



The Philippines: on Safeguarding Intangible Cultural Heritage:¹

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As late as 1966 when Republic Act 4846 that provided for the protection and Preservation of Philippine Cultural property was enacted, there was no articulation of the term, intangible cultural heritage, although the concept was within the comprehension of cultural property. It is this act that articulated the idea of national cultural treasures. The focus even then was on the tangible aspects of culture.

By 1992 Republic Act 7355 provided for the recognition of National Living Treasures - the Gawad sa Manlilikha ng Bayan - which was patterned after the Living Treasures of Japan, where skills in different intangible cultural processes were emphasized. Although implied, the Act did not specify this as involving Intangible Cultural Heritage.

It was not until 1995 in Senate Bill No. 540 that in an effort for create an omnibus cultural legislation out of the generic concept “Cultural Property”, a terminological distinction was made to separate the ideas of “tangible cultural property” and “Intangible Cultural Property”. This bill is still pending in the Philippine Senate.

After the UNESCO focus on Intangible Cultural Heritage about the turn of the century, more systematic attention was given this by the Philippines, specially after one of its nominations, the Ifugao epic, the Hudhud was among the first proclaimed as a “Masterpiece of Oral and Intangible Heritage of Humanity” in 2001.

At the behest of the UNESCO National Commission of the Philippines, the National Commission for Culture and the Arts (NCCA) created an Intangible Heritage Committee (NCCA/IHC) in October 2001. This Committee is actually a functional extension of the Gawad sa Manlilikha ng Bayan Committee (National Living Treasures Committee), with the same personnel (two permanent staff members and four Committee members). It is this Committee

¹ Read at the International Symposium on the “Safeguarding of Intangible Cultural Heritage: Its Circumstance and Problems”, Tokyo, Japan, February 14-16, 2007

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that executes Intangible Heritage programs within the NCCA.

The NCCA/IHC functions in two domains:

1. National Inventory of Philippine Intangible Cultural Heritage; and
2. The preservation and Promotion of Intangible Cultural Heritage.

1. National Inventory of Philippine Intangible Heritage

There are five UNESCO-defined ICH Domains in the Convention on Intangible Cultural Heritage:

- a) oral traditions and expressions;
- b) performing arts;
- c) social practices and festive events;
- d) knowledge and practices concerning nature and the universe;
- e) traditional craftsmanship.

It is obvious from the above list that the NCCA/IHC cannot possibly accomplish the inventory-making task unassisted, let alone conduct the safeguarding efforts, because the expertise needed are varied and inventories are very broad. Among other institutions that specialize in certain of the domains needed in this task are:

- a) The National Commission for Culture and the Arts (NCCA)
- b) National Museum
- c) The NCCA Sub-commission for Cultural Communities and Traditional Arts (SCCTA)
- d) National Commission on Indigenous Peoples (NCIP)
- e) Department of Interior and Local Government (DILG)/Local Government Units (LGU)
- f) Cultural Center of the Philippines (CCP)
- g) Department of Trade and Industry/Design Center
- h) Institute of National Language
- i) The different Universities.
- j) Different NGOs

There are of course efforts by the government and private institutions mentioned above, apart from the NCCA, that work on their own in different aspects of intangible cultural heritage safeguarding and practice. The work is largely uncoordinated.

It is clear from the foregoing that a network of some kind of integral organization is necessary if we are to accomplish a substantial ICH inventory and other attendant ICH functions. The National Organ, apart from contributing to the effort, can maintain an institutionalized and standardized master inventory covering the five domains, using an inventory form based on UNESCO parameters.

It should be noted that in none of the above institutions/agencies, except minimally the NCCA, are units dedicated specifically to ICH inventory-making. The function needs to be defined in each of these institutions/agencies with the corresponding operational structure, facilities, and personnel and funding.

At present there are no other action plans with regard to the safeguarding of intangible heritage and certainly the NCCA/IHC is in no position to implement this aspect in terms of mandate to define such matters as: a) personnel, b) organization, c) structure, d) finance, e) etc.

