




Mind the Skills Gap: the Case of the Philippines

Creative and Cultural Skills development
landscape in the **Philippines**





The **Manlilikha ng Bayan**
(**National Living Treasures**) **Centers**
and the **Schools of Living**
Traditions



What is the NCCA?

The National Commission for Culture and the Arts (NCCA) is the overall policy making body, coordinating, and grants giving agency for the preservation, development, and promotion of Philippine arts and culture.



What is the NCCA?



The **NCCA** is mandated 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

(RA 7356 section 12, b.2)

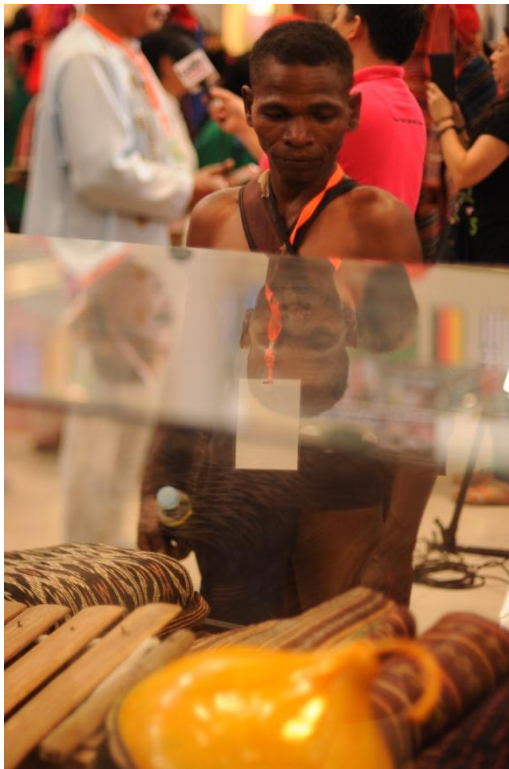
2. preserve and- integrate traditional culture and its various creative expressions as a dynamic part of the national **cultural mainstream** by helping set-up or encourage, monitor and subsidize companion systems at the regional, provincial and local levels, intended to develop traditional cultures 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*



(RA 7356 section 12,d)



For the last five years the **NCCA** has endeavoured to design strategies and develop programs to realize the following different development outcomes:



- ✓ Culture as pillar for sustainable development established
- ✓ Creativity and diversity of artistic expression advanced
- ✓ Strong sense of nationhood and pride in being Filipino through culture and arts promoted

NCCA

Subcommission
on the Arts

**SUBCOMMISSION ON
CULTURAL COMMUNITIES
AND TRADITIONAL ARTS**

Subcommission
on Cultural Dissemination

Subcommission
on Cultural Heritage

✓ **Gawad sa Manlilikha ng Bayan**
(National Living Treasures Awards)



SCHOOL OF
LIVING TRADITIONS

✓ **Schools of Living
Traditions**

Gawad sa Manlilikha ng Bayan

(National Living Treasures Awards)



Conferred with **the highest honor** given to traditional artists by the Philippine Government (R.A. No. 7355), the **Manlilikha ng Bayan** or the *National Living Treasures* are recognized for their **work** and **contribution** to the creation, growth, and support of traditional arts in the Philippines.

With skills reaching **a high level of technical and artistic excellence**, the Manlilikha ng Bayan also satisfy the criteria of **character and integrity**.



Magdalena Gamayo, weaver
(Pinili, Ilocos Norte)



As a link between the past, it becomes the responsibility of the Manlilikha ng Bayan *to transfer the skills of his / her traditional folk art through apprenticeship and other training methods.*



Uwang Ahadas, musician
(Lamitan, Basilan)



Eduardo Mutuc, metalsmith
(Apalit, Pampanga)



Alonzo Saclag, performer
(Lubuagan, Kalinga)

Traditional Kalinga Village at Awichon





Federico Caballero, epic chanter
(Calinog, Iloilo)

*Training at the Caballero Family Museum in
Iloilo*



*Students of Teofilo Garcia at
the San Quintin National High School in Abra*



*Teofilo Garcia, Tabungaw hat maker
(San Quintin, Abra)*



What is a School of Living Tradition?

Conceptualized in 1995, the NCCA program on Schools of Living Traditions traces its roots to UNESCO's call to preserve the living traditions of the indigenous people and to the NCCA's mandate to encourage a continuing and balanced development of a pluralistic culture by the people to conserve and promote the nation's cultural heritage.

