

MINDANAO

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CARTOGRAPHIES OF HISTORY
IDENTITY AND REPRESENTATION



5 & 6 JULY 2019 • SOAS, UNIVERSITY OF LONDON

Programme and Book of Abstracts

Annual Philippine Studies Conference
SOAS, University of London
SOAS Alumni Lecture Theatre (SALT), Djam Lecture Theatre (DLT) and the Brunei
Gallery Lecture Theatre BGLT
5th-6th July 2019

DAY I

08:30-9:00 Registration and Introductions/ Instructions

09:15-10:15 Keynote: Patricio Abinales (SALT)

10:15-10:30 Coffee break

Session 1 10:30-12:30 (SALT)

Reading the Archives

Challenging Empire: Maguindanao and the Spice Island Sultanates, 1575-1606 (Stephanie Mawson)

Before the Philippines: Textual and Cartographical Representations of Mindanao in Sixteenth-Century Portuguese Sources (Miguel Rodrigues Lourenço)

The Art of the Qur'an in Mindanao (Annabel Teh Gallop)

Legacy of "Sayyidna" Tuan Muhammad Said of the Lake Lanao region in Mindanao (Kawashima Midori)

12:30 - 1:30 Lunch Break

Session 2 1:30- 3:30 (Simultaneous Sessions SALT and DLT)

Decolonizing Narratives (SALT)

In the View of Big Brother. The United States and the Muslim Separatism in the Philippines in light of Diplomatic Cables (Franciszek Czech)

Decolonizing the Bangsamoro Narratives: Of Settlers and the Filipino Narratives of the Bangsamoro (Rogelio Braga)

Beautiful English: Marginal Identities and Dominant Positions' (Shiela Java-Guinal)

Texture, Text And Context: A Journey Into Mandaya Folklore (Rhodora S. Ranalan)

Armed Conflict, Resistance, and Survival (DLT)

New Challenge of Bangsamoro Peacebuilding (Miyoko Taniguchi)

Permutations of Terror: Cycles of insurgency in the Southern Philippines (Georgi Engelbrecht)

Talaandig Conflict-Settlers' Peace Traditions (Geraldine D. Villaluz, RSCJ)

3:30-4:00 Break

Session 3 4:00 – 8:00 (SALT)

Mindanao in the time of President Duterte

How did Davao give rise to the Dutertes? (Raquel Reyes)

Popular or Populist? Representing Mindanao in Duterte's Political Discourse (Adrian Calo)

5:00- 5:45 Teatrang Mulat ng Pilipinas (Play excerpts)

5:45-6:45 Marian Roces Wounded Wang-O - Book Launching in-conversation with
Rosa Cordillera A. Castillo

6:45 – 8:00 Wine Reception

DAY 2

09:15-10:15 Keynote: Oona Paredes

10:15-10:30 Coffee break

Session 4 10:30- 12:30 (SALT)

Mapping Identities from Within (SALT)

Before Islam: Re-mapping Hindu-Buddhist Presence in ca. 10th-13th century Mindanao (Florina H. Capistrano-Baker)

Mapping the sultanates: understanding spatial configuration and territory (19th-20th (Elsa Clave)

The Indigenous intermediary in Dampier's and Forrest's travel accounts on Mindanao (Anna Melinda Testa - de Ocampo)

Owners and Occupants. Mapping Blaan's Places and Beings (Antoine Laugrand)

12:30-1:30 LUNCH

Session 5 1:30-3:30 (Simultaneous Sessions SALT and BGLT)

Interpellating Mindanao (SALT)

Labour as Problem and Panacea in Colonial Mindanao-Sulu, 1899-1920s (Oliver Charbonneau)

The Spanish Musings in Philippines' South: The Politics of Names and Images in the Creation and Fostering of a Town, 1635-1899 (Ma Christina A Cañones)

Teaching Imperial Subjects: Moro Industrial Schools and the Global History of Industrial Education (Karine Walther)

