



NATIONAL COMMISSION FOR CULTURE AND THE ARTS

*Excerpts from the Minutes of the Regular Commission Meeting held on
December 16, 2014, NCCA, Manila*

and

*Confirmed at the Regular Commission Meeting held on
February 5, 2015, NCCA, Manila*

Special Resolution

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

Resolution No. 2014-464

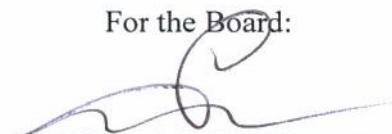
***Approving the Guidelines for the Implementation of the
Schools of Living Traditions (SLT) Program***

RESOLVED, as it is hereby **RESOLVED**, To Approve the
Guidelines for the Implementation of the ***Schools of Living
Traditions (SLT) Program***, herewith attached as Annex A.

Prepared by:


MYLA T. BUAN
Board Secretary

For the Board:


FELIPE M. DE LEON, JR.
Chairman

GUIDELINES FOR THE IMPLEMENTATION OF THE SCHOOLS OF LIVING TRADITIONS

I. RATIONALE

The School of Living Traditions is a community-managed, culture-focused, multi-stakeholders' co-initiative project of the NCCA. It enhances the community cultural assets as well as enable communities in pursuing rights of entitlements and new paths of engagement toward sustainable area-based development. It is the manifestations of the local Peoples rights and rewards them in their efforts towards conserving the environment, re-invigorating their cultural resources, promoting sustainable tourism and building a culture of peace.

The program for the establishment of SLTs is also anchored on the mandate of the NCCA to: (1) conserve and promote the nation's historical and cultural heritage by encouraging and supporting the study, recognition and preservation of endangered human cultural resources such as weavers, chanters, dancers and craftsmen, as well as the conservation and development of such artistic, linguistic and occupational skills that are threatened with extinction; and (2) preserve and integrate traditional culture and its various creative expressions as a dynamic part of the national cultural mainstream by helping set up or encourage, monitor and subsidize companion systems at the regional, provincial and local levels, intended to develop traditional cultures such as arts/crafts centre, preferably in community settings apart from the usual museum settings, where exponents of living arts and crafts can practice and teach their art and enrich contemporary designs.

II. GENERAL GUIDELINES

1. The NCCA considers the preservation of the traditions of the different cultural communities as vital to national development.
2. A convergence strategy is needed to ensure the SLT's continuity. A co-initiative methodology or enabling multi-stakeholdership and participatory process on a long term engagement must be established and must focus but not limited to the promotion of gender-fairness, inter-generational equity, cultural integrity, enhancement of community assets as well as recognition of communal properties and cultural enterprise development.
3. The SLT program of the SCCTA generally aims to provide a venue where a culture bearer/master, who embodies the skills and techniques of a particular traditional art form, imparts to a group of interested youth the skills and techniques of such form. At the same time, it shall be a resource base for cultural communities to achieve an improved quality of life, a reinvigorated cultural integrity, a balance eco-system and a thriving culture of peace as well as an increase in income beyond subsistence levels.

III. SPECIFIC GUIDELINES

1. The NCCA through the SLT shall preserve aspects/ components of traditional culture and arts considered to be important to a cultural community and shall facilitate the transfer these aspects/ components to the youth through the masters of the community;
2. The NCCA shall consider the Indigenous Peoples Organizations (IPOs), NGOs, LGUs or educational institutions as potential implementors of the SLT.
3. The NCCA shall institutionalize learning venues/centers for the perpetuation of the indigenous peoples' culture;
4. In coordination with the Department of Education and the Commission on Higher Education, the NCCA shall find a way to integrate the SLT in the formal educational system for wider participation and dissemination beyond the community;
5. The NCCA shall assist the SLT in establishing linkage with the Local Government Unit for the purpose of providing space for the training and/or setting up of a community museum.
6. The NCCA through the SLT shall actively engage in the establishment of viable cultural enterprises and vibrant cultural tourism projects that are grounded on local culture and which preserve and promote local knowledge. In order to uphold such engagement with other stakeholders, the NCCA ensure the following outputs are in place:
 - a. Capacitated indigenous peoples councils or cooperatives are successfully managing community projects.
 - b. Functional cultural community infrastructure are in place.
 - c. Projects for sustainable management of the resources and raw materials are implemented.
 - d. Profitable and/ or creative industries are established before the end of the NCCA program support.
 - e. A multi-stakeholders approach must be generated with other funding partners.

IV. MECHANICS OF IMPLEMENTATION

1. **Identification of Masters.** The implementor shall identify the masters/ culture bearers of cultural traditions in consultation with the community. Master chosen to teach in the SLT shall be based on their talents and skills together with the community endorsement.
2. **Identification of learners.** The implementor shall identify no less than 30 learners who belong to the community. Although the SLT may accept adult learners, priority should be given to young participants so as not to defeat the objective of the project.



