Language is really about contexts. There are nuances. One solution I see is that we think that we are all Filipino but we must also recognize that we come from different ethnic groups.")

Showcasing Ethnicity

Dance is important and even integral to the cultures of indigenous peoples, serving many purposes such as entertainment and ritual. Selected ethnic groups and performers were invited to showcase their dances and music for the performance aspect of Dayaw, titled "*Indayog ng Kalikhasan*," under the artistic direction of Shirley Halili-Cruz, head of the NCCA's Committee on Dance.

"*Indayog ng Kalikhasan*" was held simultaneously with the conference, opening at the Rizal Park Open-Air Auditorium on October 20 preceded by a short parade. It also visited several venues such as government branches (House of Representatives), television stations (NBN 4 and ABS-CBN 2), malls (SM City San Lazaro and Star Malls Las Pinas, Alabang and EDSA Mandaluyong), nearby cities (Malolos, Bulacan) and schools (Miriam College; St. Scholastica's College in Pampanga; Pedro Poveda College; Manila Business College in Sta. Cruz, Manila; and Rizal Technological University in Mandaluyong.)

Featured groups were the T'boli of Lake Sebu, South Cotabato; Mangguagan of Davao

Traditional arts and crafts, such as mat weaving, basket weaving and handloom weaving, were showcased in an interactive exhibit at the National Museum





del Norte; Teduray of Maguindanao; Kamayo of Agusan del Sur; Bagobo of Davao City; Manobo of Bukidnon; Subanen of Zamboanga del Sur; B'laan of Balut Island, Sarangani; Sangir of Balut Island; Tausug of Jolo; Kaagan of Davao Oriental; Mamanwa of Surigao del Norte; Hiligaynon of Capiz; Palaw'an of Palawan; Jama Mapun of Palawan; Bukidnon of Negros Occidental, Iloilo and Capiz; Ati of Iloilo, Guimaras and Capiz; Waray of Samar and Leyte; Mangyan of Midoro; Dumagat of Quezon; Ifugao of Kiangnan, Ifugao; Kalinga; Bugkalot of Nueva Vizcaya; Gaddang; Ayta Magbukon of Bataan; Ibaloi of Benguet; and Malaueg.

They presented traditional dances and rituals and music such as the *shelayan* by the Subanen, *patpong* by the Kalinga, *binanog* by the Panay Bukidnon, *dagungguan* by the Jama Mapun, *damsu* by the T'boli, *pangalay* by the Tausug, *kasamungan* by the Kaagan, and *ini-ini* by the Ati of Iloilo.

"*Indayog*" closed on October 23 also at the Rizal Park Open-Air Auditorium, with a series of performances capped by a "unity dance," comprising selected steps from different ethnic dances, by all the participants.

Visual Glimpse

Under the artistic direction of Edgar Talusan Fernandez, head of the NCCA's Committee on Visual Arts, "*Sa Tinubuang*

Kalikhasan" presented ethnographic photographs and artifacts at the NCCA Gallery for the whole month of October. It also featured reproduction of works by Federico "Boy" Dominguez, a Mindanaoan artist with Manobo and Mandaya roots, on indigenous peoples. Additionally, interactive exhibit on traditional arts and crafts, such as mat weaving, handloom weaving pottery and the making of accessories was put up at the National Museum during the conference.

Related activities

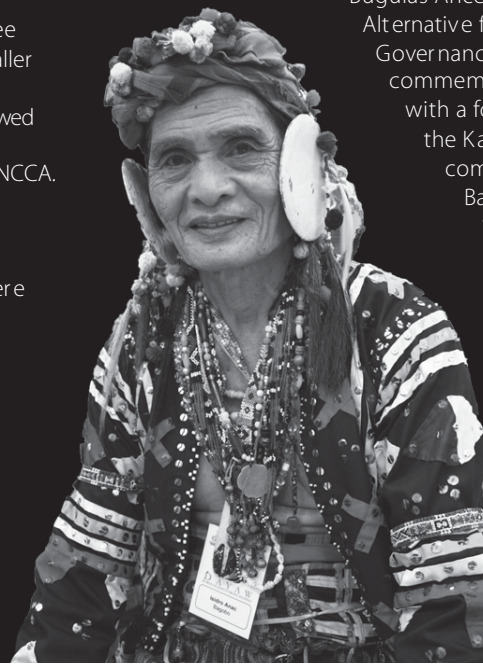
Aside from the three major components, smaller events were held. The Australian Embassy showed a series of Australian indigenous films at the NCCA.

Several NCCA-supported events and projects celebrating indigenous cultures were included in the overall celebration of the Indigenous Peoples' Month. From September 29 to October 1, 2010, the Tagakpan Women's Tribal Organization

held the TipoTipo Festival, a three-day celebration of the Bagobo Clata highlighting their cultural traditions in rituals, traditional songs, dances and indigenous games, in Tagakpan, Davao City. The Ibaloi community of Taloy Sur, Tuba, Benguet, held the Tuba Pansakatan Tan Kagam-es Festival, from October 5 to 6, 2010. The Kaliga Ta Talakag Festival highlighted the culture of the Higaonon community of Talakag, Bukidnon, from October 20 to 23, 2010. In Loo,

Buguias Benguet, the IP organization Buguias Ancestral Domain Alternative for the Natives' Governance (BADANG)

commemorated its founding with a four-day gathering of the Kankana-ey cultural community called Alibay di Badang, from October 27 to 30, 2010. *Alibay* is an indigenous rite of thanksgiving and supplication for good health, bountiful harvest and continuous peace and harmony.



Dayaw Festival 2010: Recognition of the Indigenous Peoples

By Comm. Domingo Bakilan
Head, NCCA Subcommittee on Cultural Communities and Traditional Arts

The Dayaw Festival 2010 in celebration of Indigenous Peoples' Month was successfully held in October 2010, marking the fourth year of celebration which started in Davao City in 2008 with the Kalimudan: Panaghi-usa sa Mindanao: Mindanao Indigenous Peoples' Gathering. Taking cue from its successful impact, the SCCTA repeated it in Santiago City, Isabela, in Luzon, with the Timpuyog (unity) Festival participated in by indigenous peoples of Luzon and cluster heads of the Committee on Central Cultural Communities (Visayas) and Committee on Southern Cultural Communities (Mindanao).

In 2009, the NCCA widened the participation of the performers from the three major islands. Through the SCCTA in partnership with provincial government of Capiz led by Governor Victor Tanco, the Indigenous People's Month celebration dubbed as Dungog (pride) was held from October 1 to 6 at the Villarreal Stadium and Capiz Gymnasium in Roxas City. During the celebration, then President Gloria Macapagal Arroyo signed Proclamation Order No. 1906 on October 5, 2009, declaring the month of October of every year as National Indigenous Peoples' Month and directed all agencies of the government to actively participate in the celebration in accordance with the spirit of the proclamation, and the NCCA through its Subcommittee on Cultural Communities and Traditional Arts (SCCTA) shall act as the lead agency in the planning, coordination and implementation of the program of activities and events, liaising with the appropriate international organizations and linked with UNESCO for the promotion of cultural diversity, in cooperation with the National Commission on Indigenous Peoples (NCIP), Office of the Muslim Affairs (OMA), Commission on Higher Education (CHED) and the Technical Education and Skills Development Authority (TESDA).

True to the mandate of Proclamation Order No. 1906, the NCCA through its Subcommittee on Cultural Communities and Traditional Arts and in partnership with the Ugnayang Pang-Agham Tao, Inc. (UGAT) planned, coordinated and implemented the Dayaw Festival in cooperation with the city government of Manila. The celebration of the Indigenous Peoples' Month, through festival, aimed at providing venue for the IPs to celebrate the richness of their cultures; allowing cultural exchanges that will deeper

cultural understanding to sustain a culture of peace; providing opportunity to discuss IP rights; recognizing the expertise and contribution of indigenous communities; giving students and other people a chance to deepen their awareness and appreciation of indigenous culture; and advocating for the preservation as well as integration of traditional culture into the national cultural mainstream.

Dayaw was currently adopted as the permanent title of every year's IP month celebration by the three committees of the SCCTA—the Committee on Southern Cultural Communities (Mindanao), Committee on Central Cultural Communities (Visayas) and Committee on Northern Cultural Communities (Luzon). It is an indigenous word of several Philippine languages

Dayaw started with the launching on October 1, 2010, at the NCCA with Miss Universe 2010 fourth runner-up Maria Venus Raj as endorser. The festival's theme, "*Kalikhasan*," from the words *kalikasan* and *likha*, put to fore the love of the indigenous peoples for nature and their environment and emphasize their creativity and respect for creation. The three program components—*Palabas*, *Sulyap* and *Suri*—were conducted from October 20 to 24, 2010.

The "*Palabas*: Indayog ng Kalasan" showcased the dances, music and songs of the thirty cultural performing groups with more than 300 performers from Mindanao, Visayas and Luzon. Thirteen performing groups were from Mindanao, seven from the Visayas and nine from Luzon.

The second component, which is "*Sulyap*: *Sa Tinubuang Kalikhasan*," was an exhibit featuring the ethnographic photographs, artworks and artifacts of the indigenous peoples in the Philippines which depict their lives and history.

The third component was "*Kalikhasan* in Flux: Cultural Creativity in a Changing Environment," which was conducted at the Tamnanuting Hall of the National Museum. The conference tackled issues on the effects of the environmental crisis on indigenous



ecological knowledge system and practices; the role of indigenous peoples' creative practices in understanding environmental crisis and its effects on social life; and the current programs and projects addressing the impact of environmental crisis on the systems of cultural production of IPs.

Parallel with Dayaw Festival in Manila were provincial activities in celebration of the IP Month such as the Tipo-Tipo Festival, which was a celebration of the Bagobo Clata's culture through

rituals, traditional songs, dances and indigenous games in Davao; Tuba Pansakatan Tan Kamag-es Festival, which was a gathering of the Ibaloi cultural community in Benguet; Kaliga Ta Talakag, which was a festival of the Higaonon community; and Adibay di Badabg, which was a gathering of the Kankanaey cultural community in commemoration of the founding of Badang, an IP organization in Benguet.

The Dayaw Festival 2010 was made possible with the support of the Board of Commissioners headed by Chairman Vilma L. Labrador, the Secretariat headed by Executive Director Malou Jacob, the Subcommittee on Cultural Communities and Traditional Arts composed of the head, Commissioner Domingo A. Bakilan, of the committee on Northern Cultural Communities (CNCC), Alfonso Tesoro, head of the Committee on Central Communities (CCCC) and Cheryl Gellona head of the Committee on Southern Cultural Communities (CSCC), the Ugnayang Pang-Agham Tao (UGAT) headed by Dr. Eufracio Abaya, Shirley Halili-Cruz, head of the Committee on Dace of the NCCA and Egay Talusan Fernandez, head of the Committee on Visual Arts of the NCCA.

The success of the last four festivals will serve as building blocks to pursue more activities for future celebrations with active participation of agencies and the local government units. Such activities may include social and economic programs to be conducted during the month of October of every year.

The Day the Galleons Came and Changed the World: Celebrating Día del Galeón

By Roel Hoang Manipon
Photos by Marvin Alcaraz

From 1565 to 1815, galleons plied the route from Mexico to the Philippines and vice versa, connecting Asia, Europe, the Americas and Africa. This trade route is considered one of the most important in world history, bringing about a crosspollination of cultures.