Rizal Dreams of Lechon: Civic Education and 'Swine-Line' Nationalism in the Southern Philippines (Hana Qugana)

Culture as Text (BGLT)

Botanical knowledge and the making of indigenous dress in the Southern Mindanao highlands (Cherubim Quizon and Fe Magpayo-Bagajo)

Manobo Textile Art and Design (Carlito Camahalan Amalla)

Re-staging Histories and Identities in Museums in Mindanao, Philippines (Pamela Castrillo)

Popularisation of Mindanao Popular Culture (Carlito Gaspar)

3:30-4:00 BREAK

4:00-4:30 Book Launch: (Jaja Arumpac)

4:30-5:00 DoQ Initiative (Jaja Arumpac)

5:00-7:30 Mapping Mindanao Cinema, (Patrick Campos) and screening of Locating Tu Pug Imatuy (The Right to Kill) (1 hour 30 minutes)

7:30 - 10:00 Performances/ Dinner /Closing

Keynotes:

Mining the 2003 Mindanao Studies Research Project



Dr Patricio Abinales is a Professor at the Asian Studies Program/Center for Philippine Studies at the The School of Pacific and Asian Studies, University of Hawaii at Manoa. Patricio “Jojo” Abinales grew up on the northwestern side of the Philippine island of Mindanao. He graduated with a degree in History from the University of the Philippines-Diliman (UP) and a Ph.D from Cornell University’s Southeast Asia Program under the supervision of Benedict R’OG Anderson. His publications include: *Making Mindanao: Cotabato and Davao in the Formation of the Philippine Nation-State* (Ateneo de Manila University Press: 2000).

Becoming Mindanao, Becoming Mindanawon: Narratives of Place-Making and People-Making over the Centuries



Dr Oona PAREDES, a native of Misamis Oriental province, is Assistant Professor in the Department of Asian Languages and Cultures at UCLA. An anthropologist by training, her field research focuses on the Higaunon Lumads of northern Mindanao. Recent publications include: *A Mountain of Difference: The Lumad in Early Colonial Mindanao* (Cornell SEAP, 2013); “Custom and Citizenship in the Philippine Uplands,” in *Citizenship and Democratization in Postcolonial Southeast Asia* (Brill, 2016); “Projecting Order in the Pericolonial Philippines: An Anthropology of Catholicism beyond Catholics” *TAJA* (2017); and “The Business of Being Indigenous: Preserving Lumad ‘Tradition’ in the Modern Philippine Context” *JSEAS* (2019).

ABSTRACTS and BIOS OF SPEAKERS (Arranged by Last name)

Manobo Textile Art and Design (Carlito Camahalan Amalla)

This first ever research to examine the relationship of clothing – craftsmanship, design, material and color, and the social ranks of the Manobo tribe from Mindanao, the author brings to the forefront the Manobo women weavers and their unique craftsmanship in bringing to life cultural stories through the art of textile weaving as it evolves over time.

This study is devoted to the Manobo women’s technical expertise of using indigenous traditions in textile transformation. The art of decorating fabrics is a remarkable tradition that has been learned from generation to generation. The convergence of technique, style, culture and tradition in embroidery patterns on dresses emphasizes women’s creativity and skill in showcasing the richness of Manobo traditions. The heavily embroidered Manobo traditional dress is now worn during rituals and special occasions.

In Agusan Province, Philippines, where there is a social-level implication for power, status symbol, prestige, beauty and charm, the dress plays an ergonomic function from womb to tomb. The dress is considered the second skin, a body extension, and a canvas for the expression of local traditions. Textile embroidery in the Philippines has ancient roots and by understanding this universal art embedded in rituals, unity, livelihood and everyday life, one can uncover the rich layers of a community’s history tied to their identity and cultural heritage. Textile art connects what is symbolic, organic and cosmic. Women weavers are the creators of such enduring artwork – woes and glories of the Manobos are interwoven within the strands of each fabric; each design, motif and pattern has its own unique meaning. The original pen and ink detailed illustrations of Manobo dresses and accessories give a closer and more personal glimpse of Manobo aesthetics from an insider’s point-of-view. These illustrations are done by Carlito Camahalan Amalla, an Agusanon Manobo tribe member and the author.