3. **Social preparation prior to the approval of an SLT proposal.** Prior to its establishment, the NCCA shall conduct a pre-qualifying assessment to ensure that appropriate support from other stakeholders will also be forged. The SLT unit shall conduct the preparatory assessment and shall provide recommendations to the SCCTA. This preparatory assessment is aimed to ensure that the SLT implementors are linked with possible local partners (LGU, DepEd, CHED, TESDA, DTI, NCIP, NGOs, etc.) and commitment of the stakeholders are ensured.
4. **Venues of Training.** The venue shall be convenient to the learners and masters. It may be in a school, in the house of the master, a community hall or structure constructed for the purpose. The implementor shall ensure that the presence of the SLT is widely disseminated in the area. Signboards and streamers should be put up in conspicuous areas of the community to indicate its location and the sponsorship of the NCCA.
5. **Training Topics and Activities.** A holistic training program shall be observed. This means the training shall not only focus on the skills and knowledge on the selected art form but also on topics such as (1) history of the cultural community, (2) importance of cultural diversity, (3) cultural mapping, 4) product development and 5) network building and marketing. These will help in building pride and sense of identity among learners while at the same time establish the local creative industry. The training shall observe the community's indigenous way of learning the skills including the materials to be used.
6. **Launching of the SLT.** A formal opening of the SLT should be held where NCCA representatives are invited. The occasion may be used to explain further the objectives of the project and the policies of the NCCA. The launching may be held during festivals or any other community event where more people can be informed of the project.
7. **Duration of the SLT.** The SLT shall be a 5 year training program which will provide teaching-learning processes based on the above mentioned topics. The NCCA shall ensure support for the said SLT for the same duration.
8. **Acquisition of equipment and materials.** Loom sets, musical instruments, raw materials, and other materials necessary for the implementation of the SLT should be immediately acquired at the first year of the program. Rentals should be avoided so that the SLT can use the equipment in future trainings. In order to acquire these, funding must be sought from other sources also.
9. **Documentation.** The implementor must document (in photo and video) the detailed learning process undertaken in the SLT, which shall be compiled in appropriate form. A process documentation shall be done to include the meaning and cultural significance of each step in the whole creative process; written annotations shall be included in the report. Copies of these documentation shall be uploaded in the NCCA website and distributed to various museums and schools.



10. **Exhibit and Community Museum/ Souvenir Shop.** The implementor is encouraged to put up a community museum/ souvenir shop where products of the SLT can be displayed for the community's appreciation or for sale. An exhibit of the SLT products may also be conducted in other venues such as malls, schools, municipal halls, etc., to encourage the learners to excel in their craft. The trade fairs may also be explored to market the products. The same is required for trainings in the performing arts (music, dance, poetry, chant, etc). The group must be able to perform in an event within and outside their community.
11. **Integration in the School Curriculum.** The NCCA will coordinate with DepEd in the selection of schools which may be tapped to host an SLT.
12. **Coverage of Grant.** The grant shall be used to cover the cost of the following items: (a) honorarium of masters and SLT coordinator, (b) training materials and supplies and (c) students' allowance/ incentives and d) seed capital to market the produce. The NCCA and implementor must provide mechanism to ensure continuity of the SLT.
13. **Termination Clause.** The NCCA reserves the right to terminate the project if the NCCA deems it necessary. In case of failure to perform his/ her functions properly, the services of the project staff (cultural master, project coordinator and other persons hired in the project) may be terminated or replaced according to the recommendations of the SLT unit in consultation with the SCCTA.
14. **Liquidation of Grant.** The grantee shall submit the required liquidation documents as stipulated in the Memorandum of Agreement. In case a realignment of line-item-budget is necessary, the approval of the Executive Director shall be sought by the project coordinator. The local coordinator shall submit a monthly report to the NCCA SLT unit consisting of 9a) list of students and their activities, (b) financial expenses for the month and (3) accomplishments of the project. The grantee shall also be ready to submit to NCCA documents which may be necessary for assessment of the SLT.
15. **Establishment of an SLT Unit.** In order to facilitate the implementation of the SLT in accordance with this guidelines, an SLT unit under the SCCTA section shall be established. This unit shall be responsible for the SLT program requirement and to constantly pre-qualify, provide continuing technical assistance on the SLT implementation, promote the SLT and monitor the progress of project. This is intended to ensure the successful implementation of the SLT program and activities.
16. **Conduct of Impact Evaluation.** The NCCA shall conduct impact evaluation for SLTs which have completed the 5 year program for policy development and its further enhancement.