"Although the Galleon Trade occurred centuries ago, its present day impact and historical significance provides a wealth of areas for exploration, discussion and study," said Cecile Guidote Alvarez, former NCCA executive director.

It was because of this significance that prompted a grand commemoration—the Día del Galeón or Day of the Galleon—which happened from September to October with workshops, performances, a conference, a visit of a galleon replica, among others. This coincided with the celebration of the International Year for the Rapprochement of Cultures this 2010.

The Día del Galeón started in 2009 as a proposal by the Philippines for the commemoration of the galleon trade during a conference of UNESCO through the endorsement of the Culture Commission

meeting in Paris. The proposal stated that the Día del Galeón will be marked on October 8 of every year starting in 2010 in honor of the day the *San Pedro* galleon, directed by navigator Fray Andres de Urdaneta, reached Acapulco in 1565, establishing the Manila–Acapulco route they called "*tornaviaje*." The resolution was presented by Philippine ambassador to France Rora Navarro-Tolentino with the co-sponsorship of Mexico, Spain, Cuba, Colombia, Peru and Paraguay.

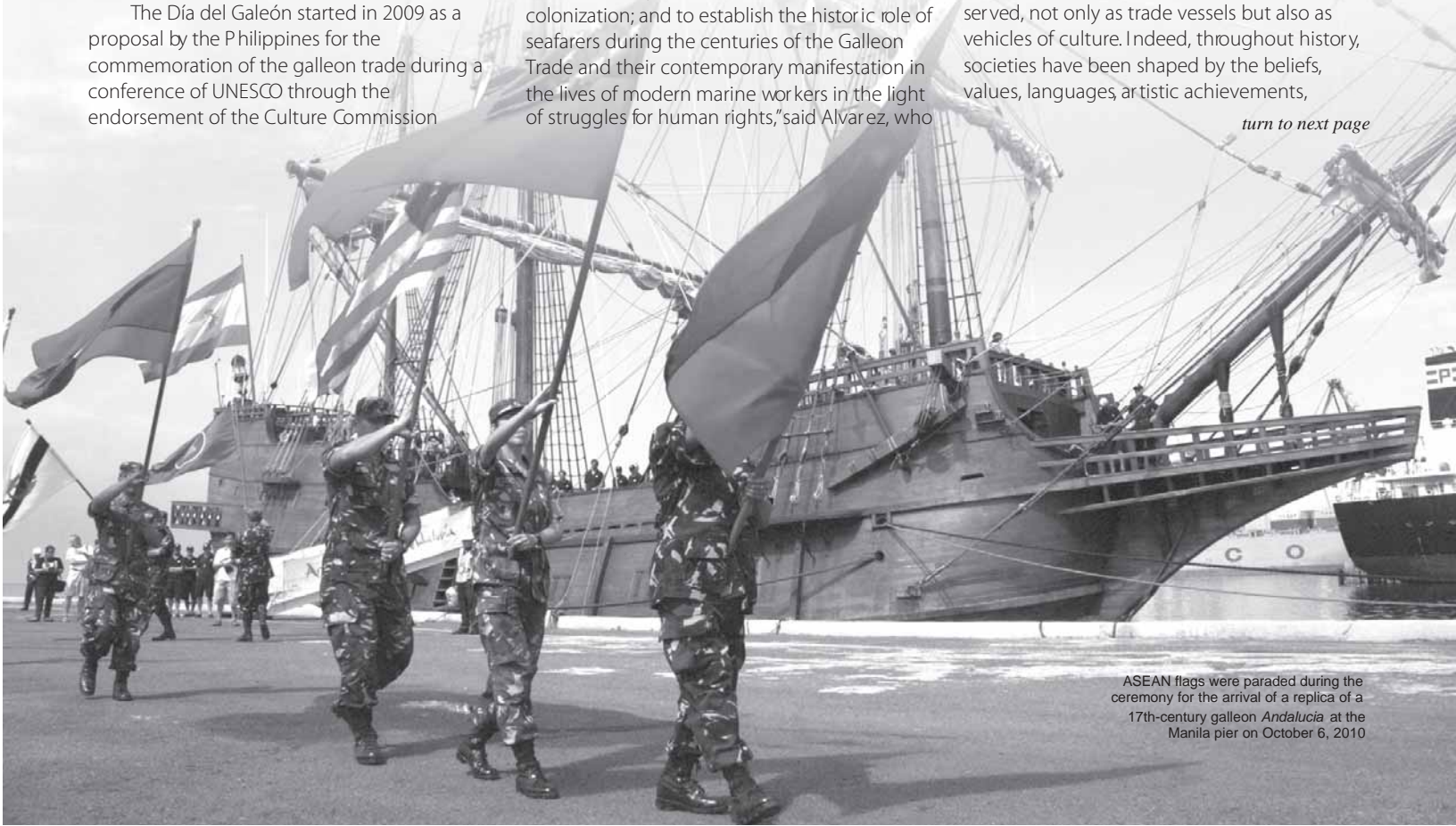
"The objectives of Día del Galeón are to assess the impact of the Galleon Trade as a vessel of cultural transmission across continents; trace its effects as a major influence in world political economy and its repercussions on present-day globalization; establish its role in the development of marine sciences and their related areas; affirm integrity and importance of indigenous peoples endangered by the Galleon Trade and Spanish colonization; and to establish the historic role of seafarers during the centuries of the Galleon Trade and their contemporary manifestation in the lives of modern marine workers in the light of struggles for human rights," said Alvarez, who

spearheaded the Día del Galeón celebration and later became its festival director.

UNESCO Director General Dr. Irina Bokova expressed pleasure and hailed the Philippine government for the observance of Día del Galeón.

"The decision of UNESCO's 35th General Conference to commemorate the galleon trade that flourished for over 250 years between the Philippines and Mexico is consonant with the organization's mandate to foster mutual understanding and cultural diversity," she explained. "By establishing links between Asia, Europe, Africa and the Americas, the galleons served, not only as trade vessels but also as vehicles of culture. Indeed, throughout history, societies have been shaped by the beliefs, values, languages, artistic achievements,

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ASEAN flags were paraded during the ceremony for the arrival of a replica of a 17th-century galleon *Andalucia* at the Manila pier on October 6, 2010

inventions and other distinctive cultural traits that have circulated through trade, transfers and migrations. UNESCO regards culture as a dynamic process nourished by constant exchanges and interactions, and cultural diversity as an indispensable source of innovation and creativity. This message resonates strongly in this United Nations International Year for the Rapprochement of Cultures, conceived to demonstrate the benefits of cultural diversity, by acknowledging the importance of the constant transfers and exchanges between cultures and the ties forged between them since the dawn of humanity. In addition, the International Year, spearheaded by UNESCO, aims to revisit our common and unique history and shed light on the moments of cultural exchange and transfers that have helped each society and culture to evolve, in this way contributing to the making of our contemporary societies."

She stressed that "UNESCO attaches great importance to intercultural dialogue as a means of enhancing understanding and peace building as demonstrated by its Routes of Dialogue program. The Silk Roads Project, carried out from 1988 to 1997, examined the numerous exchanges along the legendary Silk Routes that shaped the scientific, religious, linguistic and artistic nature of many Eurasian societies. The ongoing Slave Route Project conceived to "break the silence" surrounding

the slave trade and slavery, explores the far-reaching consequences of that tragic episode of human history on peoples around the world. Both projects seek to elucidate the impact of past exchanges on the development of civilizations and the lessons they hold for all societies."

Dr. Bokova believed that the "Día Del Galeón Festival will contribute to our understanding of the countless social, cultural and economic consequences of cross-cultural exchanges and migrations that occurred between Manila and Acapulco. I applaud the organizers of this celebration for adopting a multi-disciplinary and interactive approach. The scope of the festival, entitled 'Retracing History, Upholding Heritage and Sustaining our Habitat,' is appropriately broad, encompassing music, architecture, visual and performing arts, literature, customs, cuisine, as well as indigenous and environmental themes. Moreover, the international conference organized in the framework of the festival will enable scholars, decision-makers, artists and other cultural professionals to discuss the implications of these historical events on sustainable development strategies in today's multi-cultural and increasingly interconnected societies. Such deliberations will undoubtedly serve to enrich the current debate on how to make globalization more inclusive of all peoples and cultures in the twenty-first

century."

The Día del Galeón was one of the major celebrations led by the NCCA that highlighted Spanish linkages. Last year, the NCCA led the celebration of the Year of Urdaneta, marking the 500th birth anniversary of the distinguished Augustinian friar. It also joined the 400th founding anniversary of the town of Baler in Aurora and the celebration of the Philippine-Spanish Friendship Day.

The Día del Galeón committee was headed by Alvarez with NCCA, led by Vilma Labrador, as lead agency and Senator Edgardo Angara as honorary chairperson. The advisory panel included NCCA executive director Malou Jacob, Fernando Zialcita, Anna Marie L. Harper, Benito F. Legarda Jr., Gemma Cruz-Araneta, Fr. Pedro G. Gallende, Michael Manalo, Ma. Alexandra I. Chua, Jose R. Rodriguez, Ma. Luisa Bolinao, Eric B. Zerrudo, Gabriel Lopez, Bro. Armin Luistro, Prudencia Cruz, Jeremy Barnes, Marietta Chou, Antonio S. Yap and Buddy Cunanan.

The Día del Galeón opened with gathering and performance on September 24 at the National Museum. It was also a birthday celebration of Sen. Angara.

Artes Talleres: Indigenous Art Forms and Galeon Themes

Acclaimed composer and director Lutgardo "Gardy" Labad led in the conducting of Artes Talleres, a three-week, interdisciplinary



President of Fundación Nao Victoria Juan Salas Tornero, Spanish ambassador Luis Arias Romero; Manila mayor Alfredo Lim; NCCA Chairman Dr. Vilma Labrador; Gemma Cruz Araneta; and Día del Galeon festival director Cecile Guidote Alvarez.

festival of workshops, demonstrations, exhibits and performances with participants from the Philippines and all continents affected by the Galleon Trade. True to its thrust of rapprochement of cultures, Artes Talleres merged galleon themes with indigenous art forms.

Labad said, "In line with the commitment to implement the UNESCO Arts Education Roadmap, this is a valuable contribution to evolve a media arts module that will fuse indigenous expression with Galleon Trade themes such as post-colonialism, cultural transmission, trade impact, climate change and plight of the seafarers."

Held at the National Museum, National Historical Commission of the Philippines and DOT's Clamshell in Intramuros, the workshops were composed of lectures in the morning, collaborative performances in the afternoon, and rehearsals in the evening for the climatic production of *Juana La Loca*.

Andalucia Arrives

On October 6, *Andalucia*, a replica of a 17th century galleon, docked at the Pier 13 in Manila, affording the public a concrete experience of being in a galleon and serving as one of the highlights of Día del Galeón.

With Captain Gonzalo de la Cruz at the steering wheel, the 51-meter-long ship constructed by the Nao Victoria Foundation in

Spain made use of the ancient seafaring techniques with very minimal modern technology and virtually no fuel at its disposal.

