

As regards Arts in Public Spaces, Comm. Barns suggested for the Chairman to approach PAGCOR and include the casinos as one of the areas where the artworks will be installed. The PAGCOR might be willing to fund the program from its endowment fund.

The Chairman agreed on the suggested and requested for Board members to accompany him in the presentation to PAGCOR.

On the query as to whether it is necessary that the Board approve the Road Map, Comm. Barns said that if it will be submitted to the President, then the Board should approve it.

Comm. Pañares said that the Road Map should be approved before the end of the year. She suggested to incorporate the recommendations and have an accompanying visual presentation and budget.

The Chairman requested the Secretariat to make an AVP and informational materials on the road map.

She proposed a motion for the road map's adoption which was duly seconded by Comm. Regalado Trota Jose, Head, SubCommission on Cultural Heritage.

[U]pon motion made and duly seconded, the majority of the Commission approved and confirmed this *Special Resolution*:

Resolution No. 2013 – 501
Adopting the NCCA Cultural Road Map
for 2013-2016

RESOLVED, as it is hereby Resolved, To Adopt the NCCA Cultural Road Map for 2013-2016, herewith attached as Annex A;

Prepared by:


MYLA T. BUAN
Board Secretary

For the Board:


FELIPE M. DE LEON, JR.
Chairman

NATIONAL COMMISSION FOR CULTURE AND THE ARTS (NCCA)

PRESERVING THE CREATIVE DIVERSITY OF PHILIPPINE CULTURES

A ROAD MAP FOR CULTURE

A most striking quality of the Philippine archipelago is the great creative diversity and richness of its cultures. From ritual vessels to hunting tools, textiles to pottery, and epic poetry to rhythmic dances we witness a plethora of patterns and designs, an endless variety of expressive forms.

The necessary and sufficient conditions for this exuberance are rather complex and may never be fully understood. But some basic factors can be suggested, such as the infusion of everyday life, phenomena and activities with sacred values; integration of uses and functions in everyday objects and activities; non-compartmentalization of human faculties; non-highly specialized division of tasks but more generalist cultivation of knowledge and skills; mass production is non-existent, each product is uniquely created; the producers are also the consumers, i.e. people produce for their own consumption; transmission of knowledge is basically oral; social relations and interactions are highly communal; and non-linear, particularly polychronic, concept of time.

But it is this very wealth that is being threatened by the global push towards material development being spearheaded and controlled by the North or highly industrialized countries.

The economic imperative that prevails in our country today effectively undermines cultural creativity for it conditions, and even limits, cultural production to that which is marketable and quantifiable. Economism perceives the whole of life in economic terms. It analyzes and evaluates events, phenomena and decisions using economic criteria and confronts all problems with economic solutions. Under such a mindset, many values, especially sacred values, that cannot be reckoned in monetary terms are ignored or undermined.

In general, there is a devaluing of intangible and spiritual qualities such as character, sense of honor and dignity, integrity, sincerity, moral excellence, inner virtues, spiritual love, wisdom and creative imagination in favor of wealth, consumerism, possessions, power, an industrial work ethic, conformity, efficiency, mass production, and mass entertainment. Even old age, which used to be highly respected as a stage of maturity and wisdom, is being replaced by a pervasive cult of youthfulness. Old people may be dispensed with as they have become an economic burden. They are increasingly seen as useful or useless economic units rather than worthy spiritual beings who ultimately transcend material considerations.

A fetish for glamour, physical beauty, sensuality and sexual seductiveness is rapidly spreading. In cable television, shows seemingly obsessed with measuring sizes and proportions of bust, hips and legs are very visible. Beauty contests remain a question of vital statistics and not a measure of loving kindness, generosity, creative intelligence, and personal integrity. Perhaps, it is high time that we counter these by seriously **honoring cultural heroes** or **spiritual leadership** to inspire a breed of future leaders who can tap into the vast resources of Philippine cultures.

Nowadays, the drive for possession of materials goods is so strong, overpowering the ancient tradition of self-realization through the cultivation of character, innate talent or development of personal skills, for instance by learning music, dance, poetry, or carving. Whereas before, anybody could be expected to be a creator in the arts, now we expect only specialists or experts in the field to engage in artistic creativity.

