

II. Information Building and Sharing

1. Information Building and Sharing

Activities of the NCCA that has done or is doing are:

- Cultural Policy making
- Identification
- Documentation
- Inventory making
- Database/Archive Building
- Publications and distribution
- Utilizing digital contents
- International relations
- Cultural net-working
- Cultural education
- Cultural surveys
- Heritage conservation
- Cultural Advocacies
- Intellectual Property Protection
- Cultural enhancement development
- Ethnic cultural protection/safeguarding
- Funding Agency
- Schools for Living Tradition (SLT)

Technically, all aspects of Philippine culture are under the umbrella of the NCCA.

Sub-Commission on the Arts

To encourage the continuing and balanced development of a pluralistic culture by the people themselves, it shall:

- 1) encourage and ensure the exercise of the freedom of expression by eliminating all forms of censorship inimical to cultural and artistic growth and development without prejudice to the rights of other people to develop their own culture, or to the enhancement of a genuinely Filipino culture;
- 2) extend financial and economic assistance such as subsidies, artist funds and social security to promote cultural development and protect artists and cultural workers;
- 3) ensure the decentralization of opportunities for creative expression through the establishment of local culture and art centers in various regions, with resources needed for artistic cultural activities;
- 4) extend recognition of artistic achievement through awards, grants and services to artists and cultural groups, which contribute significantly in the Filipino's cultural legacy;
- 5) promote the interests and welfare of artists and cultural workers by protecting their rights to intellectual and artistic properties as well as those of associations that shall promote and protect the economic and moral rights of artists over the country;
- 6) encourage and support research into Philippine artistic traditions which may be adopted for the creation of contemporary forms;
- 7) adopt measures and recommend legislations to protect the intellectual and artistic rights and properties of Filipino artists, cultural workers and other matters concerning culture and arts; and
- 8) Explore and adopt the best possible structure of relationship between the public and private sector at the local level, taking into account varying socio-cultural situations.
- 9) Ensure that standards of excellence are pursued in programs and activities implementing policies herein stated, it shall encourage and support continuing discussion and debate, through symposia, workshops, publications, etc., on the highest norms available in the matrix of Philippine culture.

Committees:

- Architecture and Allied Arts
- Cinema
- Dance
- Dramatic Arts
- Literary Arts
- Music
- Visual Arts

Sub-Commission on Cultural Heritage

To conserve and promote the nation's historical and cultural heritage, it shall;

- 1) support, monitor and systematize the retrieval and conservation of artifacts of Filipino culture and history and all Filipino cultural treasures from all over the archipelago and other countries;
- 2) encourage and support the study, recognition and preservation of endangered human cultural resources such as weavers, chanters, dancers, and other craftsmen as well as the conservation and development of artistic, linguistic and occupational skills that are threatened with extinction;
- 3) support and promote the establishment and preservation of cultural and historical monuments, markers, names and sites;
- 4) encourage and support the establishment and/or maintenance all over the country of museums, libraries, archives, private or public, as repositories, respectively of all cultural/historical artifacts and artistic creation, printed works, archival records and all other materials indispensable to the study and evaluation of Filipino culture and history;
- 5) encourage the private sector to establish and maintain private museums and libraries;
- 6) encourage and support scholarly research into and documentation of Philippine cultural traditions, arts and crafts, as well as significant cultural movements, achievements and personalities especially in the literary, visual and performing arts; and in mass media, as well as the various aspects of Filipino culture;
- 7) encourage and support the writing of Philippine history from the Filipino perspective;
- 8) Encourage, support and systematize the audio-visual documentation of Filipino cultural expressions in the contemporary period.
- 9) Ensure that standards of excellence are pursued in programs and activities implementing policies herein stated, it shall encourage and support continuing discussion and debate, through symposia, workshops, publications, etc., on the highest norms available in the matrix of Philippine culture.