Andalucia was welcomed with "Spectaculos" from the Artes Talleres workshop with national and international participants. Manila mayor Alfredo Lim gave the key to the president of Fundación Nao Victoria, Juan Salas Tornero. NCCA chairman Dr. Vilma Labrador gave the certification of Manila as the eighth in the series of highlighted cities and provinces in operationalizing the honor of the Philippines as first ASEAN Culture Capital. Witnessing were Department of Foreign Affairs Secretary Alberto Romulo and ITI Philippine Center president Cecile Guidote Alvarez. Also present during the welcome ceremony were Vice President Jejomar Binay, Cardinal Gaudencio Rosales, Spanish Ambassador Luis Arias Romero, Mexican Ambassador Tomas Calvillo Unna, former president and now Pampanga representative Gloria Macapagal Arroyo, Department of Tourism Secretary Alberto Lim, Department of Education Secretary Bro. Armin Luistro, FSC, Postmaster General Hector Villanueva, Gemma Cruz-Araneta, and NCCA executive director Malou Jacob.

After the arrival, a series of events were held. One is the special enshrinement ceremony of Antipolo's Nuestra Señora dela Paz y Buenviaje alongside Our Lady of Esperanza from Seville officiated by Manila archbishop

Gaudencio Cardinal Rosales, D.D.

On October 8, Layeta Bucoy's monodrama "*El Galeon de Simeon*," starring Shamaine Buencamino and directed by Tuxqs Rutaquio, was mounted at the *Andalucia*. It tells the story of eight-year-old Simeon, who, in trying to escape from a murderous truth and aided by his younger sister Simang, "does everything to reach the galleon he and his father ironically named *San Simeon*. Unknown to him, the very galleon he pinned all his hopes on carries the very murderous truth he wants to escape from."

On the other hand, the Artes Talleres performances included the drum and mask dance company of Seoul Institute of the Arts led by its president Duk Hyung Yoo; a Chinese acrobatic troupe from Fujian that performed at the Emilio Aguinaldo College Theatre; Anup Baral from Nepal; *capoiera* martial arts dancers from Brazil; Cuban dancers through the TAM group; musicians from Vietnam, Nguyen Binh Dinh and Hoang Anh Thai; CJ Wasu of Sing India Band; Pedro Luengo from Spain; and Raul Vincent Baroco Reyes, a Mexican indigenous artist.

After its stint in Manila, the *Andalucia* traveled to Cebu, Bohol, and Maasin, Leyte, before leaving the Philippines.

The *Andalucia* docking committee is composed of PPA, ATI, Marina, MOF, SuperFerry,

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Several VIPs graced the galleon *Andalucia* including Vice President Jejomar Binay (far left photo), Sen. Loren Legarda (left photo) and Antonio Garcia of the Spanish Embassy (below left). The *Dia del Galeon* was opened on the occasion of the birthday of Sen. Edgardo Angara, honorary chairman of the *Dia del Galeon* committee (third from left, photo below). Those who attended included Alvarez, NCCA chairman Vilma Labrador, Amb. Arias Romero and Instituto Cervantes director Jose "Pepe" Rodriguez.



DOT, and NCCA-ITI which has been coordinating with the Galleon team led by Guadalupe Fernandez Morente.

Juana La Loca Staged

As culminating activity of Artes Talleres, the play *Juana La Loca*, based on the life of Queen Juana of Spain, by Mexican playwright Miguel Sabido was staged on October 7 and 8 at the DOT Clamshell Tent in Intramuros. Directed by Labad, the play was said to be a "triangulated work in progress" with a "creative Filipino production team showing connectivity of Asia, the Americas and Europe. All are shared and synergized in fusion performance modules"

The Spanish text was translated into Tagalog by Tomas Ongoco. A Filipino version for theatre was written by Frank Rivera

Alvarez played the title role. Also in the cast were Miguel Faustmann, Tea Prosia, Joselito Nieto Riguerra, Jun Francis Jaranilla, Paul Patrick Nabua, Raymund Marcaida, Bernadette Bernardo, Giovanni Respal and Danilo Nicodemus Pahati, Jr. Artes Talleres participants, UST Liturgicon Vocal Ensemble, Pamana Dancers and Grupo de Flamenco de Senor Gomez Gabay were also part of the performance.

The production had a roster of international consultants, namely, Jun Amanto Nishio, Sun Ock Lee, Pedro Luengo Gutierrez, Anup Baral, CJ Wasu, Hoang Ann Thai, Nguyen Binh Dinh and the Seoul Institute of the Arts. Special lights design consultant was Duk Hyung Yoo.

Scenography was by Rolando de Leon; costume design by Eric Pineda, Ryan Rayben Ong and Jocelyn Rago; choreography by Wally Tuyan, Guillermo Gomez Y Rivera and Sai Collado; music by Jeffrey Hernandez; and technical direction by Joey Nombres.

On the Voyage of the Galleon

Over 150 student-leaders embarked on a four-day educational and heritage tour called Viaje del Galeon, which traced the route taken by the galleons between Manila and Cebu. The sea voyage kicked off on October 8 with a tour of Intramuros, including the San Agustin Church and Museum, Bahay Tsinoy and Fort Santiago. The image of the Nuestra Señora de la Paz y Buen Viaje (Our Lady of Peace and Good Voyage) was taken in a procession from San Agustin Church to Pier 15, where the image and the participants boarded a SuperFerry ship. A Eucharistic celebration was held, followed by the enthronement of the image and the opening of the exhibit "*Amistad Duradera*," illustrating the contributions of Spain to the Philippines.

On board, there were the lectures on the impacts of the galleon trade conducted by Dr. Celestina Boncan of the University of the Philippines aboard.

The ferry carrying the image was warmly welcomed in Cebu. The devotees brought her to the Basilica del Santo Nino for a mass celebrated by Father Rodolfo Bugna, O.S.A. After the mass, they brought her to the nearby Metropolitan Cathedral where they held a vigil in her honor. Participants went on a tour to historical and cultural heritage sites in the cities of Cebu and Mandaue, including Bantayan sa Hari, Magellan's Cross, San Pedro Fort, the Basilica del Santo Niño in Cebu City, the Casa Gorordo Museum, the University of Southern Philippines Foundation-Rizal Museum, Cathedral Museum of Cebu and the 1730 Jesuit House. There were also cultural performances at various venues in Cebu City and Mandaue City courtesy of local dance troupes, including the University of San Carlos dance troupe, the Mandaue Integrated Dance Company, and the DanceSport Team Cebu City.

The participants traveled back to Manila, heavy with galleon dreams and enriching learning.

Other Events

Aside from the major activities, there were also many events held in line with Día del Galeón.

The Second Latin American Studies Conference was held from October 5 to 7 at the De la Salle University and the University of Santo. Tomas, organized by the Philippine Academic Consortium of Latin American Studies (PACLAS), bringing together 20 scholars and academics to share current research. This year's theme was "The Bicentennial of the Independence of Latin American Nations."

Also, a commemorative stamp was launched by Philippine Postal Corporation. The unveiling was held aboard the *Andalucia* during the live telecast of *Unang Hirit*.

Another activity was the Día del Galeón exhibit at the Senate Hall last September 27. Opening the exhibit were Vice-President Binay, Sen. Angara, Sen. Loren Legarda and Miguel Zubiri. The exhibit was curated by Charisse Tugade and Amiya Rosalyn Sawadjaan.

The Día del Galeón is a joint project of the Baler 400 Steering Committee, the NCCA, the Department of Tourism, Commission on Higher Education, PhilPost, National Museum of the Philippines, NHCP, Department of Foreign Affairs, Marina, Department of Tourism, Intramuros Administration, Department of Public Works and Highways, Philippine Ports Authority, Philippine Information Agency, San Agustin Museum, Instituto Cervantes, Philippine National Police, the embassies of Spain and Mexico, TeamManila, Ayala Museum, Aboitiz, SuperFerry, and the local governments of Manila, Cebu, Bohol and Leyte.



Clockwise from above: The cast and crew of *Juana La Loca*; Manila mayor Alfredo Lim presenting a gift to Vietnamese musician Nguyen Binh Dinh; DepED Sec. Armin Luistro; Joel Pragas from Isabela with his Día del Galeon painting; welcoming performances for *Andalucia*; and Alvarez topbilling in *Juana La Loca*





Retracing our Roots through the Manila Galleons

By Senator Edgardo J. Angara

I rise briefly to pay tribute to a long and colorful chapter in our country's rich history: the voyages of the Manila galleons,

beginning in the 16th century, that were first to link Asia and the Americas across the Pacific and inaugurate the phenomenon we now know as "globalization." Ferdinand Magellan's landfall in the Philippines in 1521—almost half a millennium ago—completed the map of the modern world.

For 250 years after Magellan's time, a small fleet of Spanish vessels—known in Mexico as the *Nao de la China*—sailed in the *Victoria's* wake—crossing the 9,000-nautical-mile distance between Manila and Acapulco—constituting the most important trade route in the world. This is known in history as the Manila-Acapulco Galleon Trade.

In the 16th century, Manila Bay was one of the world's busiest ports.

Its topography made it a safe harbor for traders who carried precious commodities such as silk, silver and indigo. Manila became the port of export for Chinese trade and some Philippine commodities. Acapulco was the port of destination in the Americas, separated from Asia by the Pacific Ocean.

Warship, Freighter, Liner

The galleon, with its size and great capacity for cargo, was a combination of warship, freighter, passenger and troop-carrier. It was, however, at the mercy of typhoons and the prevailing winds. At the time, there were few nautical aids, making ventures in the high seas dangerous and expensive. The often-misnamed Pacific claimed dozens of ships, thousands of men and many millions worth of goods and treasures.

Only when the Basque navigator and astronomer Fray Andres de Urdaneta came to the Philippines in 1565 that a return route to Mexico was established.

On board the galleon *San Pedro*, Fray Urdaneta voyaged for 129 days from Cebu to Acapulco, relying on nothing more than a compass, an expert knowledge of wind patterns, and an uncanny sense of direction.

The first round trip Urdaneta steered became the course the Manila galleons followed until their last voyage in 1815.

Beginnings of Globalization

The historic Manila-Acapulco Galleon Trade marked the beginnings of globalization. Scholars agree that global trade dates from the early voyages of the Manila Galleons. The *Naos de China* make up the first direct and permanent trade link among Asia, Europe and the Americas.

The Manila galleon was the lifeline for relations among these three continents, sailing continuously for two and a half centuries—a record that no other shipping line has matched until now.

Together with the *Victoria's* rounding of the world ocean, the voyages of the Manila Galleons gave our archipelago a place in world history. The world became a global village, with Manila as its most important Asian port. With the galleon trade, Manila became a center of the universe.

The galleon trade involved 36 communities, which have become 36 nation-states. Our 16th century relations with these countries brought commerce and investment. But while the galleon trade opened the gates

to commercial globalization, its epic quality transcended mercantile motives. It opened the gates to celebrate bio-cultural diversity, enriching our agriculture, language and culture.

Through this cross-cultural journey that took 12 months to complete, the Philippines was introduced to plants like *sampaloc*, *achuete*, *avocado* and *cacao*, from which we learned how to make *tsokolate de batirol*. In fact, *tsokolate* comes from the Aztec word *chocolatl*.

We exported to Mexico our indigenous plants like *ylang-ylang* and *abaca*, as well as our *barong Tagalog*.