Carlito Camahalan Amalla is an Agusanon Manobo and professor at De La Salle-Saint Benilde, is a member of Dulaang University of the Philippines and Kontra-Gapi. He is a puppeteer/puppet-maker with Teatrong Mulat ng Pilipinas and UP Center for International Studies. He is a Cultural Ambassador of Goodwill in Asia, Europe, USA, and a recipient of the UN Outstanding Youth Service and UPAA Distinguished Alumni Award in Community Empowerment. He has a Bachelor of Fine Arts-Sculpture and Masters in Art History degrees (Phi Kappa Phi Honor Society) from the same university. He exhibited his art in Wales, Gent, and New York.

DoQ: Documentary, social media, and Cybernetics (Adjani Arumpac)

DoQ is an independent initiative that aims to surface under-the-radar Philippine documentaries by providing a regular screening platform, with support from partner theaters. In 2018, it held a total of seven screenings. Barug Tu Salugpongan (Stand for Unity) was the final screening event of DoQ on its first year. Created by The Breakaway Media, Stand for Unity documents how 1,600 Lumads from 15 communities of San Agustin and Lianga, Surigao del Sur--among them, 568 students and 48 teachers from eight community schools--fled their ancestral homeland after harassment by the 75th Battalion of the Armed Forces of the Philippines. It locates its story in this narrative of militarization and its effects on the Lumad communities. The Breakaway Media is a multimedia collective composed of journalists and researchers based in Davao, Southern Philippines and was launched on December 10, 2016. It primarily uses social media to disseminate its coverage of the militarization for the past years. But these are short videos. Stand for Unity is a documentary made specifically under the request of DoQ, wherein documentations for social media were re-edited to form a mid-length documentary for theater screening. Alongside the aim of providing theatrical screening for Stand for Unity, DoQ also documents the post-screening discussions so these can be uploaded online. The idea is to make accessible discourse on Philippine documentary to the public. The efforts of DoQ trace an autopoietic system of feedback loop that includes the documentaries it supports, the social media where it is being promoted and disseminated, and the communities and audiences it engages.

Tutul a Palapa booklaunch and Maranao cuisine Documentary Screening (Adjani Arumpac)

Located in Southern Philippines, Marawi has repeatedly resisted colonial rule since the Spanish Occupation in the 1500s to American Occupation in the late 1800s. However, in 2017, aerial bombs from armed state forces rained down Marawi to flush a handful of attackers allegedly linked to ISIS. Babai Women's Network is a diverse group of artists, writers and food activists who initiated a series of fundraising events for the internally displaced people of Marawi City. One of the initiatives was Food For Peace, a Maranao cuisine tasting and cooking workshop. Videos that document how classic Maranao dishes are prepared were also screened during the event. Assad Baunto prepares Palapa, Beef Rendang, Pisatisati, and Biaring taught to him by his grandmother while Chef Saimah Domado Monir and her mother cook Pindiyalokan a Manok, Ginataang Badak, and turmeric rice.

Adjani Arumpac is a documentarist and university lecturer from the Philippines. Her directorial works include: *Walai* (2006); a documentary about Muslim women in Mindanao, Philippines; *Nanay Mameng* (2012) a biopic of beloved octogenarian urban poor mass leader in the Philippines, Carmen Deunida; and *War is A Tender Thing* (2013), an essay film on the war in Southern Philippines told through her family's memories of struggle. Her works have been shown in various film festivals including, among others, Yamagata International Documentary Film Festival, Beijing Independent Film Festival, DMZ International Documentary Film Festival, Jocelyne Saab's Cultural Resistance International Film Festival, Doclisboa 12th Festival Internacional de Cinema, et al. She is convenor of DoQ, a platform that aims to give agency to independent and regional documentarists, students, and alternative media workers by providing a regular screening space, with support from partner theaters. She is currently studying Digital Media and Cultural Studies at Goldsmiths, University of London.