Committees:

- Archives
- Art Galleries
- Historical Research
- Libraries and Information Services

- Monuments and Sites
- Museums

Sub-Commission on Dissemination

To ensure the widest dissemination of artistic and cultural products among the greatest number across the country and overseas for their appreciation and enjoyment, it shall, with the cooperation of the Departments of Education, Culture and Sports, Tourism, Interior and Local Government, Foreign Affairs and all other concerned agencies, public and private

- 1) cause to be established and developed an intensified arts education program at all levels of the educational system, public and private, to ensure meaningful arts integration across the school curriculum;
- 2) encourage and support programs through publication, exhibition, production, performance, staging, and reproduction of original Filipino creations;
- 3) coordinate and provide technical and/or financial assistance for cultural events and related activities such as cultural festivals, competitions, lecturers, seminars, forums and symposia;
- 4) encourage and monitor a comprehensive translation program which shall make works by Filipinos and selected foreign classics equally accessible to Filipino as well as international readers;
- 5) promote the popularization of information about artistic and cultural achievements and programs, in coordination with government agencies and on-government organizations and institutions;
- 6) reorient tourism programs to become an instrument for popular education of our people and other about the best of our heritage and creativity;
- 7) undertake a systematic collection of statistical and other data which reflects the state of cultural conditions in the country, to serve as essential quantitative and qualitative basis for formulating cultural policies;
- 8) create and support a sustained program of international cultural exchange, scholarships, travel grants and other forms of assistance;
- 9) promulgate standards and guidelines for the protection and promotion of Filipino artists, cultural workers and creative works in other countries;
- 10) Encourage and support the continuous training of cultural workers and administrators by qualified trainers.

- 11) Ensure that standards of excellence are pursued in programs and activities implementing policies herein stated, it shall encourage and support continuing discussion and debate, through symposia, workshops, publications, etc., on the highest norms available in the matrix of Philippine culture.

Committees:

- Language and Translation
- Communication
- Education

Sub-Commission on Cultural Communities and Traditional Arts

To preserve and integrate traditional culture and its various creative expressions as a dynamic part of the national cultural mainstream, it shall;

- 1) help 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 centers, preferably in community settings apart from the usual museum settings, where exponents of living and crafts can practice and teach their art and enrich contemporary designs;
- 2) encourage and subsidize cultural research and the retrieval of cultural research information (e.g. folklore, dance, music, crafts) through the training of students, teachers, and cultural researchers, and their revitalization by practice and performance;
- 3) ensure that the ultimate beneficiaries of all research efforts, tourism programs and other activities affecting cultural communities are the people and cultural communities that are the subject of research, and that their cultures are nurtured rather than violated, damaged, or exploited;
- 4) ensure that relevant information is made available to legislators who introduce laws with cultural implication;
- 5) Encourage and support the continuous training of cultural workers and administrators by qualified trainers.
- 6) Ensure that standards of excellence are pursued in programs and activities implementing policies herein stated, it shall encourage and support continuing discussion and debate, through symposia, workshops, publications, etc., on the highest norms available in the matrix of Philippine culture.

Committees:

- Central Cultural Communities
- Northern Cultural Communities
- Southern Cultural Communities

2. Related Projects

To describe the projects involved will voluminous to detail here sincere these are too numerous, but to give an example:

1) School for Living Tradition (SLT) Under the NCCA's Program for the Conservation of Cultural Heritage : Preservation and Protection of Intangible Heritage

The UNESCO declares that there are two approaches to preserve cultural heritage: one is to record it in a tangible form and conserve it in archives; the other is to preserve it in a living form by ensuring its transmission to the next generations.

The establishment of Schools of Living Traditions (SLT) is in response to the second approach. While there are various facets of cultural heritage that can be transmitted to the next generations, this program would like to specifically focus on the transmission of indigenous skills and techniques to the young. It aims to encourage culture specialists/masters to continue with their own work, develop and expand the frontiers of that work, and train younger people to take their place in the future.

The program for the establishment of SLTs is also anchored on the mandate of 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 other 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 centers, 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.

Program description and objectives

The SLT program of the SCCTA generally aims to provide a venue where a culture specialist/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. Specifically, the program aims to identify aspects/components of traditional culture and art considered to be important to a cultural community and have to be transferred to the young so that these aspects can be perpetuated.

