



Republic of the Philippines
Bangsamoro Autonomous Region in Muslim Mindanao



BANGSAMORO COMMISSION
FOR THE PRESERVATION OF CULTURAL HERITAGE
Shariff Kabunsuan Cultural Complex Building, Bangsamoro Government Center, Cotabato City

RESOLUTION NO. 04
Series of 2022

“A RESOLUTION ADOPTING THE NATIONAL COMMISSION FOR CULTURE AND THE ARTS (NCCA) GUIDELINES ON THE SCHOOL OF LIVING TRADITIONS (SLT)”

WHEREAS, the BCPCH is created by virtue of Bangsamoro Autonomy Act No. 13 otherwise known as “An Act Providing for the Bangsamoro Administrative Code and Other Related Purposes” as enacted by Bangsamoro Transition Authority Parliament;

WHEREAS, Section 24, Article IX of Republic Act No. 11054, otherwise known as the “Organic Law for the Bangsamoro Autonomous Region in Muslim Mindanao (Bangsamoro Organic Law),” states that the Bangsamoro Government shall preserve the history, culture, arts traditions, and the rich cultural heritage of the Bangsamoro people and their Sultanates, such as those of Sulu, Maguindanao, Kabuntalan, Buayan, the Royal House of Ranao and of the Iranun, and the non-Moro Indigenous peoples of the Bangsamoro Autonomous Region;

WHEREAS, the BCPCH adhere to its legal mandate as provided under Article IX, Section 25 of the Bangsamoro Organic Law which states that “The Bangsamoro Commission for the Preservation of the Cultural Heritage shall have the primary responsibility to write the history of the Bangsamoro people and to establish and sustain the cultural institutions, programs, and projects in the Bangsamoro Autonomous Region. The Commission shall coordinate and work closely with the National Commission for Culture and the Arts, National Historical Commission of the Philippines, National Museum of the Philippines, and other concerned cultural agencies for the preservation of cultural heritage, shall establish libraries and museums declare and restore historical shrines and cultural sites to preserve the Bangsamoro heritage for posterity. The Commission shall ensure the inclusion of Philippine history, culture and heritage in the establishment of museums and similar institutions, programs and projects to foster unity among Filipinos;

WHEREAS, Section 49 of Title XVI, Chapter 4 of the Bangsamoro Administrative Code No. 13 provides that the BCPCH in carrying out its mandate, the Commission shall have the power to recommend to the Bangsamoro Government regional policies and legislation on culture, arts, heritage promotion and development programs and activities, perform any and all other acts incident to or required by virtue of its creation;

WHEREAS, Section 50 of the Bangsamoro Administrative Code No. 13 also provides that the BCPCH shall 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. Further, the BCPCH shall also encourage and support scholarly research into and documentation of Bangsamoro 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 Bangsamoro culture;



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WHEREAS, Section 8 of Republic Act No. 7356, otherwise known as the “Law Creating the National Commission for Culture and the Arts (NCCA),” the NCCA is created to formulate policies for the development of culture and arts, develop and promote the Filipino national culture and arts, and preserve Filipino cultural heritage;

WHEREAS, the NCCA, being the national agency mandated to conserve and promote the nation’s cultural heritage, established the School of Living Traditions (SLT). The SLT is a method to preserve cultural heritage through preserving it in a living form by ensuring its transmission to the next generations;

WHEREAS, upon the passage of the Bangsamoro Organic Law, the powers being exercised by the NCCA devolved into the BCPCH. As such, the BCPCH is now the appropriate agency to conduct the SLT program within the Bangsamoro Autonomous Region;

WHEREAS, in order to expedite the implementation of the programs of the BCPCH sans a local guideline on the conduct of SLT Programs within the Bangsamoro Autonomous Region, the abovementioned NCCA guidelines are hereby adopted insofar as they do not contravene the provisions of Republic Act No. 11054, the Bangsamoro Administrative Code No. 13 and other relevant laws;

WHEREAS, the abovementioned NCCA Guidelines shall only be effective until such time that the BCPCH Commission *En Banc* issue a resolution adopting a localized guideline for the conduct of SLT program within the Bangsamoro Autonomous Region;

NOW, THEREFORE, BE IT RESOLVED, AS IT IS HEREBY RESOLVED, A RESOLUTION ADOPTING THE NATIONAL COMMISSION FOR CULTURE AND THE ARTS (NCCA) GUIDELINES ON THE SCHOOL OF LIVING TRADITIONS (SLT) PROVIDED AS FOLLOWS:

**PAMBANSANG KOMISYON PARA SA KULTURA AT MGA SINING
NATIONAL COMMISSION FOR CULTURE AND THE ARTS (NCCA)
School of Living Traditions**

Rationale

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.



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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.

1.0 Guidelines in establishing an SLT



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1.1 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.

1.2 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.

1.3 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.

1.4 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.

1.5 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.

1.6 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.

1.7 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.

1.8 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.

2.0 Monitoring and Evaluation

2.1 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.

2.2 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)



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accomplishment of the project. If the Coordinator is a Committee member, he shall render a monthly report to the Committee that approved the project.

2.3 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.

3.0 Liquidation of Grant


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

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

DONE and UNANIMOUSLY APPROVED BY THE BCPCH COMMISSIONERS on this ____ day of _____, 2022.

Attested by:


MERFA A. AMPAO
Commissioner for Basilan


ROBERT M. ALONTO
Commissioner for Lanao del Sur

ARDAN D. SALI
Commissioner for Sulu


ELMASIA L. MADJILON
Commissioner for Tawi-Tawi

GUIAMAL B. ABDULRAHMAN
Ex-Officio Commissioner for Indigenous People

Certified Correct by:


SALEM Y. LINGASA, Ph.D.
Chairperson
Commissioner for Maguindanao