Summary of experiences made in inventory-making

When the draft convention on intangible heritage was issued by UNESCO, section on the need for an inventory of ICH was noted by the NCCA, and the at once proceeded to undertake an inventory within its own limited means and covering only oral traditions and expressions, and social practices, rituals and festive events, since these were considered the most fragile. The initial considerations were:

- a) Scanning of available ethnographic literature for mentions of intangible heritage forms from the different ethno-linguistic groups in the country. The process is on-going and at present there is a 284- page word processed document with these preliminary “Enumeration of Philippine Intangible Heritage Inventory”;
- b) From the preliminary enumerations, a “Summary Inventory Form” was devised based on the fields contained in the record structure of the nomination for the proclamation of forms of oral and intangible heritage issued by UNESCO. More detailed bits of information are entered into these forms. At present one hundred and twenty (120) of these forms were filled out in varying degrees of quality, listing different forms of intangible heritage in the Philippines. The process is ongoing. A computer database is being designed to incorporate the records into a systematic structure;
- c) The last three of the domains (Knowledge and practices concerning nature and the universe; performing arts and traditional crafts) are less in the competence of the NCCA; hence efforts in these directions are limited. The course of action was to wait until a permanent office is legislated and additional expertise is obtained;
- d) At present this task of making the preliminary enumeration and the finalization into the Summary Inventory Form is being undertaken by only one person. The work is being done intermittently when opportunity allows since this one person has other functions.

Recommendations:

- a) A legislation should be made that is specific to the safeguarding of Intangible Heritage - creating its implementing structures; providing for government allocation; and which body to be administered by the National Commission for Culture and the Arts.)
- b) The creation of an inter-agency permanent office on intangible heritage is indispensable in inventory making, not only in its making but more so in the maintenance. Likewise, it will provide manpower and financial resources;
- c) A computer database structure containing fields that would cover all the domains,

within a record should be devised. This structure should be made compatible for all cooperating institutions for ease of access, transmission, etc.;

- d) Different kinds of expertise is needed in inventory making since no one person is competent in all of the five domains of intangible heritage;
- e) A set of highly specialized anthropologists/sociologists, educators, etc. are needed in the safeguarding of intangible heritage.)

2. The Preservation and Promotion of Intangible Cultural Heritage: Strategies

The key issue is the reinvigoration and propagation of the ethnic memory done thru:

- a) Identification of the item of intangible cultural heritage
- b) Recognition of the Intangible Cultural Heritage as a cultural treasure
- c) Intensification of ethnic pride regarding this treasure;
- d) Increase and propagate the depth of knowledge among the incoming generations;
- e) Institutionalize safeguarding efforts from the national to the local levels
- f) Provide the socially relevant context for the practice of the intangible heritage;
- g) A program of incentives for practitioners:

To illustrate the action taken by the National Commission for Culture and the Arts (NCCA) may be used.

In May 2001, the UNESCO declared the Ifugao *Hudhud*, an “A Masterpiece of the Oral and Intangible Heritage of Humanity”. *Hudhud* literally means, story, and also a manner of chanting an epical romance of the Ifugao. The *Hudhud* is also not associated with any ritual. This is the reason it persisted even after the advent of Christianity among the Ifugao. The *Hudhud* is chanted principally by women only during harvest and weeding time in the rice fields, during wakes and bone-washing (*bogwa*) ceremonies for the dead. Chanting of the *Hudhud* is mainly for entertainment, and to ease the tedious work in the field and the monotony of wakes.

The *Hudhud* is chanted alternately by the *munhaw-e*, lead chanter, and the *mun-abbuy* or chorus. The *munhaw-e* sings a portion of the first verse. When the *munhaw-e* reaches a cue word, the *mun-abbuy* takes up the phrase and joins in. The *munhaw-e* tells the story, while the *mun-abbuy*'s part consists of commentaries on the story, repetitions of names of persons, places or duplication of certain terms. The language is archaic, and cannot be directly translated due to pleonastic nuances.

To set the issue in context, it is best to clarify Ifugao ethnicity to appreciate the complexity of the situation. The Ifugao are actually composed of two language groups: the *Tuwali* and the *Ayangan*. To add to the complexity, there is a third non-Ifugao language in the province - the *kalanguya*, the interaction of which with the *Tuwali* produced a subgroup - the *Hanglulu*, which is in turn composed to two other sub-subgroups: the *Keley-I* and the *Yattuka*. The *Hudhud* is

supposed to be *Tuwali*, although there are versions among the *Kalanguya* related subgroups, and a recited version among the *Ayangan*. Out of the 11 municipalities of Ifugao province, only seven has the *hudhud*

With particular reference to the Ifugao epic chant, the *Hudhud* the strategic action undertaken to achieve the generic objectives stated above is detailed summarily as described below. The three-year action plan, now on its second year has been undertaken as follows:

a. Recognition of the Intangible Cultural Heritage as a National Treasure:

1. On May 3, 2001, The National Museum issued Office Order No. 42-2001, creating a Panel of Experts to study the nomination of the *Hudhud* as National Cultural Treasure;
3. On May 22, 2001, the NCCA passed Board Resolution No. 2001-116, initiating the NCCA Epic Playwriting contest based on the Ifugao epic, *Hudhud* ;
4. On September 6, 2001, The NCCA passed Board Resolution No. 2001-267 for the protection and site development of the Rock of Pumbakhayon as the mythological site from which the *Hudhud* proliferated;
5. On November 14, 2001 the National Museum issued Declaration No.1, declaring the *Hudhud* epic and its object correlative, the Rock of Pumbakhayon, as National Cultural Treasures, under the provisions of PD 376, amending Republic Act 4846, and adopted by RA 8492;
6. On August 17, 2004, The province of Ifugao issued Executive Order No. 003 S.2004 signed by the Provincial governor, directing all concerned local government units in the provinces: the Department of Education (DepEd), the National Commission on Indigenous Peoples (NCIP), Provincial Office, Ifugao State College of Agriculture and Forestry (ISCAF), private and public schools concerned, national government organizations and other organizations in the province of Ifugao, to support the establishment and implementation of the *Hudhud* Schools for Living Tradition (HSLT);
7. Ifugao Provincial Ordinance No. 2006-032, creating the Ifugao Cultural Heritage Office; and the corresponding Implementing Rules and Regulations that incorporated the programs instituted by the NCCA/ICH and the ICHSC for the safeguarding of the *Hudhud*.

b. Intensification of ethnic pride regarding this treasure:

1. Distribution of the UNESCO Proclamation diploma copies in the different municipalities and educational institutions to impress international recognition;
2. Distribution of informational materials on the *Hudhud* chant in the different municipalities and key persons in the province;
3. Increase in the visibility of the safeguarding program in the province;
4. Intensification of anthropological research on the correlative aspects of culture with respect to the *Hudhud* involving the communities;
5. Revitalization programs further specified below.

- c. Increase and propagate the depth of knowledge among the incoming generations:
1. Establishment of 19 *Hudhud* Schools for Living Tradition in key areas in the seven municipalities, focused on the *hudhud*
 2. Publication of relevant educational materials, manuals and information packettes
 3. Production of audio visual materials (CD, DVD, Video, etc.)
- d. Institutionalize safeguarding efforts from the national to the local levels (include inventory-making):
1. Declaration of the *Hudhud* as a National Cultural Treasure under Republic Act 4846 as amended by Presidential Decree 374 that automatically enforces safeguarding;
 2. Institutionalize the teaching of the *Hudhud* in the lower levels within the Department of Education;
 3. Engagement of the provincial and municipal governments in the safeguarding efforts, in the form of issuance of provincial and municipal ordinances;
 4. Organization of the Ifugao Intangible Heritage Sub-Committee (IIHSC) under the National Commission for Culture and the Arts/ Intangible Heritage Committee (NCCA/ICH);
 5. Establishment of an Ifugao Heritage Center in the capital town of Lagawe;
- e. Provision of socially relevant context for the practice of the intangible heritage:
1. Encouragement of the chanting of the epic during harvests, wakes, and bone washing (*bogwa*) occasions.
- f. A continuing program of incentives for practitioners and teachers (with cash prizes and trophies):
1. Annual Chanting competition since 2001 in the seven municipalities during their annual festivals on two levels:
 - a. Adults, and
 - b. Youth
 2. Grand annual competition in the provincial level for all municipal winners on two levels:
 - a. Adults, and
 - b. Youth
 3. Annual recognition awards to a select set of lead precentors (*munhaw-e*) to encourage the development of more precentors;
 4. Annual recognition awards to volunteer *hudhud* teachers of the Department of Education, in the *Hudhud* Schools for Living Tradition (HSLT);
 5. Support of the Department of Education, Ifugao Division, separate programs in the teaching of the *hudhud* chant, and their annual chanting competition;
 6. Establishment of a “Perpetual Trophy” that will revolve around annual winners, based on a competition among municipalities where the *Hudhud* will be chanted in the proper

cultural context;

7. A special award to the *hudhud* precentor (*munhaw-e*) who will lead in the most number of chants in a year.

Plans for the Safeguarding of the *Darangen*

Plans are on the boards to replicate the safeguarding efforts done for the Ifugao Hudhud that have fiduciary applicability for the last proclaimed Philippine “Masterpiece of the Oral and Intangible Heritage of Humanity” - the *Darangen* of the Maranao.