Definition of terms

School of Living Traditions – One where a living master/culture bearer or culture specialist imparts to a group of young people from the same ethno-linguistic community the skills and techniques of doing a traditional art or craft. The mode of teaching is usually non-formal, oral and with practical demonstrations. The site maybe the house of the living master, a community social hall, or a center constructed for the purpose.

Culture bearer/master/specialist – This refers to the individual who is recognized to possess the skills and techniques in doing a particular traditional art or craft and designated to be a teacher in the SLT. He shall be responsible in teaching his craft to a group of learners and shall ensure that his/her students learn the craft within the agreed period. A monthly allowance shall be paid for the services of the master until such time that his/her service is terminated.

Project Coordinator – The Project Coordinator shall see to it that the NCCA guidelines are considered in the implementation of the project and that the grant is judiciously administered. He must ensure that the cultural master/bearer/specialist has been properly identified and learning in the center is properly carried out. A monthly allowance shall be paid to the Project Coordinator until such time that his/her service is terminated.

The project coordinator must also live close to the SLT site and must have a thorough understanding of the objectives of the SLT program. He/she must submit to the NCCA a monthly report on the activities done in the center.

Guidelines in establishing an SLT

Identify the master/specialist of a traditional craft as well as the young people who are interested in learning the craft. The NCCA will provide honorarium for the master and incentives for the students, such as food, transportation

and materials needed for the training. It should be understood, however, that the support for the master is to recognize him for his primacy and leadership in his field and in elevating further his stature rather than because he is a salaried government employee.

The SLT may be held in a place/venue most convenient to the students and masters. It may be community-based and informal in nature. The activities may be part of the daily life of the master and must, therefore, not interrupt his regular schedule except to facilitate the teaching-learning process. Participation of students is voluntary, although, they have to pass a rigid screening to be done by the master and the project coordinator.

A holistic training shall be observed. This means the training shall not only focus on the practical aspect but also on the philosophical aspect to ensure that everyone involved in the program understands its objectives. Some sessions may be used to inculcate cultural awareness and the need to preserve and promote one's cultural heritage.

It shall be emphasized that the major concern of the program is to teach the really pure form of traditional arts; commercial production may be pursued by the participants later but is not the concern of the program.

To ensure viability, the proponent must be able to tap other sources of funds and must have the support and commitment of existing local institutions, such as tribal/community organizations, schools, LGU, NGO or church organizations, depending on what is appropriate. Their concurrence and support shall be expressed in a resolution and a MOA with the NCCA shall then be executed. One of the highly valued indicators of the SLT's success is its ability to continue even without NCCA's financial assistance.

If possible, a formal opening of the SLT should be held where NCCA officers are invited. The occasion may be used to explain further the objectives of the project and the policies of the NCCA.

The proponent shall ensure that the presence of the SLT in the area is widely disseminated both in the municipal and provincial levels. Signboards/streamers to indicate its location and the sponsorship of the NCCA and other major organizations should be posted in conspicuous places of the community.

The grant shall be used to cover the cost of the following items: (a) honorarium of masters, project coordinator and monitor (b) materials and

supplies and © students' allowance. The proponent must provide counterpart funding to ensure continuity and viability of the project.

Monitoring and Evaluation

The NCCA for its part shall assign persons to periodically evaluate the project in the field. The monitor could be a Project Development Officer, a Committee member or a locally-based individual who may be hired for such purpose.

The Local Coordinator shall submit a monthly report to the NCCA Monitoring Division consisting of (a) list of students and their activities (b) financial expenses for the month and (3) accomplishment of the project. If the Coordinator is a Committee member, he shall render a monthly report to the Committee that approved the project.

Support for the continuation of NCCA assistance shall depend on the evaluation and recommendation of the SLT evaluating team. The NCCA reserves the right to terminate the project if the NCCA deems it necessary. In case of failure to do his/her functions properly, the services of the cultural master/specialist, Monitoring Officer, Project Coordinator and other persons hired in the project may be terminated or replaced according to the recommendations of the NCCA.

Liquidation of Grant

Liquidation of grant shall be according to the approved Specialized Liquidation Procedure approved by COA in year 2000.