Decolonizing the Bangsamoro Narratives: Of Settlers and the Filipino Narratives of the Bangsamoro (Rogelio Braga)

The Moro-Filipino relation is premised on the colonial domination of one hegemonic power over the other. The Bangsamoro nationalist 'narration' of the bangsa is framed on the following historical events significant to the Bangsamoro struggle for independence and for the right to self-determination: that Mindanao was illegally annexed to the Philippines, that the Moro is not Filipino, and the current relationship that binds the two nations is that of a 'master' and 'slave' and the continuous plunder of the latter's resources. The conflict is on representation and narration: The Filipino nationalist narration of the nation deploys images of 'Mindanao', 'Moro', and the 'struggle' in a language that inherently legitimises the grand narration of a homogenous and monolithic Filipino Philippines. Utilizing Bhabha's 'third space' as platform for interrogation, the paper conducts textual and intertextual analysis of the following canonical texts: Salah Jubair's 'Bangsamoro: A Nation Under Endless Tyranny' (1984), 'The Living and the Dead' (1994) and 'The Green Sanctuary' (2003) by Antonio Enriquez, and 'The Moro Armed Struggle in the Philippines: The Nonviolent Alternative' (1995) by Macapado A. Muslim to demonstrate the power structure and the narrative strategies that frame the representation and narration Bangsamoro in mainstream discourses in the Philippines of Mindanao, its representation, the conflict, identities, and nationhood. The paper concludes that there are two dominant narratives in constant struggle for domination, resistance, and negotiation that 'narrate' the fragmented Nation, the hegemonic Filipino Narratives of the Bangsamoro and the Bangsamoro Narratives: narratives that are in constant negotiation whenever power is symmetrically distributed between the two.

Rogelio Braga is a playwright, essayist, publisher, and novelist from the Philippines. He is a fellow of the Asian Cultural Council in 2016 in which he gathered through research and immersion narratives of dispossession and resistance in various communities in mainland and archipelagic Southeast Asia for his political theater and performances. He is currently finishing his Msc Nationalism and Ethnic Conflict at the Department of Politics, Birkbeck, University of London as a Chevening scholar.

The Violence of a Popular Populist: An analysis of Duterte's popular politics of violence through his representation of Mindanao (Adrian Calo, Ryan Roco)

In May 2017, President Rodrigo Duterte launched a weekly national TV program entitled 'Mula sa Masa, Para sa Masa' (From the people, For the people) to help enhance his popularity nationwide. This move symbolized Duterte's shift from local to national politics. It also gave him a platform to broadcast his political agenda, delivered in trademark off-the-cuff language and bellicose rhetoric, to a broader national audience. This shift from local to national is encapsulated by the fact that the national TV program was a spin-off of his popular local TV show as a politician in Mindanao, entitled 'Gikan sa Masa, Para sa Masa'.

This paper traces Duterte's political identity back to his representations of Mindanao as a place of constant threat through performance and language. It illustrates how Duterte has historically mapped the Mindanao landscape as surrounded by criminality and danger that needs to be confronted. Eschewing from prototypical conceptualizations of populism, the paper charts a nuanced approach to the study of populism through notions of the 'popular' and the construction of 'threat' while focusing on representation and discourse in the context of Duterte's Mindanao.

Through an evaluation of Duterte's depiction of Mindanao, we can track his construction of Philippine society as under threat, allowing his transformation and rise to national prominence by effectively translating this sense of threat into the national consciousness.