This is the situation in the Philippines as it stands now with respect to the safeguarding of Intangible Cultural Heritage.

Attachment 1
 Sample of an Entry
 In the National Inventory of Intangible Cultural Heritage

ORAL AND INTANGIBLE CULTURAL HERITAGE
 National Commission for Culture and the Arts
 Intramuros, Metro-Manila

SUMMARY INVENTORY FORM

No. 1

1. Identification:

- a. Name of Intangible Heritage : Bogwa - Bone Washing Ritual
- b. Domain* (Oral or Space) : C. Cultural Space, Cultural Space
- c. Name of Community : Ifugao
- d. Geographic location : Ifugao province
- e. Date, Frequency, Institutional : three or more years after death
- f. Persons/Orgs. Responsible : close relatives/community
 - i. National Bodies : n/a
 - ii. Resource Persons : Close relativeÄ
 Directly Participating
 - iii. Resource persons : William Beyer Jr./Manuel Dulawan
 - iv. Coordinating Bodies : close relatives

2. Description

Tradition among the Ifugao require that after three or more years, the bones of the dead be retrieved, cleaned, bundled in death blankets and again presented to the spirits of the forebears, and appropriate spirits of the upstream in company of the those in downstream, and those of the sky-world; finally re-interred in a death house or the attic of a relative's house. The close relatives determine exactly when this is to take place. The process is accompanied by appropriate rituals and animal sacrifices. Case Study: Dr. H.O. Beyer's bogwa and that of his wife took eight days (May 31 to June 7, 1979).

Year before - weaving of one skirt, one sash or belt, one loin cloth and two death blankets. Preparation of rice wine in Amganad and Banaue.

Day before - Preparation: At 3 pm, relative, another adult male and a bone-Arranging expert and three women bringing loincloth and two death blankets went to the tomb. The coffin was opened and the bones were cleaned and arranged and wrapped with the blanket and sashes in a bundle. The debris is gathered and buried in a hole away from the tomb. The bundle is brought to hamlet of residence (Amganad), and placed on a platform under the

house. Afterwards the group went up to the temporary tomb of the wife, cleaned and bundled the bones and brought to the same platform and placed side by side with that of Beyer.

A hen is sacrificed. A ritual called Tu-ngul and Apuy is celebrated with this sacrifice. Reed matting is placed on the ground, a small fire is lit, and the two bundles placed on the reed matting. A professional mourner sits facing the bundles and chants mourning prayers to publicly announce the bone ritual.

1st Day - At daybreak bundles of rice are brought down and placed in square winnowing trays and threshed by hand by children and adults who spent the night in vigil. The rice is then pounded in mortars. At intervals during the pounding, a rhythmic tapping is done by hitting the edge of the mortars with the pestles- called tikuk. This lasted till the halfway sun. Water is fetched and placed in a vat on a trivet in corner of house. When water is simmering, rice is poured to cook for the noon meal. When cooked, fire is put out except for the embers.

First sacrifice is called pamotbotan. - Chief mumbaki signals the sacrifice of a full-grown sow. A large winnowing tray and a jar full of rice are placed before the mumbaki. In the winnowing tray are a loin cloth, death blankets, skirts, and shashes - together called ma-amlag. The priest pours rice wine into a wooden bowl, dips a coconut shell cup and drinks, and then starts to pray. By then a crowd has gathered. The sow is brought to the front yard, with legs tied and a pole inserted through the tied legs to prevent it from struggling. The prayers are finished, the priest gives the signal for the killing of the pig through stabbing. The pig's hair is burned and then scraped off. Half of the pig is cooked for the meal, the other half cut into pieces for shares to family heads, the priest getting the largest piece. The head, intestines and blood are kept for the evening meal.

While meal is cooking, bass gongs and drums are played, with dancing and merry-making. Groups gather to gamble, play cards, etc. to while away the time. Rice wine, beer, gin are brought to groups near the bone bundles. Other activities include, gathering of firewood, wood splitting to keep the bonfire burning all night and day. (Apart from the bonfire, night lighting was from three kerosene lanterns of 500 candle power that burned through the night.) The dancing goes on through the day and most of the night. After the evening meal some adults, mostly women seated near the bone bundles sing the hudhud, which goes on all night and part of the day to continue until the 8th day. The first night and the following nights, crowds gather from far and near to play gongs and dance. The evening affair is called naba.