We should start counter-measures to prevent the further erosion of our cultural heritage through a ROAD MAP FOR CULTURE that emphasizes:



- Equality of participation in the creative process and productive work. Society should not be artificially divided into those who produce and those who simply consume. Every individual or community has a unique experience to share and the right to be heard in cultural decision-making.
- The attainment of a genuine multiculturalism that promotes cultural justice, recognizes cultural rights and ensures the widest creative diversity
- Renewed emphasis on the preservation of intangible heritage or the creative inner life
- The multivaluation of human activities and products rather than judging everything according to economic criteria
- Cultivation of a non-instrumental, non-manipulative attitude towards life and the world, valuing the authentic and intrinsically rewarding activities
- Understanding the specificity or non-universality of cultural ideas and products from other countries, especially those coming from the West, to encourage Filipino artists to cultivate and realize their own unique visions of life
- Philippine cultures have always flourished as a great diversity of concepts, forms and styles but under the pressure of capitalism and commerce it is succumbing to the global monoculture of sensory values, goods and entertainment. Let us, then, preserve our cultural depth and richness in all aspects, e.g. Philippine music has always been an exploration of the multidimensionality of human experience, so that music for healing, magic, ritual, vehicle of social interaction, evoking different states/levels of consciousness, and musics for many other functions have always existed.

I. NCCA Vision:

The Filipino Culture as the wellspring of national and global well-being
(*Ang kalinangang Filipino ay bukal ng kagalingang pambansa at pandaigdig*)

II. NCCA Organizational Outcome [as presented in our NCCA Organizational Framework]

Organizational Outcome 1: **Culture as Pillar for sustainable Development established**

Organizational Outcome 2: **Creativity and diversity of artistic expression advanced**

Organizational Outcome 3: **Strong sense of nationhood and pride in being Filipino through culture and arts promoted**

III. Key Result Areas (KRA): (Per PNoy's 16 Point-Agenda)

KRA 1: Anti Corruption, Transparent, Accountable and Participatory Governance / *Good Governance and Anti-Corruption*

KRA 2: Poverty Reduction and Empowerment of the Poor and Vulnerable / *Human Development and Poverty Reduction*

KRA 3: Rapid, Inclusive, and Sustained Economic Growth / *Economic Development*

KRA 4: Just and Lasting Peace and Rule of Law / *Security, Justice and Peace*



**KRA 5: Integrity of the Environment and Climate Change Mitigation and Adaption /
*Climate Change Adaptation***

SOCIETAL GOAL: Inclusive Growth and Poverty Reduction

"A country with an organized and widely shared rapid expansion of our economy through a government dedicated to honing and mobilizing our people's skills and energies as well as the responsible harnessing of our natural resources."

Social contract with the people

IV. NCCA Programs:

1. Program for Cultural Education
2. Program for Cultural Diplomacy
3. Program for Cultural Heritage Conservation
4. Program for Culture and Development
5. Program for Artistic Excellence and Creativity

V. Initial Seven Projects / Activities to be highlighted for the meeting as based on the Roadmap:

Time Frame: 2013 to 2016

1. Art and cultural icons in public spaces.

- **MARKETPLACE AS CULTURAL SPACE - "Lunduyang yamanlahi" /
PERFORMANCE SPACE - "Tanghal Yamanlahi"**

Market Place to be transformed into "cultural space", i.e., alternative venue for productions, exhibitions, creative industries and the like

- **AIRPORTS AS MUSEUMS AND ART GALLERIES**

The big airports of the Philippines can be veritable museums and galleries showcasing our history, cultural identity and artistic creations. In Korea's Incheon airport, we experience hands-on its traditional arts and crafts. This even includes a program wherein the Royal Family is introduced by actors dressed in royal attire. In Singapore, we enjoy so much the contemporary creations of local artists in the airport.

Similarly, our restaurants, hotels, other public buildings can commission traditional and contemporary artists to make their establishments showcases for the best of Philippine culture, history, and identity.