The paper examines archival footage of Duterte's local speeches and interviews describing criminality, the drug problem, corruption, and insurgency and compares them to his later speeches and performative acts of anger and 'othering' of criminals, addicts, and the corrupt at the national level. This comparison will highlight the elements of Duterte's language, affect, and rhetoric that enabled him to effectively push his agenda and impose his drug wars as well as his anti-human rights discourse. The discourse analysis of the paper is also complemented by a video projection by Ryan Roco presenting curated soundbites of Duterte's speeches and interviews in chronological order. The looping video and audio provokes a confrontational, if at times satirical, encounter with his charged political registers.

Adrian Calo is a Filipino scholar from Mindanao who completed his Masters in Asian Politics at SOAS University of London. His research focuses on Southeast Asian comparative politics with special interest in the political economy of Mindanao and the geopolitics of the region. He is currently based in London where he continues to research and write about the Philippines and Southeast Asia.

Ryan Roco is a Filipino American journalist and filmmaker based in New York City.

The Spanish Musings in Philippines' South: The Politics of Names and Images in the Creation and Fostering of a Town, 1635-1899 (Ma Christina A Cañones)

The once farthest Spanish colonial outpost in Asia now bears the name Zamboanga in today's Philippine south. From a bastioned fort in the 17th century, Zamboanga came from a Spanish-induced settlement around a fortress. The town was a successful colonial enterprise with a population today that spoke the biggest Spanish-derived creole Zamboangueño Chabacano.

This complex population was adduced in many tropes ascribing to place Zamboanga, as the land of 'mestizos', 'deserters', 'presidarios', 'voluntarios', 'deportados', 'cautivos', 'slave-fugitives', 'converts', 'pioneers', etc., bespeak of a borderless world within the protective border provisioned by the fort. These innumerable groups, consisting of indigenous peoples, converts (Muslims and Christians), (un)welcomed migrants, among others had coalesced under the colonial rule of Spain. The population largely concentrated within the confluence of the fort slowly crept over the geopolitical expanse to what is the present-day demographic contours of Zamboanga. By the nineteenth century, this population had developed a collective identity and pledged their allegiance by their Spanish administrators earning them a title of Leal y Valiente Villa (loyal and brave town).

The key was the politics of names and images. In the first few decades of Spanish colonial administration, the place was under a different nomenclature relating to a spice name. The change of name effectively sealed a kind of allegiance to those the missionaries had evangelized by deriving it from the locals' material culture. Another politically constituted act was fostered around the devotion in a religious image La Virgen del Pilar de Zaragoza (from Spain) which the missionaries had enshrined in the fort's wall. This proved hugely effective because this devotion ensued into a long-standing tradition since its inception in the 1700s. The musings of the Spanish colonials produced desirable results- the fostering of a name and image around their inducements produced a new ethnic group (Zamboangueno).

Ma Christina A Cañones is a fulltime faculty of Ateneo de Zamboanga University (AdZU). She likewise serves as the Chair of the Social Sciences Department, a resident historian, and archivist of her institution. She finished her undergraduate program in AdZU and earned her Masters in History from the Ateneo de Manila University. She co-authored *La Parroquia: The Catholic Church in Zamboanga* subsequently followed by *Pro Deo et Patria: A History of Ateneo de Zamboanga*, both books launched to commemorate two among the oldest institutions in her city. Her current research interests include memory studies, demographic history, ethnohistory, and microhistory.

Mapping Mindanao Cinema, Locating Tu Pug Imatuy (The Right to Kill) (Patrick F. Campos)

The paper maps out the growth and spread of digital cinema throughout Mindanao from the 2000s to the present, highlighting how urban and rural spaces have been represented and how stories of the tri-people (indigenous, Moros, and Christians) have been told.

Apart from describing the development of Mindanao cinema in general, the paper also seeks to give an account of its developments in the 2010s by focusing on the itinerary of *Tu Pug Imatuy (The Right to Kill)*, a "marginal" film shot in the forests of the border of Davao. The film tells the story of a lumad (indigenous) family used as guides by the government military in their anti-insurgency campaign against rebel forces. It is informed by the lumad's historical and ongoing struggle against encroachers, illegal mining, and deforestation.