Day of the Galleon

The commemoration of Dia del Galeon was initiated by the Philippines with Mexico and Spain. During the Baler 400 celebration, I suggested the idea to Mexican ambassador Tomas Calvillo Unna and Spanish ambassador Luis Arias, who received it enthusiastically.

We then held a series of meetings with key Latin American diplomats and representatives. An advisory board composed of all 36 nations sat on the board with DFA Secretary Alberto Romulo as honorary chair.

In October 2009, Unesco's General Conference in Paris passed a resolution to institutionalize the Dia del Galeón (Day of the Galleon) every eight day of October.

That marks the day in 1565 when the *San Pedro* found the first return route—or "*tornaviaje*"—from the Philippines to America.

The director general of UNESCO, Irina Bokova, has commended the Philippines for organizing the International Dia del Galeon festival this year. They laud the festival's contribution to our understanding of countless social, cultural and economic consequences of cross-cultural exchanges and migrations that occurred among three continents because of the galleon trade.

During the maiden celebration of the Dia del Galeon this year, key initiatives in the areas of history, culture, education, language, sports and labor and migration will be undertaken to foster cooperation and forge deeper relations among Asian and Latin-American countries.

A highlight of the festival will be the arrival in Manila Bay of a magnificent galleon replica built in Andalucia, Spain. The Fundación Nao Victoria has agreed to bring the *Galeón Andalucia* to Manila on October 5, and will remain docked in the South Harbor to receive guests and student visitors until October 9. From Manila, it will sail to Cebu.

The *Galeón Andalucia* is a replica of the first vessel to circumnavigate the world. Magellan's flagship, *Victoria*, which one of his captains, Juan Sebastian el Cano, sailed back to Spain through the Indian Ocean and the Cape of Good Hope after Magellan's death in the Battle of Mactan.

Reconnecting with the Galleon Trade Countries

The Dia del Galeon commemoration provides an opportunity for the Philippines to link up with the international community of artists, educators, historians, cultural workers and intellectual leaders. It gives us a unique chance to reconnect with the countries touched by the galleon trade.

The celebration of Dia del Galeon on October 8—which henceforth shall become an annual event—gives us an occasion to recall our historic and cultural roots—and to reunite with the greater family of nations with which the Manila Galleons connected us historically.

Thank you.



Left: Belgian ambassador Christian Meerschman; Teddy Co, vice head of the NCCA National Committee on Cinema; actor Rez Cortez of the NCC; NCCA executive director Malou Jacob; Gemma Cruz Araneta; director Brillante Mendoza; Anita Linda; Rustica Carpio; and NCCA chairman Vilma Labrador during the showing of the film *Lola*. **Middle:** Cannes award-winning director Brillante Mendoza. **Right:** *Lola* stars Anita Linda and Rustica Carpio.

NCCA Held Special Screening of *Lola*

In celebration of the Grandparents' Day, the NCCA held a two-day special screening of *Lola*, a film by multi-awarded director Brillante Mendoza, on September 13 and 14, 2010, at the NCCA Auditorium.

"Brillante Mendoza is taking the world by storm, and his internationally acclaimed films have helped revive the Philippine cinema and inspire the younger generation of filmmakers to take up their cameras and capture reality as they see it." NCCA chairman Vilma Labrador said in her opening remarks.

Like every Mendoza film, *Lola* takes on the Filipino society with special focus on the two grandmothers, *Lola* Sepang Quimpo (Anita Linda) and *Lola* Puring Burgos (Rustica Carpio) and their unconditional love for their grandsons. *Lola* Sepang's grandson was robbed and accidentally killed by Mateo Burgos in a fit of anger. The grieving grandmother then files a case against the suspect Mateo, wherein *Lola* Puring tries to find ways to free her grandson. Both mired in poverty, the two grandmothers try to make ends meet, all the while fighting for

justice and freedom.

The first screening was attended by ambassadors and foreign dignitaries, as well as by Linda, Carpio and Mendoza, while the second night was attended by students as well as senior citizens and grandparents from Tondo, Manila.

Lola garnered international acclaim and was awarded the Grand Knight Award in the 2010 Miami International Film Festival, the Golden Lady Harimaguada and the Best Actress and Best Cinematography Award in the 2010 Las Palmas International Film Festival, among others.

NCCA sends first Moro filmmaker to Venice Film Festival

The NCCA sent off Gutierrez Mangansakan II, the country's first Filipino Moro filmmaker to the 67th Venice International Film Festival, after the journalist-filmmaker has been invited in the oldest and one of the most prestigious film festivals.

His film *Limbanan* (Bridal Quarter), which was first shown during the sixth Cinemalaya Film Festival, was scheduled to be screened on September 10. The film tackles the life of a bride-to-be as she is kept out of the public's eye, retiring in her private quarters (*limbanan*) before the wedding and eventually being challenged to choose



Mangansakan shares a light moment with Turkish-German director Fatih Akin, Filipino auteur Lav Diaz and actress Bianca Zalcita during the closing party

between love and loyalty to family traditions and culture. *Limbanan* stars Jea Lyka Cinco, Tetchie Agbayani, Joem Bascon, Mayka Lintongan, Jamie Unte.

"As a member of the Maguindanao nobility, I have been captive to a norm that arranges marriages between families," Mangansakan said in his statement. "Arranged marriages are particularly difficult to women because, oftentimes, they have no voice in the matter."

Mangansakan, known to many as Teng, is a journalist, filmmaker, heritage conservationist and an educator who hailed

from Maguindanao. He is deeply committed in the cultural education of his people and currently works as a consultant-advisor to the *Sining Sa Eskuwela* program of the Cultural Center of the Philippines and UNICEF which provides teachers in conflict-affected areas the basics of art therapy to help the children cope with the ravages of war. Mangansakan is also involved in the Artists for Crisis program of the NCCA, serving as one of the co-facilitators for the creative writing workshop during the Second Trainors' Training Workshop in Marawi City.

The Venice International Film Festival is part of the Venice Biennale which is a major exhibition of contemporary art. Founded by Giuseppe Volpi in 1972, the Venice Film Festival has evolved into one of the oldest and highly recognized film festivals. The highest recognitions given are the Leone d'Oro or the Golden Lion, given to the best film in the event and the Coppa Volpi (Volpi Cup) which is given to the best actors and actresses. Other awards include the Special Jury Prize, the Golden Osellas for directors, screen writers and cinematographers, among others and the San Marco Award.



Scenes from Mangansakan's film *Limbanan* (Bridal Quarter), which was first shown during the sixth Cinemalaya Film Festival and then was invited to the 67th Venice International Film Festival

Hybrid Visions and Voices



The influx of anything hybrid signaled how man enjoys—and uses—his freedom. Some people use it wisely, while some abuse it. In the arts, the fusion of different media not only means dissing mediocrity but also the ultimate expression of freedom.

"Hy+Bread," an exhibit by selected students of the Technological University of the Philippines College of Fine Arts, which opened on September 9 and closed on Sept. 30, 2010, at the NCCA Gallery, was a showcase of freedom and expression. Ferdinand Doctolero, the exhibit curator, said that "Hybrid is the freewill to create new opportunities to articulate ideas and concepts which also opens challenges, choices, and decisions for the artists."

He further added that hybrid may also mean the blurring of what is traditional and modern. Indeed, "Hy+Bread" revealed the fusion of old and new media. New media in this sense is what drives most of society today which is technology.

From among the many artworks presented, *XD* by Benjamin Verdadero strongly articulates the meaning of "Hy+Bread" albeit figuratively. *XD* is an emoticon or cyber lingo which expresses laughter or "LOL (laughing out loud)" that is widely used in the Internet. Verdadero, a second-year advertising major, explained that his work reflects the highest level of happiness. The head designed sideways is drawn atop a cartoon body (for satiric effect) but the ultimate expression of happiness is signified by the background which is a product of different colors. In effect, the background has come to life of its own through the strokes of his brush.

"Hy+Bread" saw the works of fine arts students of TUP from all levels. Aside from multimedia, there were also paintings, photographs and live doodling during the opening at the NCCA lobby.

Probably one of the highlights of the exhibit was the participation of TUP alumni. Their works were showcased alongside the current students' works. Among those artists who took part were Richard Apostol, Sherwin Calleja, Demosthenes Campos, Rommel Celespara, Joey Cobcobo, Cesar Delgado, Heraldo Corpus, Ramon Talaga De La Cruz, Beck Enriquez, Bejay Esber, Dexter Fernandez, Patrick Fonte, Mark Andy Garcia, Grace Ighut, Ryan Jara, Lito Jandayan, Eugene Jarque, Neil Arvin Javier, Alrashdi Mohammad, Lynyrd Paras, Sam Penaso, Vernon Perez, D.L. Poblete, Ryan Rubio, Liño Salvador, Chris John Sy, Resty Tica and Mac Valdez co.

Apart from its literal meaning, hybrid also means "the knowledge acquired by the students from the masters which serves as their platform in exploring the arts further."

The students, young as they are, dug up their emotions from their sensitivity. Jeffrey Jarin's *Decaying Beauty* is an abstraction of a two-faced woman revealing the bad and good side. However, the pessimism overpowers the optimism with the skull prominently articulated in his oil on canvass painting. Verdadero's *Innocence* shows that maturity comes early to the youth today. A boy dominates the portrait but a second look will see that the seaside is actually a pool of sperm cells.

Two of the students, Narayan Balingit and Dale Erispe, made use of earphones to signify how technology not only affects but run the society today. Balingit's work is titled *Nagbibingi-bingihan, Nagbubulagbulagan* and Erispe's is called *XXXXXX (Portrait of a Katutubo)*.

Some of the students have been participating in exhibits but having an exhibition at NCCA brought validation to their passion which is the arts. The NCCA Gallery was conceptualized and established to encourage artists both in the grassroots and mainstream to produce more of their works and cultivate the talent within. It serves as a venue of contemporary arts where students mostly benefit from this endeavor. It has held exhibitions by students from schools like the University of the Philippines, Far Eastern University, University of Santo Tomas and Feati University.

Enlivening local documentary filmmaking

By Abigail Lazaro

Philippine films have been gaining recognition in world cinema today. In international film festivals, films by Filipino directors have won about four dozen awards since January 2008, including from three of the biggest festivals—Cannes, Venice and Berlin. All of these films are live-action fictional narratives, which are receiving major institutional support. However, the documentary has not been given the same level of support. Although it has its practitioners from television and the NGO community, the documentary as an artistic form (and not just an information tool) has been languishing in the shadow of its more glamorous and commercially appealing film format cousins.

Being aware of this imbalance, Dr. Richard Kunzel of the Goethe-Institut Manila, came out with the idea of "Reinvigorating Documentary Filmmaking in the Philippines" workshop. Through the collaborative efforts of the Goethe Institute, the NCCA, Philippine Independent Filmmakers Multipurpose Cooperative (IFC) and the College of Saint Benilde (CSB), the workshop sought to make documentary, as film practice, more viable here in the Philippines and redress the disproportion, by training a new corps of filmmakers to look at reality with fresh eyes, and make films that will honor this great cinematic tradition.

The intensive workshop for 2010 took off as German experts Dr. Peter Zimmerman, Donatello Dubini and Fosco Dubini came to Manila and interacted with local filmmakers at the first quarter of the year. The workshops tackled aspects of documentary film production, including aesthetics, technical matters, directing, post production, and even marketing.