Major Airports that may be converted in cultural displays:

1. 3 NCR (Terminal 1, 2, 3)
2. Cebu
3. Davao
4. Iloilo
5. Silay
6. General Santos
7. Cagayan de Oro –Lagindingan
8. Laoag
9. Caticlan, Aklan
10. Clark
11. Tagbilaran
12. Puerto Princesa

Sea ports, bus terminals as well as the LRT and MRT Stations provide other opportunities for promoting Filipino cultural heritage.

ART IN PUBLIC SPACES - Filipino artistic creations and other Filipino cultural icons designed for display or exhibition in public spaces are very effective in humanizing the environment, promoting Filipino identity, and boosting cultural tourism.

e.g. Sculptures in open spaces of major malls in the country such as SM and Ayala malls.

FOR POLICY AND LEGISLATION:

There should be a law that mandates public structures, at least, to humanize and Filipinize their internal and external environments with images and sounds of Filipino heritage and cultural expressions.

CELEBRATE YOUR ICONS (Images, Skills, Practices, Knowledge Systems and Traditions)

- ***Celebrating the ICONS*** – This will be a nationwide call for each province to identify its distinct icons (images, IKSP or traditions, not persons or personalities) and design the best program for promoting it (in places that include parks, airports and public and private buildings, among others) within the province to become a source of local pride and identity. A competition for the best way of enhancing pride in local identity can be held and awarding may be held during the PAF in Feb.

NCCA-SCA-SCH/ NM / DOT /DOTC in coordination with the other SubCommissions – partner NGOs, etc.

2. Taal Tunugan

Using the model *El Sistema in Venezuela* and *in Paraguay*, out-of-school youths and children from deprived communities, including marginalized indigenous communities, can be organized to form musical ensembles of all kinds (based on the existing traditional music of a locality). This can greatly reduce violence and criminality, create livelihood, and foster peace nationwide

The ensembles that will be able to attain a high degree of excellence even become Philippine ambassadors of goodwill internationally.

Each ensemble can be linked with a university such as the ff:

- Philippine Normal University (PNU)
- University of Baguio (UB)
- University of Bohol (UBohol)
- Mindanao State University in Iligan
- Notre Dame of Marbel – Cotabato
- University of the Philippines, Tacloban

In cooperation with NCCA, each university can perform an oversight function to ensure the continued existence and development of an ensemble.

The training program for the ensembles in different localities throughout the country can be patterned after the model of NCCA's SLTs.

Accomplished ensembles can be sponsored by LGUs, national government agencies and private groups or individuals to give performances, locally, nationally or internationally.

NCCA in partnership with concerned organizations and individuals can develop programs for the ensembles' regular performances.

As soon as possible, SLTs for the following traditional music ensembles could be instituted:

- 1) Hegalong / Sluday (T'boli)
- 2) Kuglong / Saluroy (Matigsalog)
- 3) Kulintang ensemble – Maguindanao; Tausug; Maranao; Yakan; Samar
- 4) Agong of the Tiruray or Teduray
- 5) Agong ensembles of the Manobo and Bagobo
- 6) Talelet of Yogad from Echague, Isabela
- 7) Musikang bumbong
- 8) Kalutang of Marinduque
- 9) Biyula / Gabbang of Sulu
- 10) Rondalla
- 11) Pangkat Kawayan
- 12) Tultugan of Maasin, Iloilo
- 13) Gangsa of the Cordillera
- 14) Peshit of the Ibaloi
- 15) Sanang of Southern Palawan

The revival of these traditional music ensembles can be linked with the Dayaw Festival, where they may also be linked up with the NAMCYA.

Local pride will certainly be heightened if the ensembles representing the distinctive character of different cultural regions can be developed and promoted. Training young people in these traditions will be an important legacy that will benefit present and future generations.

NCCA-SCA-Music / NGOs in coordination with the other SubCommissions – partner NGOs, etc.

3. Creative Industries and Design Institute (CIDI)

Establishment of a Creative Industries and Design Institute to promote excellence and creativity in the design of Filipino industrial products, utensils, appliances, and household items, including furniture and architectural design

This may be attached to an academic institution for accreditation of its graduates.