An announcement by a relative during the first day as to what animals are to be killed for each day until the end.

2nd Day - Activities of the 1st day is repeated, but crowd is larger. During this day, a carabao is sacrificed in a maginnat- a free for all. The carabao is brought to the yard and tied to a stout pole. Then the signal is given to kill the animal, with the proviso that the two hind legs are to be kept whole for the large meal.. Strong men in g-strings with bolos began hacking and chopping at the carabao. The relative and with cousins picked up crowbars to protect the two hind legs. Within 10 minutes the whole animal, except for the head and two

hind legs, disappeared. Many got hurt in the melee, with cuts in arms and legs, one with a gash on the forehead, but there were no hurt feelings and people enjoyed themselves, since this was the custom. The people who got meat went home to clean up. After the noon meal, singing of the hudhud, and dancing continued. The fire is kept burning all day and night.

3rd Day - Same activities. A carabao is sacrificed but not in a ginnat. It is cut and shares distributed to neighbors and relatives who come and brought the payment of old debts (tun-gul) Choice parts of the carabao are cooked for the noon meal.

Tu-ngul are old debts. When a relative close enough to share meat performs a major ritual like for illness, bone washing, death or thanksgiving, involving the sacrifice of a large animal, another relative who has means brings cash, chicken, pig, carabao or bundles of rice to contributed whether needed by the host or not. Then in the future when his/her immediate kin performs a major ritual, the host has to return the same animal or the equivalent, even after many years. The debt must be paid for. (In the case study, one duck, two death blankets, one loin cloth, one skirt, two pigs and 800 pesos were brought by relatives).

About 8 pm, 9 young and old mumbaki gathered inside the hut where the bone bundles are to perform the batangal - ritual to sacrifice a pig to appease the gods of the skyworld, to keep them from getting jealous and cause some of the relatives to die. Two thirds of the meat is divided among the nine priests, with the chief getting the lion's share. The rest of the meat is divided among the cousins of the deceased female. Note: the siblings as well as the male and female cousins of any deceased Ifugao cannot eat the dangle, or animal sacrificed for the dead as this is a serious taboo - the soul of the sibling, etc. will be pulled away (mabogwa).

4th Day - After the conclusion of the batangal ritual which ended about 10 am of this day, the ritual objects used such as the ceremonial box, four rice bundles, bamboo clappers and wine bowl with several coconut shell cups are put away and the floor cleaned. More bundles of rice are brought down to be pounded, while the tikuk goes on. Dancing and singing of the hudhud continues. A high noon a pig was killed a one of the priests for the deceased and most of it was cooked for the meal of all present.

5th Day - Important day since even distant relatives must come to contribute and share in the rituals. Also, even if only one large animal is to be sacrificed, it must be done during the 5th day. The person who pulls the animal from point of origin to the front yard is entitled to one front leg when the animal is butchered. The leg is identified by a tag or string tied to it. Distant and close relatives come and who will later carry the bone bundles and bunag (transfer of bones), transfer them to Banaue. From Amganad. After the noon meal and the distribution of meat, a procession headed by three gong beaters march to Banaue via the old Spanish trail about 4 pm. IN Banaue about 5 pm, the procession was stopped by a lady for a brief rest and drink in her front yard (gin, rum and soft drinks.). Next it was stopped by another lady who did the same thing., with dancing. The procession proceeded to the site of the old Beyer residence, where a pig was killed for the evening meal for the those who waited and welcomed the procession. Gin, rum, beer, rice wine, soft drinks are served, gong playing

and dancing continued. Hudhud singers followed. The chanting took place on the platform with reed matting where the bone bundles are. Gambling also was part of the vigil. A bonfire was kept in one corner. Several derosene lamps provided light through the night.

6th Day - A good sized pig was sacrificed for the noon meal. The head, blood and intestines were used for the evening meal.

Note: There were four carabaos and one cow - rather five horned animals were prepared by the Beyer family. According to custom and tradition, however, the maximum allowed for death and bone rituals is four horned animals. The number of pigs is without limit. If the crowd is big, then two or more pigs can be butchered. The ancestors of the maternal side of the family has sacrificed only four horned animals - to go beyond this number will be to show off and is frowned upon.