In case a Realignment of Line Item-Budget is necessary, the approval of the Executive Director shall be sought by the project Coordinator.

2) Activities Related to Database Building (by field work and documentation)

- a) Databases personally maintained by Dr. Jesus T. Peralta at the NCCA
 - Archeological Sites
 - Philippine Carbon 14 dates
 - Artist's registry
 - Lexicon (Philippine linguistic affinity database)
 - Peoples of the Philippines
 - Bells and canon inventory
 - Ethno linguistic Groups
 - Ethnic distribution

- Archeological Artifacts inventory
- Ethnographic Artifacts Inventory
- Visual art Inventory
- Cultural Laws inventory
- National Cultural Treasures
- Intangible Heritage

b) “NCCA Portal Cultural Databank” serves as the centralized electronic repository of all cultural information, statistics and indicators needed in the formulation of plans and policies for culture and the arts sector and in the identification of development programs and projects. It includes the registry of Intangible Cultural Heritage

c) Databases and Archives(Offline/Static database)

- panitikan.com – directory of writers
- Registry of artists in music: composers, musicians, artists, etc.
- PCEP Portal – database of 8000 icons on culture and arts
- Architecture
- NCCA library
- Centro Rizal

Data comes from field work and other sources. National Commission for Culture and the Arts; and general public have rights on data. Cultural information is accessed only internally with control and confidentiality by Information Systems Researchers of NCCA.

Individuals or agencies external to the NCCA may request cultural information in printed or electronic form with the following guidelines:

- Requests are handled on a first-come first-served basis except for requests needing immediate attention/priority.
- Requests must be submitted in writing by e-mail addressed to the Executive Director, snail mail or by fax to the MIS Office and must include shipping instructions or pick up preferences.
- A request form (MIS Form 1-D), which will also serve as acknowledgement receipt, may be filled-out to accommodate walk-in external requests or voluminous printouts.
- An inquiry or request for information may be referred to another division if deemed appropriate.

The agency deserves the right to limit information disseminated to the public, which is subject to the approval of the Executive Director, the Deputy Executive Director, or any authorized official prior to dissemination. The Agency also reserves the right to withhold unpublished materials.

NOTE

The succeeding topics of the questionnaire from here on will be answered in the light of the following situation in the Philippines where an ICH office is not yet formally structured and organized as stated in the Philippine Country Report submitted during the 2011 Intangible Cultural Heritage Expert Networking Meeting in the Asia-Pacific Region held last 30 Nov. to 3 December, as stated:

- (a) The most critical issue for safeguarding of ICH in the Philippines is that the implementation is being carried out only by a committee, the ICH/NCCA Committee, composed of five volunteers from the private sector assisted by the services of two permanent members, who also implement the National Living Treasures Program. Only one person implements the inventory and oversees the safeguarding that the concerned community undertakes.
- (b) Another issue is present lack of a formal organizational structure that will implement the provisions of the 2003 UNESCO Convention. This is being solved with the passage of the Republic Act 10066, The Cultural Heritage Act of 2009, in its Implementing Rules and Regulation (IRR), presently being formulated, that specifies the creation of an office within national Commission for Culture and the Arts, that will attend to the requirements of the UNESCO Convention;
- (c) Needed is the actual organization of the ICH organization, that will finally take over the functions of the present ICH Committee/NCCA;

In this light, intellectual property issues of ICH at the NCCA will not be official until such time as the ICH office is formally organized. Whatever is cited here however is the actual state of things, and will be the official position of the NCCA when the ICH office is finally established.

Earlier involvements in ICH matters are not structured in specific programs but are done in relation to activities of the NCCA/ICH Committee that presently operates.

It should be noted, however, that the nineteen (19) committees within the four Sub-Commissions of the NCCA, within their own field of expertise, are actually doing intangible cultural heritage inventorying and safeguarding but outside of the parameters of the UNESCO Convention since they have been active even before the Convention was established. The work of these committees has not been subsumed under the activities of the ICH/NCCA Committee, since the latter operates independently of the aforementioned Committees.

The ICHCAP will be provided with an update on the succeeding as soon as the ICH Office is finally organized and its principles are laid down.