The whole process had three phases. The learning phase was the interaction with German and local resource speakers and documentary experts from February to April 2010, and a lecture in visual storytelling, directing/ technical stuff, production, post production and sound. The second phase is actual filmmaking by the participants from May to December.

The third was the post production phase conducted by filmmaker Christoph Hubner and Gabrielle Voss. Beginning October 6, these experts had a ten-day workshop that included one-on-one consultation and film critiquing of the revised rough cuts of the ten participating filmmakers. The two-day workshop and film presentation happened last October 14 and 15, 2010, at the Cinema of the School of Design and Arts Building of CSB.

The films are expected to be completed by December for Voss' critiquing and public showing at the Shangri-la Plaza Mall, SM malls and other venues in February 2011, in time for the Philippine International Arts Festival. The films will be premiered at the end of 2010 and in a Southeast Asian documentary film festival which will be funded by the Goethe-Institut in 2011. As part of the community outreach of the filmmakers, there will also be a film tour in three cities/provinces to educate the public on documentary film.



Antonio Garcia of the Spanish Embassy; Eric Zerrudo; Intramuros Administration administrator Jun Capistrano; NCCA executive director Malou Jacob; Maria Molina, deputy head of mission of the Spanish Embassy; former NCCA executive director Cecile Guidote Alvarez; Escuela Taller director Michael Manalo; and AECID representative during the first graduation ceremony of Escuela Taller

Escuela Taller's First Batch of Graduates

Fifty scholars, mostly from poor families from Baseco, graduated from Escuela Taller de Intramuros, a school that teaches the restoration of heritage buildings for out-of-school and indigent youths. The ceremony was held on August 27, 2010, at the Leandro Locsin Auditorium of the NCCA.

The graduates included Jormark Agpaoa, Reizl Blanco, Rey Ryan Doruja, William Geno Galla, Jude Letada, Hermie Malata, Mariam Mohammad Khalil and Jhahher Rivera for painting/finishing; Randy Ambrosio, Norhata Arpa, John Guiller Austria, Engelina Banaga, Mahmod Bandila, Gilbert Cotino, Ralph De Sagon, Jennell Galit, Marvin Lasquite, Renato Lobenaria, Christina Muchocana, Morad Sultan and Julianne Tagalog for carpentry; Gerry Olase, Bensariff Panayaman, Abdulbayan Piang, Elven Retulin, Richard Salvante, Valentine Saporco, Magdalena Sim, Carolina Tubellas and Cadapi Usman for electrical/plumbing; Alvin Acop, Roy Antipolo, Jay-Ar Bernas, Alimudin Calic, Rhyann Ferrer, Mark Anthony



Ginto, Almira Lopez, Ernesto Martinez, Jr., Mark Paulo Nunez, Mark Anthony Oquino and Alberto Pelias for woodworks; and Alfredo Abastas, Michael Angelo Abeloria, Rahim Andil, Erwin Bantolo, Alnieh Jean Barro, Michael Cabrera, Ronnel Colongon, Jeffrey Costanilla, Al-Karim Ducan, Raymond Eguilan, Jefferson Garcia, Modelyn Haron, Corazon Magsalay and Shiela Soliveres for masonry.

Gracing the momentous occasion were Spanish ambassador Luis Arias Romero, Maria

Molina from the Embassy of Spain, NCCA chairman Vilma L. Labrador and executive director Malou Jacob, Intramuros Administration head Ana Maria Harper, former NCCA executive director Cecile Guidote Alvarez, Fr. Harold Retoria, Jaime Laya, architect Augusto Rustia, Bernan Corpus, Emmanuel Joel Villanueva, Dinky Soliman, Donna Artates, Norberto Gomez De Liano, Manila mayor Alfredo Lim and Gemma Cruz Araneta.

A project of the Agencia Española de Cooperación Internacional para el Desarrollo (AECID), Escuela Taller started in Spain in the 1980s as the government's way of solving the problem of unemployed among the youth and the dearth of workers working on the country's heritage buildings needing restoration. The program worked so well in Spain that it was soon done overseas, in Latin America, and then in other parts of the world. Escuela Taller in the Philippines opened on March 25, 2009, and is located at the Revellin de Recoletos in Intramuros.

National Archives Celebrates 109th Anniversary

The National Archives of the Philippines celebrated its 109th anniversary on October 21. The theme of the celebration is "Archiving: Preservation of our Cultural Memories." Events included a presentation on the salient features of Republic Act 9470, tours of the archives and a consultation on the care and preservation of documents. Colegio de San Agustin in Bacolod offered to host the Archives Day celebration 2010 for the Visayas Region as part of their golden anniversary.

These activities were designed to celebrate and inform the larger community about the significance of archives in

documenting family, social, artistic, cultural, and political history.

The National Archives is a cultural agency under the Office of the President and attached to the NCCA. It is where public archives are stored, preserved, conserved and made available to the public. The National Archives is responsible for the acquisition, appraisal, preservation, arrangement, description, provision of facilities for research into the country's cultural and historical heritage and making available to the public, documents of permanent value and or historical interest.

Teaching Iranon Dances and Music to the Youth

By Lane Matthew A. Utitco



The second phase of the School of Living Tradition on Iranon dances and musical instruments-playing was held at the *barangay* of Linik, Datu Odin Sinsuat, Maguindanao, with

assistance from the NCCA. The project was directed towards the cultivation of the Iranon culture in dance and musical instruments-playing especially since the youth have been leaning towards Moro culture.

The students were trained on the following musical instruments *kulintang*, *agung* and *debakan*. They were also taught of Iranon dances such as *kuyog sa gandingan*, *payong-payong*, *lalansoy*, and *malong-malong*, among others. The 30 participants were all students of Brgy. Linik Elementary School. The youngest student is twelve years old and most of the student showed musical prowess in playing the *kulintang*, *agung* and an improvised *debakan*.

Organized by the Iliana Bay Professional and Employees Association, the training lasted for six months, culminating on September 26, 2010.



Linik SLT masters and students with Fispand Kamsa, cluster representative, and Sumael Abad, Iliana Bay Professionals and Employees Association president (above). Students dancing the *lalansay* during the SLT closing ceremony (right).

Continuing the Tradition of Iranon Loom Weaving

By Lane Matthew A. Utitco



Spear headed by the Bulalo HandWoven Fabric Association and supported by the NCCA, the third phase of the School of Living Tradition on Iranon loom weaving was held at Luia, Bulalo, Sultan Kudarat, Maguindanao, participated in by 30 students, ran from March to September 2010.

Held at the El Manuel Convention Center in Cotabato City, the SLT focused on the preparation of designs that reflect Iranon culture, measurement of weaver's productivity and identification of market outlet versus production capability of the weavers among others. In the SLT program, the students were taught to produce different kinds of products made by loom such as *malong*, *likus*, *tubao* and *pandara*.

The training ran for six months, whereas two months were allotted for the cultural masters to explain and discuss designs that are to be observed. Aside from honing the skills of the students enrolled in the previous phase, the program aimed at bringing out the distinct identity of the Iranun group.

The SLT training culminated on September 25, 2010, and was attended by cluster representative Fispand Kamsa and Bulalo Hand Woven Fabric Association president Sulayman Kasim. The students, mostly women coming from Luia, Bulalo, Calsada, Tambak and Salimbao, showcased finished woven products reflecting the Iranun colors of red, green, and yellow such as textile, *tubaos* and *malongs*. Other designs made by the students were *binuludtu*, *matidtu*, *makudindang*, *siko-siko*, and *karowang*. The president of the BHA expressed that they are very glad being an instrument to pass on the knowledge of loom weaving to the students.



The student outputs (top) and the awarding of certificates (above) during the closing School of Living Tradition on Iranon loom weaving in Luia, Bulalo, Sultan Kudarat, Maguindanao

NHCP Celebrates History Week

The National Historical Commission conducted various activities for this year's celebration of History Week. The festivities ran from September 15 to 21, 2010.

Last September 15, the History Week celebration was opened with a fun run entitled "*Takbo Ko, Libro Mo*" from Cultural Center of the Philippines (CCP) to Kilometer 0 (Rizal Park). The run was joined by almost 400 students, teachers of history and other professionals. Dee Mandigma, executive assistant to NCCA executive director Malou Jacob represented the agency in the fun run. The NCCA donated books published by the agency. The collected children's books and school supplies from participants and donations from private institutions were donated to Efen Peñaflores's Dynamic Teen Company and Kids Foundation.

On the same day, the 112th anniversary of the opening of Malolos Congress was commemorated at the Barasoain Church Historical Landmark in Malolos City, Bulacan. Senator Jinggoy Ejercito Estrada together with the local officials of Bulacan graced the event.

A painting exhibit entitled "*Malolos Noon ...*" by Rey Salamat was put on display. The Panlalawigang Pangkasaysayan Kumperensya entitled "*Si Rizal at ang Pilipinas sa Panahon ng Globalisasyon*" was held at the Dambana ni Rizal in Calamba, with teachers and students from Calamba as participants. Speakers included professors Antonio Santos, Reina Boro Magbanua, April Castro, Dwight Diestro, Amalia Ferrer, Roberto Mata, Rhina Boncoco and Ros Costelo. Laguna governor George "ER" Ejercito and Dr. Virgilio Lazaga graced the occasion.

On September 16, the *Karaban ng Kasaysayan Para sa Kabataan* was held at the Rizal Shrine in Calamba, Laguna. Guest was SK Federation of Calamba City president Jane B. Rizal. The *Karaban ng Kasaysayan* is a history quiz which aims to familiarize the young generation of our rich historical and cultural heritage. The telling of Rizal's "*Ang Pagong at ang Matsing*" was highly appreciated with Letran

College of Calamba faculty member Ramon G. Santos as facilitator. Gina C. Batuhan of NHCP served as quizmaster for the "*Hakbang sa Kasaysayan*" history quiz. An art workshop with product manager of Faber Castell Art, Alexander M. Roxas, as speaker immediately followed in the afternoon.

Livelihood seminar on meat processing sponsored by the local government of Calamba also took place coinciding with the history quiz. Participants were parents and teachers.

A seminar-workshop on basket weaving entitled "*Pagsasalapid ng Sisidlan*" was conducted at the Mabini Shrine, Tanauan City, Batangas. Resource persons were Susan Abrera and Jina Andaya, professors from Far Eastern University. Participants were 40 marginalized women from the *barangay* of Talaga, Tanauan City, Batangas.

The *terno* exhibit was opened on September 17 by Angelo Emilio Aguinaldo, representing Kawit, Cavite, mayor Reynaldo "Tik" Aguinaldo, Kawit tourism officer Chit Sambile, former Aguinaldo Shrine curator Linda Aguinaldo, and NHCP Historic Sites and Education Division chief Veronica Dado.

The exhibit, which consisted of twelve original *barot saya* or *ternos* worn by Maria Agoncillo, traced the evolution of the *terno* as a Filipino regal dress. The *terno*, a unique fusion of continental fashion with a combination of Western flair and the native penchant for intricate embroidery and delicate fabrics, is a merging of all ingenious energies to validate the Spanish translation of "match."