7th Day - A large pig was carried in by six men from village of Tam-an and was sacrificed. Parents in law of daughter brought in 6 hudhud chanters from Lagawe. They sang a full chapter which lasted all night, using the Kalanguya language. (five men and one woman)- Sang all night, keeping awake with coffee, gin and some beer. (Wine makes them sleepy)

8th Day - Important because farthest relatives arrive and bring their material help known as hablag. Tu-ngul is old debt being returned. The initial contribution is hablag. They also come during the last day to bring homerelatives who have been staying throughout the rites and to bring home meat. A full-grown carabao was sacrificed and the choice parts cooked for all. The rest was divided and distributed, including to the hudhud chanters. About 6:30 pm. When most have gone home, a small group with torchescarried the bone bundles into the permanent tomb - houses located nearby. When the group returned, a closing ritual (lawit) with a chicken sacrificed was done, also called pungpung - meaning - the end.

Since there was an extra animal it was announced that relatives who did not taste the meat of sacrificed animals since it was taboo to them, may come the next day after the bones have been put away, so that they may get a share from this animal (the cow)

Note: collected at tu-ngul and hablag = P2,000, 3 pigs, 3 ducks, several woven materials: death blankets, loin cloth, skirts.

- a. History, development and social, symbolic and cultural function:
A traditional practice, usually associated with ranked families.
- b. Technical description, authenticity, style, genre, influential schools and (for material objects) materials, function, method of production and use.
(See description above)
- c. List of recognized practitioners:
Members of the ethno-linguistic group, the Ifugao
- d. Sustainability and possible risks of disappearance, pressures or constraints: economic,

technological, climatic, etc.:

- i. Religion: Christianization will eventually eradicate the practice.
- ii. Armed Conflict
- iii. Language
- iv. Economic/technological
Economic problems will also inhibit the practice since financial expenditures is expected
- v. Climatic
n/a
- vi. Difficulty in documentation
Rather lengthy and involves the epic, hudhud
- vii. Tourism
Can be developed for tourism, except for its periodicity
- viii. Increase/decrease in Population
Not so much population as change in religion.
- ix. Limitation of educational system
n/a
- x. Other factors

3. Justification for inclusion in the list of Intangible Cultural Heritage:

- a. Value as human creative genius
Distinct human values
- b. As a specific creation and not simply a vast field of creation
Clearly specific to the Ifugao and particular in focus.
- c. Its roots in the cultural tradition
It is based on Ifugao tradition and culture
- d. Role in society
reinforces kin relationships : meat sharing, etc.
- e. Excellence
Complex rituals involving unique rites: ginnat, etc. and hudhud epic chanting.
- f. Value as testimony of living cultural tradition
Evidences the continuing cultural values and traditions.

- | | |
|--------------------------|------------------------|
| 3. Recorder | : Dr. Jesus T. Peralta |
| 4. Institution | : NCCA |
| 5. Date | : 8/22/05 |
| 6. File Reference Number | : _____ |

*Domains:

- a. oral traditions and expressions, incl. language as vehicle of the intangible heritage
- b. performing arts
- c. social practices, rituals and festive events
- d. knowledge and practices concerning nature and the universe
- e. traditional craftsmanship

和文要旨

無形の文化の保護と人間文化財：経験と挑戦

ヘスス・ペラルタ
フィリピン国家文化芸術委員会顧問

フィリピンでの無形文化遺産の保護に関する試みには、2つの方策に焦点が当てられている。

1. 国の重要な無形文化遺産の目録の作成。ただし、これはユネスコ条約に定義されている5つの分野のうち3つに限定されている。それらは、(a) 口承による伝統及び表現、(b) 芸能、(c) 社会的慣習、儀礼及び祭礼行事である。その理由はこれらがフィリピン文化芸術委員会（NCAA）の専門分野に入るからである。この試みに関わった機関について述べるとともに、目録の作成にはあまり統一性がないので、提言を行う。NCAAは284ページにおよぶ無形文化遺産の物語の記録の暫定的なリストを随時更新している。120件の無形文化遺産の要約の完成版がこれまでに収録されている。
2. 無形文化遺産の保護と振興についての方策について述べ、その例としてユネスコの援助のもとで行われている、2001年に人類の口承及び無形遺産の傑作として宣言された、イフガオの叙事詩であるハドハドの3年間のアクションプランを取り上げる。

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