What is a School of Living Tradition?

These are **community-managed centers of learning** where cultural masters and specialists transmit their knowledge and skills on a particular art, craft and tradition to the young members of the community for their appreciation and preservation.



What is a School of Living Tradition?

The mode of teaching is usually **non-formal**, **oral**, and primarily based on **practical**



What is a School of Living Tradition?

The SLT aims to:

1. **Identify** aspects/components of traditional culture and art considered to be important to a cultural community and **transfer** these aspects/components to the young through the masters of the community
2. **Institutionalize** a learning center for the perpetuation of the indigenous peoples' culture and possibly, **integrate** the program into the local school curriculum for wider participation and dissemination

3. **Actively engage** in the flourishing of viable cultural enterprises and vibrant cultural tourism projects that are grounded on local culture, and which preserve and promote local knowledge.



Models of Sustenance for **SLTS**

Culture bearers can become resource persons to ensure the transmission of indigenous knowledge and skills on a particular art form:



- ✓ Living Community as Learning Center
- ✓ Non-formal Civic Center
- ✓ Formal School Type
- ✓ Non-Formal Workshop/Demonstrations
- ✓ The Living Master as Resident Artist

1. Living community as learning center

- ❖ **Teacher** - Living Master of a traditional art form in a selected ethno-linguistic community
- ❖ **Students** – Young people from the same ethno-linguistic community, preferably out-of-school youths/young adults, 5 to 8 students at a time
- ❖ **Mode of teaching** – non-formal, oral, with practical demonstrations

Models of Sustenance for SLTs
Living community as learning center

- ❖ **Site of learning center** - preferably the house of the living master, or a *kalang banwa* (community social center / ritual house)
- ❖ **Relationship of learning center to the community** – intergrated with everyday life, does not disrupt the traditional rhythms and activities of the community

Type of NCCA support to the learning center

- ❖ **Monthly honorarium for the Living Master / Teacher** (for a period of one year, subject to renewal every year for a period of three years, after which the center is expected to be self-sustaining and income generating)
- ❖ **Financial support for the acquisition / rental** of materials, supplies, tools and equipment needed for the learning center

Models of Sustenance for SLTs
Type of NCCA support to the learning center

- ❖ Minimum allowance for the students (for food, travel, materials, supplies, etc.)
- ❖ Technical support for packaging, marketing, and promotion of products, performances, research and product development

Models of Sustenance for SLTs
Type of NCCA support to the learning center

- ❖ Technical support and linkages with other agencies for the proper maintenance of the natural sources of raw materials
- ❖ Modest honorarium for a local project coordinator (preferably the cluster head closest to the site of the learning center or a scholar from an academic institution in the area)

Models of Sustenance for SLTs
Type of NCCA support to the learning center

- ❖ **Subsidize**, through the *SLT Grants Program*, the operations of an SLT Project Staff composed of one consultant (to be recommended by the SCCTA) and one or two personnel in charge of day-to-day operations

System of monitoring and evaluation, management and coordination

- ❖ **CLUSTER HEAD** (or a scholar from an academic institution) as *local project coordinator*
- ❖ **SLT Committee** – to be created by the SCCTA; in charge of national direction, management and coordination, monitoring and evaluation of the program.
 - *SLT STAFF*

Models of Sustenance for SLTs

System of monitoring and evaluation, management and coordination

To help the learning centers become **self-sufficient**, the SLT Committee can also help set-up a **TRADITIONAL ARTS HERITAGE HOUSE** that will function as a non-profit, private organization tasked with:

- ✓ promoting and exhibiting the best works
- ✓ presenting performances of traditional arts
 - ✓ sponsoring lecture-demonstrations on aspects of traditional culture
- ✓ Marketing the products of SLT Living Masters and their students locally and abroad

2. Non-formal, civic learning center

- ❖ Site of the learning center not necessarily part of a living community
- ❖ **Locations may be *at or near* a civic center**
(ex. barangay halls, municipal halls, city halls, local museums, or within the premises of an educational institution)
- ❖ Students not necessarily from the ethnolinguistic community of the living master – **students may be anybody recommended by the cultural workers, officials and residents of the barangay, municipality, province or SCCTA Cluste in the area**

3. Formal school type

- ❖ Academic set-up
- ❖ Teaching occurs in a classroom
- ❖ School hires the Living Master (and his/her best disciple)
- ❖ Preferably the school is located in the same municipality, province, or city of the Living Master for *cultural affirmation*
- ❖ Mode of transfer is both oral and written



4. Non-formal workshops and demonstrations

- ❖ May be conducted anywhere
- ❖ Participants may be students, professionals, laymen
- ❖ Venue may be a museum or gallery; the workshop or performance as an activity attached to an ongoing exhibition



5. The living master as resident artist

A museum, gallery, or academic institution can invite a living master as a resident artist.