A livelihood seminar on beadworks and embroidery for marginalized women of Kawit was also held immediately after the opening of the exhibit with Susan Abrera of FEU, former senior industrial designer of the Design Center of the Philippines, as resource person and FEU dean of the College of Architecture and Fine Arts Lorelei De Viana as facilitator.

For the whole month of September, an



The History Week celebration was opened with a fun run entitled "*Takbo Ko, Libro Mo*" from Cultural Center of the Philippines (CCP) to Kilometer 0 (Rizal Park) and joined by almost 400 students, teachers of history and other professionals.

exhibit on the collection of Carlos P. Romulo was put on view at the hallway of the NHCP Building.

A flag awareness seminar was conducted for Boy Scouts and Girl Scouts in Metro Manila. The objective of the seminar was to train these children on the proper handling of flag. The 150 participants were also given an on-the-spot training on the folding of the flag.

The Historic Preservation Division of the commission conducted a series of half-day lectures and open forum on historic preservation in various architecture schools in Manila (Mapua Institute of Technology, Adamson University, Polytechnic University of the Philippines Far Eastern University and Manuel L. Quezon University). The open forum brought out various reactions from second year to fifth year architecture students and history professors and queries on the role of the commission in the protection of heritage buildings and how to integrate preservation to development. Specifically, most students commented on the current relocation of various historic structures from one place to another, mentioning the Bagac project. The lecturers provided appropriate answers such as the importance of the commission in handling different heritage issues and the values of dynamic restoration for transferring heritage structures. The series of lectures demonstrated that heritage awareness is an important in the study of architecture.

The Historic Preservation Division of NHCP conducted a series of half-day lectures and open forum on historic preservation in various architecture schools in Manila



Temerities

by Patrick D. Flores

Last of two parts

This critique of Medalla of the CCP was not isolated. At the Philippine Senate on February 10, 1969, Senator Benigno Aquino, whose assassination in 1983 would precipitate the uprising that deposed the Marcos government in 1986, rose to speak on the legal and moral implications of building and operating the CCP, which he christened a monument to shame, an unmistakable foil to Imelda's phrase for the CCP as a monument to the Filipino soul. As Aquino, who referenced Evita Peron in his speech, perorated:

I have risen at the risk of her rage, because out there, barely 200 meters away from the fabulous Imelda Cultural Center, a ghetto sprawls, where thousands of Filipinos are kept captives by misery and poverty. Father Veneracion, the reformer-priest of Leveriza, will tell anyone who dares have his conscience stricken, of the cases of malnutrition and starvation in his parish-ghetto. He will tell you...of how poverty makes of men social outcasts and anti-social criminals.¹²

In a book on Medalla, which comprehensively tracks his oeuvre and relates it with the range of efforts in global conceptualism, Guy Brett quotes the artist as talking about the Philippines in the age of Marcos marked by "nerve-wracking fragmentation."¹³ In this context, it might be instructive to situate this protest within the spectrum of the artist's work in the period of participation art from 1967 to 1976. Brett explains: "These works explore the possibility of interplay between phenomena traditionally considered, in western society at least, as firmly opposed: the creative artist and passive spectator, communal and individual production, instrumentality and fantasy (play), work and leisure, the part and the aggregate, the 'street' and the 'museum' view of culture, and so on. Playful analogies of social basics: production, exchange, festivity, marriage, enslavement. Raw materials of these collective works were either the most ancient and primary (earth/clay, thread), or contemporary, all-pervading and worthless (refuse and waste)."¹⁴

It was also during this sortie into the Center that Medalla, in fleshing out his idea of participation, would do impromptu. It is possible to construe as an example of this protean, aleatory form his running commentary while watching the inaugural presentation titled *Golden Salakot* (native hat), a play directed by Rolando Tinio on what could be the apocryphal tale of the Barter of Panay in which the chieftain of a Philippine island traded his

domain for, among other treasures, a golden *salakot* from ten Bornean sovereigns. The play was profiled as a *dularawan*, a neologism that combines the words *dula* (play) and *larawan* (picture); it aspired to be total theater, some kind of an ersatz *Gesamkunstwerk* of the Wagnerian mode in which local elements of metrical romance, myth, recitative, music, dance, poetry, and tableau contrive a spectacle of sorts. Medalla was suspicious of this artificiality. He annotated it in his seat at the Center: "Look, that's just like a Noh play... Now this one is a Balinese dance... It's a *balagtasan*... But that's a Viking ship, not a *barangay*!... If our ancestors were as inert as these people, they could never have crossed from one end of the Pasig to the other... That dance is straight out of Martha Graham... Now we have Cecil B. DeMille..."¹⁵ Outside the Center after the play, "David shouted to the waters of the gigantic fountain and the scattering of people around it: It's a great big bore! The *dularawan* is a great big bore! There, that fountain is more beautiful, more exciting!"¹⁶

Finally, in an interview with Medalla with the author, he confides that he had confronted the architect Leandro Locsin about the CCP, chastising him for building an edifice that would ruin the view of Manila Bay. For Medalla, the Bay was a constant source of inspiration for his kinetic machines; it was part of his neighborhood in Ermita. In the end, his avant-garde inclinations would clash with Imelda's own, portrayed by Nick Joaquin as a "connoisseur of the new, a patroness of the avant-garde, an arbiter of experiments in the arts."¹⁷

Take Over

1986: In the euphoria of people power, the uprising that forced the Americans to betray Marcos and compelled him to let go of power and be exiled in Hawaii, the new dispensation at the Center thought of an exhibition aptly called "*Piglas*: Art at the Crossroads," or "To Liberate," in which anyone claiming to do art on the theme of social change could bring into the once revered monolith art nearly everything antithetical to the elegance of Arturo Luz or the ludic self-consciousness of Raymundo Albano, indeed commensurate with the atmosphere of "change" in the air. This was a scene akin to barbarians crashing the gates, a come-one, come-all invitation to a potluck party as it were.

Marian Pastor Roces, who was working at the museum of the Center on behalf of the director Nonon Padilla who had to carry out a grant in the United States, wrote the best source on the exhibition; it explains the curatorial premise of the initiative. In her notes,

she recounts that its genesis was a wake "in a chapel where lay the body of slain ex-Governor Evelio Javier."¹⁸ Here, she met Norma and Fred Liongoren; the former was "selling me the vision of a Cultural Center wrapped in yellow cloth, its interiors filled with yellow balloons."¹⁹ Roces recalls that this post-uprising event had been presaged by plans of Cesare and Jean Marie Ricafort Syjuco and similar efforts as the one held at the Philippine National Bank. But the stars were to be aligned at the axis of the Center, the scene of the crime as it were. In the summer after Marcos was overthrown, "the Syjuocos, the Liongorens, Bencab, Phyllis Zaballero, Eva Toledo, Egay Fernandez, Brenda Fajardo, Mercy de la Cruz, and other artists decided to hold 'Art at the Crossroads' at the CCP instead, to accommodate as many artists as possible"²⁰ and adopted the title "*Piglas*." Perhaps in keeping with the mood of the time, there were no rules governing the exhibition, in direct opposition to the strict curatorial schemes embodied by Marcos curators Arturo Luz and Roberto Chabet. In a gist, the principle was primitive: "Anyone who claims to have made the work or art about the state of the nation, who claims to be an artist, can give one work."²¹ This impulse to cover as much ground and enfold as many agents as possible resisted curation, prompting Roces to say that at the end of the day, "it was, to say the least, impossible to curate."²² Still, it is telling to note that those who convened this exhibition came from across a broad coalition of the art world: Bobi Valenzuela, Gigi Dueñas, Vita Sarena, Dee Guerrero, Judy Freya Sibayan, Mae Reyes, Alan Rivera, among others.

It is from the catalogue essay of Alice Guillermo that we get a sense of the exhibition. She prefaces it thus: "A new phenomenon is taking place: instead of art running away from history to seek a mythical realm, no man's land, where neither time nor country matters, present art is now running to capture history, which in recent times has been exceedingly fluid. Most artists are now out entrapping bright luminous moments insights, from the quicksilver flux of lived history."²³ The critic in the midst of this hope was fully sanguine, believing that the event was not only a "celebration of the new democratic space made possible by the Aquino government, but it likewise marks the uninhibited breaking through of art as a valuable expression just beneath the raw skin of our thinking and feeling selves that it must register every bruise, every wound inflicted on our body politic."²⁴ From this essay and the images in the catalogue, we identify some of the artists of "*Piglas*": Imelda Cajipe-Endaya, Pablo Baens Santos, Antipas Delotavo, Renato Habulan, Edgar Fernandez, Neil Doloricon, Roy Veneracion, Phyllis Zaballero, Aster Tecson, Federico Sievert, Cesar Legaspi, Fred Liongoren, Dominador de Vera, Taloy San Diego, Jerusalino Araos, Nunelucio Alvarado, Edwina Koch Arroyo,

Juan Ariel Comia, Bencab, Junyee, Pablo Mahinay, Gene de Loyola, Dan Raralio, Arnel Agawin, Agnes Arellano, Roderico Daroy, Roberto Feleo, Jose Joya, Jose Legaspi, Roma Valles, Charlie Co, Al Manrique, among others. A gamut of forms, from painting to performance to installation, was scattered across the spaces of the CCP, from the main gallery to the hallways: it was without doubt carnival time. On the back cover of the catalogue is a manifesto that reads: "The Cultural Center of the Philippines during the Marcos era was marked by elitism and autocracy, while it also discriminated against cultural events that were in any way critical to the government. The Marcos regime has now been toppled and the new government has taken power in the name of the people, promising amongst other things, democracy, consultancy and integrity. The Filipino Art Community has felt this new air of freedom, and has been led by the new government's promises to aspire for a CCP that, in contrast to the past, is fully democratic in every aspect of its structural and artistic existence."²⁵

This polemical pause recalls antecedent textual production of the same persuasion. We take note of the 1976 Kaisahan Manifesto, presumably written by the core of what will later be known as social realist movement and Alice Guillermo herself. This crucial text includes the line: "We shall therefore develop an art that not only depicts the life of the Filipino people but also seeks to uplift their condition. We shall develop an art that enables them to see the essence, the patterns behind the scattered phenomena and experience of our times. We shall develop an art that shows the unity of their interests and thus leads them to unite."²⁶ Such kernel of an ideology is further explicated by Guillermo in a seminal presentation "How Can We Generate the Social Realist Aesthetic Proper to this Country?" at the First National Convention of Artists in the Visual and Plastic Arts in 1981 in which she delineates the contours of the aesthetic of social realism: "Social realism may prove to be an art too stern and severe for a regime that solicits images of harmony and prosperity and conducts beautification projects that would banish grime with a stroke of the brush and a bucket of white paint. For social realism, as different from art of a broadly social theme, is based on struggle and social contradictions. As such, it can never be ingratiating, complacent, or self-indulgent, nor does it engage in puerile exercises of national self-adulation. It is not an art of myths because it is an art of the dynamic present."²⁷

What do these instantiations tell us?

First, it reveals internal conflicts within the art world that in turn become symptoms of asymmetries and variances of more tenacious dissensions. In the context of the relations of power and the struggle for symbolic capital and structural presence, these rifts may deepen

and further divide partisans to the tipping point of crisis. It is a crisis of legitimacy for or against a particular discourse of art like modernism, or an ethical proposition like freedom. In this interaction of forces, a public sphere may surface, an oppositional one that is informed by polemical exchange as in the walk out of 1955. It may also converse with prevailing denunciation of authority as in the contrarian attitudes against the CCP. Or, it may analyze the conditions in which a notion of culture and nation is framed and perpetuated in the programs of a "liberated" space for art and culture.