(Product design, Production ready for sale – consider place, Outlet of products, Marketing, Indigenous Materials / replenishments of raw materials [re-planting, etc.]

To look into how products sold in major handicraft/souvenir shops can be further enhanced.

4. LINANGAN NG LIKHANG-BAYAN (INSTITUTE FOR LIVING TRADITIONS - ILT)

The Linangan ng Likhang-Bayan is an institute for technical and/or higher education in the arts of multi-cultural Philippines. It is envisioned to be an important center and laboratory for the preservation and development of Philippine communal traditions in the arts. It nurtures creativity and knowledge in the production, mediums and techniques, forms and styles, functions, uses and socio-cultural contexts of the visual arts, architecture, dance, drama, music, literature, and other arts in everyday communal life among the indigenous, folk, or traditional peoples of the Philippines.

While an important objective of the Linangan is to preserve and perpetuate the most ancient forms and styles of Philippine communal arts, it will always encourage change and innovation that is tradition-based, tasteful and responsive to contemporary social, economic, political, scientific and technological developments.

Possible Specializations

1. Tinalak-Weaving
2. Philippine Musical Instruments (for performance competence, with choice of major instrument
3. Philippine musical instruments production
4. Mat-weaving
5. Arnis
6. Lakub-making
7. Basket-making
8. Furniture and interior design
9. Industrial design
10. Kuntao

11. Philippine dances
12. Woodcarving
13. Metal and stone craft
14. Bamboo art (including singkaban)
15. Hat-making
16. Jewelry and ornaments
17. Boat-making
18. Philippine vocal cultures
19. Pottery
20. Torogan construction
21. Payo construction
22. Philippine theater culture

Core courses:

1. Practical Baybayin
2. Filipino Cosmology, World View, and Values
3. Philippine Mythology (Arts, Myths and Rituals)
4. Living Filipino Cultures
5. Filipino Aesthetics
6. Marketing Cultural Products

NCCA / NGOs in coordination with other partner NGOs, etc.

- 4.1. To include basic education because it is the foundation of learning. The DepEd has SLTs and graduates of the DepEd schools can be the students or candidates for the tertiary level of the institute. The K to 12 program will also engage the SLT masters in the training of students.
- 4.2. **The Schools for Living Traditions (SLTs)** of the NCCA can be managed by the ILT, or at least, can be operated in partnership with the Institute. The viability of the SLTs is problematic because of the uneven capabilities of their implementers to sustain their operations or to become self-sustaining. In collaboration with the Institute, SLTs will have better chances of continued existence.
- 4.3. To enhance and complement one another and avoid unnecessary duplication of efforts, the ILT can work in partnership with GAMABA and DAYAW.

5. Filipinong pananamit, pagkain, pagtanghal / SCCTA: Dayao festival

FESTIVAL OF PHILIPPINE DRESS / ATTIRE [fashion-passion]: This will be a weeklong Festival showcasing the best of Filipino cloth art, dresses, attires and accessories in both traditional and modern styles. There can be competitions for different categories of dress such as the most authentic traditional, most original, best contemporary design based on traditional motifs, best casual wear, best formal wear, etc. – *this will be in line with the Dayaw Festival in October.*

- We will ask Malacañang to issue an EO declaring a week within the year to be Filipino Attire Week and enjoin government employees to wear Filipino dress every first Monday of the month. This will not only promote Filipino artistic heritage but will be a big boost to the cultural industries and livelihood among indigenous and traditional communities.

- DepED teachers can be models of the uniforms using local fabric/textiles or designs based on traditional motifs. The teachers will have national and regional uniforms that will be worn at designated days during the week. The teachers' regional uniforms will promote the traditional textile/fabric of their regions.
- The private sector and schools shall also be encouraged to implement this wearing of national attire.
- Fashion designers will be gathered together to come up with contemporary designs of practical, RTW clothes that Filipinos will be happy to use for everyday wear

NCCA-SCCTA / NGOs in coordination with the other SubCommissions – partner NGOs, etc.