The task of the artist is to work on / practice his art for a certain period of time (ex. three months to one semester).

The institution will announce the artist's presence in the widest possible way and promote his/her art.

Sustainability. One of the highly valued indicators of the SLT's success is its ability to continue even without NCCA assistance. To ensure sustainability, the implementor must be able to accomplish the following:

- ✓ **Secure the commitment of institutions** such as schools, LGUs, government agencies, NGOs, the Church, etc., in the continuity of activities;
- ✓ **Come up with a plan on how to replenish the resources needed** for the crafts;

Models of Sustenance for SLTs

- ✓ Establish a product development and marketing program with the help of the Department of Trade and Industry (DTI), the Center for International Trade Expositions and Missions (CITEM), the National Commission on Indigenous People (NCIP), malls, and other organizations, for the continuous enhancement and marketing of SLT products;
- ✓ Generate support and cooperation from the community in the management of the SLT.



Number of learning centers since 2008:

YEAR	TOTAL
2008	56
2009	120
2010	90
2011	97
2012	43
2013	96
2014	106

NORTHERN CULTURAL COMMUNITIES

Areas

- A. Kalinga
- B. Ifugao
- C. Abra
- D. Mt. Province
- E. Benguet
- F. Nueva Vizcaya
- G. Ilocos Sur
- H. Ilocos Norte
- I. Pangasinan
- J. Bataan
- K. Nueva Ecija
- L. Zambales
- M. M. Bulacan
- N. N. Aurora



ART FORMS

Weaving (*Basketry, Textile, Mats*), Pottery, House construction, Accessories-making, Embroidery, Performing arts (*music, musical instrument-playing and dances*), Oral traditions (chants), Musical Instruments-making

CENTRAL CULTURAL COMMUNITIES

Areas

- A. Antique
- B. Iloilo
- C. Aklan
- D. Negros Oriental
- E. Panay
- F. Negros Occidental
- G. Oriental Mindoro
- H. Samar
- I. Leyte
- J. Palawan
- K. Camarines Norte



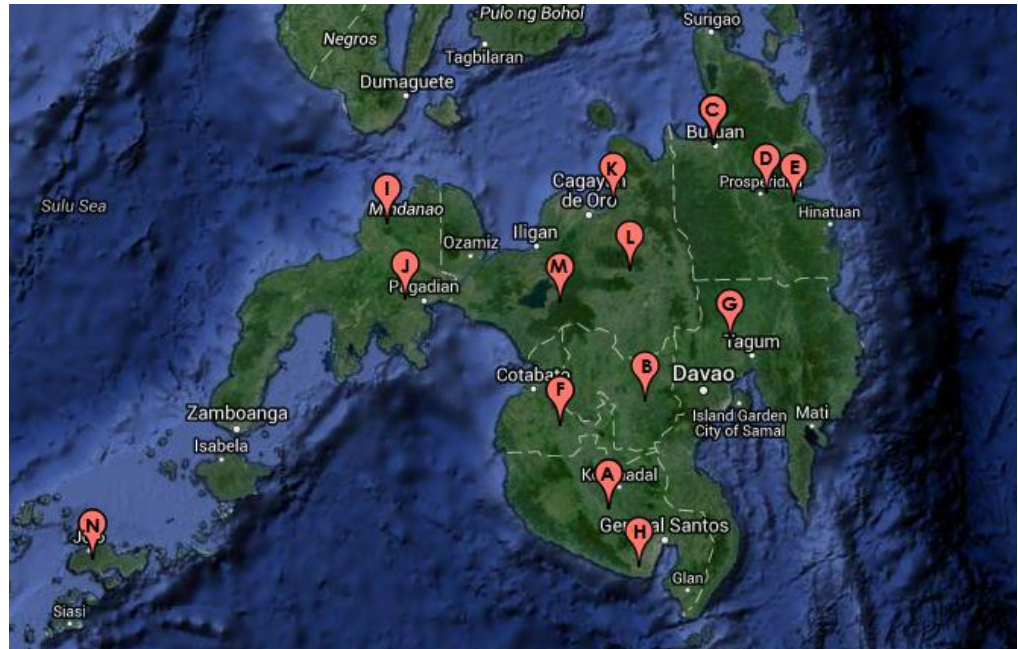
ART FORMS

Weaving (*Basketry, Textile, Mats*), Accessories-making, Embroidery, Performing arts (music, musical instrument-playing and dances), **Oral traditions** (chants), Musical Instruments-making, Bamboo Crafts, Healing Rituals, **Knowledge on Medicinal Plants**, Hunting and Gathering Practices, **Language/ Traditional Writing System**