I contextualize the film in the overlapping environments of "local," "national," "regional," and "global" cinema formations. I consider the many locations it occupies and traverses: as a local film based on true accounts by the lumad in Mindanao; a regional film in an expanding national cinema; a festival film funded by a capitalist with global aspirations; an itinerant exhibit traveling to places like Jogjakarta and Luxor, an alternative route outside of the top-tier international festival circuit; a critically validated film, having won major national awards; and an object of censorship and red-baiting in social media.

Ultimately, I assess how filming the lumad's plight in the context of twenty-first century digital cinema and Philippine cinema under Duterte is a politically potent act relevant not only to the national but also to the global struggle.

Patrick F. Campos is Director of the University of the Philippines (UP) Film Institute. He is editor-in-chief of Humanities Diliman, managing editor of *Plaridel*, co-programmer of Cinema Rehiyon Film Festival and TINGIN: ASEAN FILM FESTIVAL, and member of the cinema committee of the National Commission for Culture the Arts, the Manunuri ng Pelikulang Pilipino, and the steering committee of the biannual Association of Southeast Asian Cinemas Conference (ASEACC). He is author of *The End of National Cinema: Filipino Film at the Turn of the Century* (UP Press, 2016), a National Book Award and Gintong Aklat Award finalist.

Before Islam: Re-mapping Hindu-Buddhist Presence in ca. 10th-13th century Mindanao (Florina H. Capistrano-Baker)

Scholarly cartographies of religious influences routinely exclude the Philippines when demarcating the boundaries of Buddhist influence in Southeast Asia. This lapse is unfortunate and must be rectified. Although the southern Philippine island of Mindanao is strongly associated with Islamic populations such as the Maranao and Maguindanao, and autochthonous groups such as the Bagobo and T'boli peoples, archaeological excavations conducted in the 1970s by the National Museum of the Philippines near present-day Butuan City provide material evidence of Hindu-Buddhist presence before Islam.

The archaeological record to date confirms the existence of a ca. 10th-13th century polity documented in the Song Shih (History of the Song) as the kingdom of Pu'tuan (Butuan) which engaged in maritime trade with Champa (in present-day Vietnam) and sent trade missions to China. Irregular recoveries since 1917 of pre-hispanic gold objects (such as the Agusan Image in the collection of the Field Museum in Chicago, recently identified as the Buddhist offering goddess Vajralasya) culminated in the spectacular discovery in 1981 of a gold hoard known as the Surigao Treasure. These extraordinary objects which include a kinnari-shaped gold vessel provide tangible evidence of the presence of Hindu-Buddhist concepts in ancient Butuan before the arrival of Islam ca. 14th century. Fully developed gold-smithing techniques such as repoussé, filigree, and granulation suggest sophisticated technological knowledge related to contemporaneous technologies in South and Southeast Asia—specifically India and Indonesia.

There is a critical need to reassess the history of Mindanao and its role in early Southeast Asia before the rise of Islam in the region. Such inquiry would contribute to a more accurate mapping of cultural genealogies and Hindu-Buddhist spheres of influence in Mindanao and beyond.

Florina H. Capistrano-Baker received the Ph.D, M.Phil., M.A. from the Department of Art History and Archaeology, Columbia University. She has received numerous grants and fellowships from Columbia University, Asian Cultural Council, Ford Foundation, Japan Foundation, American Association of University Women, Smithsonian Institution, Getty Research Institute, and The Metropolitan Museum of Art. She is the former director of Ayala Museum in Makati City, editor and primary author of *Philippine Ancestral Gold* (Singapore and Makati City: NUS Press and Ayala Foundation, 2011), and author of *Philippine Gold: Treasures of Forgotten Kingdoms* (New York and Makati City: Asia Society and Ayala Foundation, 2015).