Second, it is evidence of a tradition of institutional critique within formations in the art world. Such critique may anticipate an institution in light of the disenchantment of a vanishing hegemony. This could be gleaned in the walk out of the conservatives, which ensconced the entitlement of the moderns, and heralded the irreversible diminution of the Fernando Amorsolo school. In the same vein, David Cortez Medalla's performance infuses conceptualism with requisite reflexivity and the action against control in lightning-raid mode. And it is interesting to note that the succeeding experiments of art in the Center failed to carry through this critique and instead inflected it with the rhetoric of development within the syntax of the Cold War, partly populist, partly avant-garde. This was largely through the curation of Raymundo Albano, who fortunately was able to see through the high modernist affectations of the Center's first museum curator, Roberto Chabet.

Finally, it testifies to the project of reconstruction beyond the phase of negative critique. And this is most telling in how the Center would, as a response to the perceived elitism of the Marcos-period policy and in the parlance of its administrators, "democratize" culture and afford a more popular (read: regional) access to its resources. Here the institution that had been subjected to intense scorn as a cognate of dictatorship is refunctioned so that it could reengage with the origin of the Center's impulse, which is to evoke the essence of the Filipino. Paradoxically, such return to origin would conceive the present-day National Commission for Culture and the Arts, established in 1992 as the government's policy making body in culture and its main endowment agency. We say paradoxical because the grassroots scheme of the Commission, a template quite admirably unique in the world, has given way to an instrumentalist conception of art: that it is mere handmaiden to the programs of the state and it is as if its mediation did not matter with respect to so-called "alleviation of poverty," for instance. The gains of Piglas, therefore, would be reduced to the consolidation of state power and harnessed to the contemplation of yet another cultural colossus run by opportunists.

If this habit of criticality is inscribed in the practice of making forms and in the hewing of

agents in the art world, what is designated as contemporary in our time would learn a thing or two about the importance of critique and the apostasy perfected by slaves who have become tyrants. At the same time, it should make everyone realize that its negativity is not its end and that reflexivity is not its indulgence. While it is true that the project of "art and change" is so fraught under the aegis of modernity and its reifications, it may be consoling to argue that art in these parts may not have become fully autonomous and bureaucratized, and so the yearning for freedom cannot be absolute in the same vein. As Friedrich Schiller would put it: "If man is ever to solve that problem of politics in practice he will have to approach it through the problem of the aesthetic."²⁸ It is the transformative and thoroughly unnerving potential of this criticality that may be able to assure us that when things are not right and the time is high, art is at its most insolent and politicized: we walk out, we break in, we take over.

NOTES

¹² Aquino, Benigno, Jr. 1985. "A Pantheon for Imelda." *A Garrison State in the Making*. Manila: Benigno S. Aquino, Jr. Foundation, p. 228.

¹³ Brett, Guy. 1995. *Exploding Galaxies: The Art of David Medalla*. London: Kala Press, p. 83.

¹⁴ Brett 1995, p. 22.

¹⁵ Lacaba 1969, p. 74.

¹⁶ Lacaba 1969, p. 74.

¹⁷ Aquino 1985, p. 225.

¹⁸ Pastor Roces Marian. 1986. "Notes on the Exhibition." *Piglas: Art at the Crossroads*. Manila: Cultural Center of the Philippines, p. 5.

¹⁹ Pastor Roces 1986, p. 5.

²⁰ Pastor Roces 1986, p. 5.

²¹ Pastor Roces 1986, p. 5.

²² Pastor Roces 1986, p. 5.

²³ Guillermo, Alice. 1986. "Art in Search of History." *Piglas: Art at the Crossroads*. Manila: Cultural Center of the Philippines, p. 7.

²⁴ Guillermo 1986, p. 7.

²⁵ Piglas: Art at the Crossroads. 1986. Manila: Cultural Center of the Philippines.

²⁶ Guillermo, Alice. 2001. *Protest/Revolutionary Art in the Philippines 1970-1990*. Manila: University of the Philippines, p. 244.

²⁷ Guillermo, Alice. 1981. "How Can We Generate the Social Realist Aesthetic Proper to this Country?" Report: First National Convention of Artists in the Visual and Plastic Arts, p. 8.

²⁸ Schiller, Friedrich. 1967. *On the Aesthetic Education of Man in a Series of Letters*. Ed. and trans. Elizabeth M. Wilkinson and L. A. Willoughby. Oxford: Clarendon Press.

Taking the Art of Filmmaking and Film Appreciation to Cotabato City

The Kutawato Arts Council, with NCCA assistance, spearheaded Lakbay Sine: A Film Appreciation Lecture Tour, a two-day activity that included the showing of Cinemalaya films and documentaries, complimented with open forum and workshop on guerilla filmmaking for the young audience, from October 7 to 8, 2010, at the Convention Hall of South Seas Mall in Cotabato City.

Like any other provincial cities in the south, Cotabato City is no exception when it began losing its stand alone movie houses in the early 1990s to present. Out of seven major movie houses, only one is left but it is now on the verge of closing down. Foreign and local movies shown in Manila and other cities can only be shown after several months. Maguindanaoans can no longer watch quality movies including locally produced and award-winning indie movies. They face the loss of an important socio-cultural activity in their community. Thus, this project was conceptualized.

For the first time, Maguindanaoans were able to watch Cinemalaya films in their city through the two-day festival dubbed "Cinemalaya Goes to Cotabato Independent Film Festival 2010." Around 500 students, teachers, artists, cultural workers and others attended the festival, which showcased six full-length films and seven short films. Minda Casagan, Cinemalaya project head of the Cultural Center of the Philippines, said that this was also the first time such a number of Cinemalaya films were toured outside Manila. An open forum followed after the screenings.

The Kutawato Arts Council members headed by Wilfred Yee and festival director Marlo Basco led the opening ceremony of the festival with Graham Nasser Dumaham, councilor, who

commended the event.

Another component of the film festival was the simultaneous guerilla filmmaking workshop of film director, Vic Acedillo, who directed *Ang Nerseri*, the main feature film. Drawing inspiration from his Cinemalaya experience, he encouraged his 20 workshop participants from STI Cotabato and Notre Dame University, taking up information technology and mass communication respectively, to tell their "Filipino experience" with creative freedom. The students embarked on making their low-cost films within the next 36 hours. At the end of the Cinemalaya film screenings on October 8, the three works of the students were discussed and presented.

A Thanksgiving Celebration in Kiangnan

The barangay of Ambabag in Kiangnan, Ifugao, held the Bakle Festival on September 11, 2010. Bakle is a Tuwali Ifugao celebration after harvest as thanksgiving to Mak-nongan. However, with the adoption of Christianity, this practice has been ignored until the people of Ifugao realized its value as an important cultural heritage. Also, the event strengthens solidarity and friendship amongst them.

Binakle is a rice cake made from pounded glutinous rice grown in the rice terraces of Ifugao. It is wrapped in a native grass leaf, boiled and served after harvest, which everyone in the community partakes. The process of producing this delicacy is called *bakle*, thus the name of the festival.

The festival gathered the people from all of the five *sitios* of the *barangay* of Ambabag to celebrate harvest. It began with a ritual and offering to the gods, followed by the cooking of the *binakle* to be served to the attendees. The festivity commenced with the beating of the gongs and dancing of the *dinnuy-a* by the elders. *Pagbabayo*, or the pounding of glutinous rice, followed and were done simultaneously. Men and women alike had their share of *pagbabayo*, demonstrating the hardworking nature of the Ifugao.

Distinguished guests

attended the said event including the provincial governor Eugene Balintang among others. Cultural presentations of Ifugao songs, chants, and dances were performed. *Hudhud* chanting was a prominent part of the event.

The Philippine Board on Books for Young People Honored the Best in Children's Literature

Since its start in 1983, the Philippine Board on Books for Young People (PBBY) has been working towards the creation and dissemination of children's literature in the country. Aside from spearheading the annual celebration of National Children's Book Day every third Tuesday of July, the PBBY is also known for giving out two prizes named after two instrumental members of the PBBY—the PBBY Salanga Prize, after the late writer Alfredo Navarro Salanga and the PBBY Alcala Prize, after the late cartoonist Larry Alcala—for the last 26 years.

This year, the PBBY Salanga Prize was different from past years because it focused on children's poetry. This move was done in response to the dearth of local children's poetry.

The 2010 PBBY Salanga Prize went to Raymund G. Falgui, a fictionist, poet and English teacher at the University of the Philippines' College of Arts and Letters. His entry, "Green Leaf and Other Poems," is a collection of poems exploring a range of topics from a child's response to his parent's bickering to a child's rapture over falling rain.

The 2010 Alcala Prize went to Aldy Aguirre, a freelance illustrator and visual artist. He is a member of Ang Ilustrador ng Kabataan (Ang INK) and has always had a passion for creating illustrations for children. His entry, rendered in watercolor, pencil, and ink, represents a simple yet unrestricted visual imagery of the winning collection.

The winners were awarded on Jul 20, 2010 at the Karapatan Hall of Museo Pambata along Roxas Boulevard, Manila. In concurrence with the National

Children's Book Day, this year's event had the theme "Ang Nagbabasa ng Libro, Laging Panalo." Welcome remarks were given Nina Lim-Yuson of Museo Pambata and the keynote speech was by Candy Gourlay, who related how she penetrated the European market with her works.

PBBY officials Zarah

Gagatiga and Jay Menes read and performed some winning poems. This was followed by the opening of the Albert Gamos retrospective exhibit, a tribute given to the honorary Ang INK member who worked with PBBY as book designer/illustrator.

This year's judges were PBBY board members Ramon Sunico, Karina Bolasco and Luis Gatmaitan for poetry, and Ruben de Jesus, Nina Sta. Romana and Ani Rosa Almaño for the illustration.

Bontoc Held Am-Among Festival

The capital town of Mountain Province, Bontoc, held the Am-Among on September 16, 2010. Am-Among is the fourth festivity in the agricultural calendar of the Bontoc ethnolinguistic community. In the celebration, family or clan members gather together to partake in a feast. By doing so, the ties among community members are strengthened. Today, the Am-Among Festival is celebrated concurrently with Bontoc's founding anniversary. The term am-among was chosen because the term conveys harmonious relationship among members of Bontoc community.

This year, the Am Among Festival sought to showcase the traditional culture of the Bontoc community through dance, songs, games and other cultural activities, and display agricultural and non-agricultural products. The highlight was the street dancing and cultural presentation competition on September 16. The ritual and other festival components such as civic parade, thanksgiving mass and folk dance competition happened a day before.

In the street dancing

competition, sixteen *barangays* participated. Participants also performed during the cultural presentation. The *barangay* of Guina-ang was declared winner with a prize money of P10,000. Each *barangay* was given a consolation prize of P4,500. The winning *barangay* will represent Bontoc in next year's Lang-ay Cultural and Street Dancing Competition.

Guina-ang presented samar, a practice of plowing which is done in two ways. The first involves plowing with the help of carabaos while the other uses *kamey*. The latter is preferred by the community.