SOUTHERN CULTURAL COMMUNITIES

Areas

- A. South Cotabato
- B. Agusan del Norte
- C. Agusan del Sur
- D. Surigao del Sur
- E. Maguindanao
- F. Davao del Norte
- G. Sarangani Island
- H. Zamboanga del Norte
- I. Zamboanga del Sur
- J. Davao del Sur
- K. Misamis Oriental
- L. Bukidnon
- M. Lanao del Sur
- N. Sulu



ART FORMS

Weaving (Basketry, Textile, Mats), Pottery, Traditional Clothing and Accessories-making, Embroidery, *Performing arts (music, musical instrument-playing and dances)*, *Oral traditions* (chants), Musical Instruments-making, Bamboo and Wooden Crafts, *Traditional Cuisine* and Food Preparation

❖ The province of **BENGUET**

home to the Ibaloi,
Kankana-ey,
Kalanguya, Karao
and Iowak cultural
groups



1

- The first SLT in the province was set up at the **Benguet State University in 2002** (Kankana-ey dances, songs and literature)
- Today there is at least 1 SLT in 9 of Benguet's 13 municipalities, and 1 in Baguio City.

2

- ✓ There are schools devoted to *Ibaloi performing arts*, bamboo crafts, embroidery and loom weaving; *Kankana-ey performing arts*, traditional food, garment-making, tapuy-making, instrument-making, *Abong (native house) construction*, jewelry-making and bantalaan (nito vine) craft; *Kalanguya instrument-making and dances*, and Karao bamboo and rattan crafts.

❖ The province of BENGUET



3

- ✓ the province receives a yearly average of **two million pesos in assistance** from the NCCA; an amount generously matched by the Benguet provincial government.
- ✓ The allocation has become part of the province's annual budget; funding the SLT requirements not covered by the NCCA

❖ The province of BENGUET

4

DATAKAN, KAPANGAN SLT

- ✓ Synthesis of the *abel* or woven cloth from Iloko lowlanders into the traditional Ibaloi garments of women. Decorative stitching denoting the stars and the mountains were also added.



❖ The province of BENGUET

Case of the *Ibaloi Performing Arts SLT* in Lower Wangal, La Trinidad

- **Opposition from two fronts:**
 - Conservatives: labeling the SLT as a step in “returning to paganism”
 - Ibaloi elders themselves: against the performance of certain music and dance outside of their ritual context.
- Necessary intervention of local government for the creation of the SLT to be allowed

Under masters Nestor Epi (b. 1949) and Felix Taynan (b. 1964), things have turned out well for the SLT.

- ✓ **After five years** it has earned a reputation: its students frequently sent off to regional and national events as representatives of their province.
- ✓ The little boys and girls have grown up to become confident, optimistic young adults; some of them even earning **college scholarships**.

CURRENT STATE OF THE SLT PROGRAM

- ✓ Cultural literacy among SLT participants improved
- ✓ SLT as a venue for community cooperation, sharing and empowerment
- ✓ Need for stronger commitment from local government units and schools
- ✓ Need for constant training in community organizing for program implementors
- ✓ Need to establish the SLTS as a stable source of income
- ✓ Need for stronger marketing strategies and partners

RECOMMENDATIONS

- ✓ Capability building for SLT implementers and community masters
 - ✓ Qualified SLT coordinators
 - ✓ Preparation of a master plan, SLT tool kit/handbook/instructional materials/SLT syllabus
 - ✓ In-depth and long-term documentation
 - ✓ Monitoring
 - ✓ Forging of inter-agency collaborations
 - ✓ Institutionalizing economically viable centers
-
- ✓ Establishment of school-based SLTs
 - ✓ Developmental framework for Community-based SLTs
 - ✓ Nursery for raw materials and equipment
 - ✓ Higher skills training
 - ✓ Organizing SLT product fairs
 - ✓ Recognition of SLT Masters and Supportive LGUs