6. Culture Channel / Social Media

A television channel dedicated to culture will go a long way towards fulfilling NCCA's vision.

The NCCA can also commission an AVP outfit to do another TV series on Philippine culture, like the one done by Travel Time many years back, Tipong Pinoy, which continues to be aired up to the present time.

NCCA-SCD / NGOs in coordination with the other SubCommissions.

7. Implementation of Sentro Rizal [Filipino Cultural Center]

A Philippine Heritage Center in every prominent city of the world, similar in concept to the Instituto Cervantes of Spain, Goethe House, Alliance Francaise or Korean Cultural Center, can be established and operated by both the National Commission for Culture and the Arts (NCCA) of the Philippines and the Philippine Embassy.

Each Center will promote Philippine culture through a variety of programs, projects, activities, and events it shall offer. The impact of such centers will be tremendous as they will make the presence of the Philippine contribution to world heritage highly visible and raise the stature of our country internationally.

Places where Philippine Heritage Centers may be established are as follows:

- Washington DC
- Tokyo, Japan
- Madrid, Spain
- Mexico
- Rome, Italy
- Beijing, China
- Saudi Arabia,
- Taiwan-Hongkong

NCCA-SCD-SCH in coordination with the other SubCommissions – partner

NGOs, etc. / CFO / DFA

NHCP – 500 years of Spanish connections (1521-2021)

2013-2014 – 5 Sentro Rizals established (Program includes teaching of Filipino language;

The *Sentro Rizal* to establish an online resource library relationship /partnership with libraries, universities, museums, archives, cultural centers and various organizations worldwide similar to the “American Spaces” program of the Thomas Jefferson Information Center (TIJC). The online resource partnership aims to create cultural and informational exchanges, and promote better understanding between the Philippines and other countries.

8. Other Worthwhile Projects:

- **DESIGN COMPETITIONS (architectural, industrial)**

Architecture can be a lead art in this competition, for there is a dearth of buildings with a clear Filipino identity in our midst.

The design of appliances, furniture, household items can greatly improve if we can hold an Annual Industrial Design Competition.

- **HERITAGE FILM AWARD / SINE MANA**

Every year, NCCA can give an award to the best *film showcasing an aspect/s of Filipino heritage*, e.g. Filipino traditional houses, Philippine modern art, traditional baskets, culinary arts, fashion (*In the style of National Geographic*).

- **KAUGALINGON AWARDS**

Process Documentation - Awards will also be given to the best film/video documentations of entire processes involved in the performance, production or creation of the traditional arts.

- **RESEARCH AND DOCUMENTATION: *PROCESS DOCUMENTATION OF TRADITIONAL / INDIGENOUS KNOWLEDGE SYSTEMS AND PRACTICES***

Conduct a comprehensive and systematic documentation, particularly of significant traditional rituals and practices such as the sagayan, kulintang, buklog, turumba, parol of San Fernando, mats, baskets, lakub, ornaments, tinalak weaving, holy week rituals, kalutang, cenaculo, wedding practices especially of royal weddings; etc.

NCCA to designate or prioritize the areas where the grants will be available such as documentaries on textiles. The NCCA can announce that it will give grants for the coming year those who will produce such documentaries rather than fund documentaries that are not necessarily the concern or priority of the Commission.

Culture for Peace and Culture for the Environment: Documentation of traditional rituals and practices that a) promote conflict resolution and b) help restore ecological balance.

E.g. A documentary on "Tubig, Buhay, at Kultura". This will be a documentary on the role of water in the traditional life and culture of the Filipinos, especially for the purpose of discovering and strengthening those practices that are environmentally sound and can help alleviate the harmful effects of climate change.

Communications' Strategy

An integrated multi-media approach will be utilized to concretize the NCCA Cultural Road Map. To realize this vision, traditional and non-traditional means and channels will be maximized. Mainstream media and social media will be tapped to underscore and highlight this cultural roadmap.

Participation of the public will be encouraged to ensure the success of mainstreaming the commission's vision. Activities will be held geared towards the attainment of the goals and objectives of the NCC and the Cultural Roadmap.