The criteria for judging were choreography (variety, difficulty and visual effect), projection (enthusiasm conveyed, facial expressions and eye contact), execution of movement (spacing, formation, transition and flow), technical skills (precision, uniformity and timing, rhythm and body placement/posture) and overall impression (audience appeal, costume, interpretation of music and indigenous elements).

Rondalla and Choral Training Held at the Nueva Vizcaya State University

The Rondalla and Choral Training for Nueva Vizcaya State University (NVSU) was conducted at the Nueva Vizcaya State University, Boyombong campus, from September 22 to 24, 2010 with 127 students and faculty members of NVSU from Bayombong and Bambang campuses as participants. It aimed to build adequate musicianship to the university's performing groups; develop techniques for the choirs; and expose the performing group to quality repertoire.

The three-day training workshop was divided into lectures and actual chorale training. Professor Glinore S. Morales, humanities professor and piano instructor at the Philippine Normal University and also a music professor at the Philippine Normal College, was the trainer on the fundamentals

of music. Chorale training was handled by Edgardo S. Simondac, founder and executive director of the Guy Simondac Music Studio Vocal Ensemble and Musical Theatre Company, and Michael G. dela Pena, a member of the PNU Chorale and choir director of the Ramon Magsaysay High School Chorale.

NVSU's newly-formed Rondalla Ensemble was handled by Prof. Pacita Narzo, current auditor of the Philippine Society for Music Educators, head of the Department of Humanities at the Philippine Normal University and current adviser of the PNU Rondalla, Ethnic and Angklung Ensembles.

The workshop culminated with a recital.

The 19th Annual Manila Studies Conference

The Manila Studies Association (MSA) brought to the fore yet another vibrant glimpse of Manila as it held the 19th Annual Manila Studies Conference from August 31 to September 1, 2010, at the St. Thomas Hall, St. Thomas Building, Colegio de San Juan de Letran, Manila. The MSA, committed to research and develop scholarship on Manila's history and culture, sought fourteen respected scholars and practitioners in their own fields to present their papers to fellow scholars and members of the academe. The Manila Studies Conference yearly gathers scholars and enthusiasts to celebrate Manila's rich heritage. Papers are Manila encompass disciplines such as archaeology, philosophy, theology, architecture, history, literature and film.

About 100 participants attended, mostly teachers and professors. Gracing the conference were CSJL rector and president, Rev. Fr. Tamerlane R. Lana, O.P., and NCCA chairperson Dr. Vilma L. Labrador, who gave their welcome remarks.

The first session had a panel of archaeologists from the University of the Philippines' Archaeology Studies Program (UP-ASP): Dr. Victor J. Paz with his paper "Manila History within Philippine Archaeology"; Dr. Grace Barretto-

Tesoro with "Lost in and on Manila. What do I know about Manila?" and Dr. Zandro V. Villanueva with "The Archaeology of Lubang Island and its Implications to Understanding 15th Century Philippines."

The second session had Manuel R. Zamora, Jr. and Jerry Imbong of the Colegio de San Juan de Letran presenting papers about Letran and Intramuros. Zamora read his "*Hayaan mong Mangusap ang Muog: Isang Hermenyutikang Paglalahad sa Kasaysayan ng Letran*," narrating the history of Letran through archival pictures. "*Todos los Santos de Intramuros*" of Imbong identifies and narrates stories of saints and martyrs who lived or had served religious institutions in Intramuros.

Two vibrant districts were discussed in the third session. Dr. Fernando N. Zialcita of Ateneo de Manila University presented "Ermita: The Republic's Would-be Civic Center," describing early plans for Ermita during the American Colonial Era. University of the Philippines professor Gil G. Gotiango, Jr. read "Tundo: *Ang Hamon ng Bagong Siglo*," describing Tondo's economic development relative to the livelihood of its diverse people.

In the fourth session, architect Veronica A. Dado of the National Historical Commission of the Philippines read "From Manila to Frontier California: Asian Goods from Manila Supplied to California Presidios as Discovered in Spanish Language Documents," and Martin R. Gaerlan "A Requiem for Cementerio Balic-Balic, Sampaloc (1884 – 1925)."

The papers during the fifth session were about post-Spanish colonization of the Philippines: Dr. Jose Victor Z. Torres "To the Person Sitting in Darkness – Mark Twain, The Anti-Imperialist League and the American Resistance to the Philippine-American War (1899-1910)" and Dr. Augusto V. De Viana's "The Japanese Community of Manila During World War II through the Eyes of a Japanese Resident."

In the sixth session, the papers were architect Lorelei DC. De Viana's "Accessories in Spanish Colonial Manila" and Dr. Maria Mercedes G. Plantas' "Cholera

Epidemics and Everyday Life in Colonial Philippines." The final session featured a digital documentary film by the famous Nick de Ocampo on the history of cinema in the Philippines, "Cine/Sine: Spanish Beginnings of Philippine Cinema."

Aside from the papers, Dr. Cristina E. Torres's book *The Americanization of Manila 1898-1921* was launched.

The 31st National Conference on Local and National History

The Philippine National Historical Society, the oldest voluntary professional organization on the study and research in Philippine history, held its 31st National Conference on Local and National History from October 21 to 23, 2010 at the Family Country Hotel in General Santos City, with the theme "Towards a National History: Mindanao and Sulu Local History in the Context of National History."

This year's conference sought to look at the researches and writings about Mindanao, Sulu and other regions; situate these studies in the context of national history; identify gaps that can be addressed by future or further researches; and encourage systematic studies on local and national history.

The conference gathered 148 historians and students, and presented 14 papers, including "The Historiography of Mindanao, Sulu and Tawi-Tawi: At the Crossroads" by Dr. Calbi A. Asain of Mindanao State University in Sulu; "*Balangay: Re-launching an Ancient Discovery*" by Greg Honitveros of the Butuan City Historical and Cultural Foundation; "Agricultural Colonies as Pikit-Pagalungan" by Rudy Rodil of Mindanao State University-IIT; "The Sangil Odyssey in Southern Philippines" by Dr. Domingo M. Non of Mindanao State University General Santos; "*Ang Deportado ng Mindanaw sa Panahon ng Rebolusyon 1896*" by Marilyn T. Duran of MSU; "General Santos City of Southern Mindanao: From a Frontier Settlement to a

Booming City in the South, 1939-2000" by Dr. Andrea V. Campado of MSU; "The Mindanao Peace Process and ODA: Construction, Evolution and Challenges" by Dr. Maio J. Aguja; "The Odyssey to the Quest for Peace in Mindanao: Historic Moments, Conjunctures, Evolution and Challenges" by Dr. Prescillano D. Campado; "American Guerilla Life in Mindanao" by Dr. Violeta S. Ignacio of the University of the Philippines in Pampanga; "In Search of a Regional History, Teaching and Researching in Northern Luzon" by Dr. Maria Nela B. Florendo of the University of the Philippines Baguio; "The Calatagan Pot: A National Treasure with Bisayan Inscription" by Dr. Rolando O. Borinaga of the University of the Philippines in Palo, Leyte; "Negros Island and the Wave Riders: A Maritime History" by Dr. Earl Jude Paul L. Cleope of Silliman University; "Spanish Colonial Rule, Environmental Change and a Regional Work Ethos in the Ilocos, 16th to 19th Centuries" by Digna Apilado of the University of the Philippines Diliman; and "Public Health in the Philippines: Smallpox Vaccination in 19th Century Manila" by Lorelei DC De Viana of Far Eastern University.

Also, Dr. Bernardita R. Churchill launched volume 56 of the *Journal of History (Towards a National History: Local History in the Context of National History)*.

The host school, Mindanao State University in General Santos City, arranged a discretionary tour for the participants—to Maitum to view the anthropomorphic jar, *pawikan* nesting site and the water tubing site; and to Lake Sebu to see the Lake Sebu Museum, the seven falls and ziplines, and go boating around Lake Sebu.

According to Dr. Churchill, the conference was like a reunion as colleagues in the field of history rekindle their bond and update each other on recent developments in historical research. It was also timely to conduct conferences such as this as the Mindanao peace process continues to be one of the country's major concerns. — *With reports from Bryan Noel Lazaro, Mylene Urriza, Maria Crisedna Magsumbol, Archie Jane Diamante, Lane Matthew Utitco and Abigail Lazaro.*

A New Musical Play for Children of All Ages

Through a grant from the NCCA, the Cultural Center of the Philippines' resident theater company, Tanghalang Pilipino (TP), presents *Dugtong-Dugtong na Sumbong (Ang Hukuman ni Sinukuan)*, the third production in its 24th theater season that celebrates the National Artist as a modern Filipino idol. Adapted for the stage by Liza Magtoto, the play is based on National Artist for Literature Virgilio Almarino's re-telling of the popular tale, combining a folktale about the mosquito that is common to a lot of Asian countries with one that is uniquely Filipino about the kingdom of Mariang Sinukuan in Pampanga.

With music by Jed Balsamo and production design by Patty Eustaquio, this musical play for children of all ages will be staged under the artistic vision of Tess Jamias and feature spectacular performances from actors who sing, move, and play musical instruments while giving life to a variety of animal characters.

The world premiere of *Dugtong-Dugtong na Sumbong* is on November 12, 2010 at three in the afternoon. It will run for two weeks at the CCP Tanghalang Aurelio Tolentino (Little Theater) until November 21, with morning shows (10 A.M.) on November 13, 14, 17, 18, 18, 20 and 21, and afternoon shows (3 P.M.) on November 12, 13, 14, 17, 18, 18, 20 and 21.

For ticket reservation, booking of special performances and other information, call the TP office at 832-3661 or 832-1125 locals 1620 and 1621. Also, contact the CCP Box Office at 832-3704 and TicketWorld at 891-9999 for ticket inquiries.



Representatives from the Commission on Filipino Overseas, Department of Education and teachers from Indang Central Elementary School together with NCCA chief administrative officer, Marlene Ruth Sanchez (fifth from left)

Kulayang Aklat for Very Young Filipinos

In different ways, today's diaspora has affected the lifestyle and thinking of people, most especially the young ones. With this comes the danger of neglecting the distinct culture and values inherent in one's own country.

In order to preserve and instill among the young their Filipino cultures and values, concerned organizations and individuals create activities highlighting them. Some of these organizations are the Commission on Filipino Overseas (CFO) with its Inter-agency Committee on Philippine Schools Overseas and the NCCA.

In their joint efforts, they launched the *Kulayang Aklat* project last September 21 at the Indang Central Elementary School (ICES), where 177 copies of the said book were distributed among its grade one pupils.

Aside from this, crayons were provided by the

volunteer group Pages Bring Hope. Copies will also be distributed to different day care centers in the Philippines and to the kinder and primary pupils in Philippine schools overseas.

The book launch was attended by CFO executive director Minda Cabillao Valencia; NCCA administrative officer Marlene Ruth Sanchez, MNSA; Dr. Miriam P. Cabila of the Komisyon sa Wikang Filipino; Miria R. Oroles of the Department of Education; Dr. Irma O. Ejanda, DepED district supervisor; and Imelda Ferrera, ICES principal.

The *Kulayang Aklat*, is a reading and coloring material containing the illustrated winning and finalist entries of the Nursery Rhyme in Filipino category of the Second Annual International Buwan ng Wika Literary Contest, held for elementary pupils from Philippine Schools overseas.



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