Reviewing Wounded Wang-O (Rosa Cordillera A. Castillo)

Rosa Cordillera A. Castillo is an Assistant Professor at Humboldt-Universität zu Berlin's Institute for Asian and African Studies. She obtained her PhD in anthropology (summa cum laude) at Freie Universität Berlin. Her dissertation "Being and Becoming: Imagination, Memory, and Violence in the Southern Philippines" is an ethnography of Maguindanaon supporters and members of the Moro Islamic Liberation Front who have lived through violence and the liminality of uncertain peace in the Cotabato region. She is currently transforming this work into a book manuscript. Rosa taught anthropology at the University of the Philippines Diliman and Manila campuses from 2005 to 2011.

Re-staging Histories and Identities in Museums in Mindanao, Philippines (Pamela Castrillo)

Museums are widely understood to have the power of representation. They shape identities and tell histories, distinguishing peoples and cultures through objects. Museums in Mindanao circa 2008 exhibit artifacts in traditional showcases. They select and display material objects that represent traditionality. Textual panels and labels accompany objects, establishing not only connections among the objects but also their historical significance. Physical space is arranged to provide viewers with a representational universe that assert local identities rather than tell the grand narrative of the nation-state. Instead of advancing a national ethos, Mindanao museums proudly bear the marks of their own cultural communities.

This paper examines museums as sites of representations of a collectivity of identities. They are seen as places where object, image (photograph or drawing), and text are designed to work together to valorize indigenous and Islamized cultural communities. These include the Subanuns of the Zamboanga Peninsula; the Yakans of Basilan; the Tausugs and Samas of the Sulu Archipelago; the Maguindanaons, Blaans, and Tedurays of Cotabato; and the Maranaws of Lanao.

Histories and identities are staged with a degree of intention through objects from the past, the past being conceived as a "deeply domestic realm." On exhibition are household tools, agricultural implements, apparel and accoutrements, brassware and basketry, objects that mark ritual spaces, musical instruments, and war blades and spears whose form and function, story and sense, are presented through text in notes and labels. Framed within these objects are dominant design motifs that evoke the communities' aspirations for peace and harmony. Research was done in six conflict-affected cities in Western Mindanao and the Bangsamoro Autonomous Region in Muslim Mindanao, which had 15 museums in total in 2008.

Pamela Castrillo is a cultural researcher and teacher at the Ateneo de Davao University. Her research interests include museums, intangible cultural heritage, indigenous people's education, and Mindanao theater. She is coeditor of "Philippine Literature: A Mindanao Reader" (with Don Pagusara and Macario D. Tiu) (2007), "La Parroquia" (2012), "Pro Deo et Patria" (2013), "La Prelatura" (2014), and "A Hundred Years of Gratitude" (2017). She wrote the "Treasures of the Davao Museum" in 2006. She has curated exhibits on traditional Mindanao textiles and contemporary Davao arts by artist families in architecture, dance, literature, music, theater, and visual arts.

Mapping the sultanates: understanding spatial configuration and territory (19th-20th) **(Elsa Clavé)**

The Southern Philippines was home of several Muslim polities – the sultanates of Sulu, Magindanao-Bwayan and the encampment of the lake Lanao (pat a pengamong ko Ranao) – from the mid-fifteenth to the early twentieth century. When the American administration put an official end to the rule of those independent states, it incorporated them into a complex territorial and administrative system. The rationalization of space went with the production of a rigid categorization of lands and people, which became the matrix to 'read' Mindanao afterward. The present paper proposes to look at the Southern Philippines from another perspective. Taking as a starting point genealogical narratives (sarsila) produced by the three polities, the paper will map the territories related to the center of the political authority, the sultan and its palace. By doing so, it will show three points: first, the complexity – and the inefficiency – of reading the sultanates' territory as a continuous spread of land; second, the different territorial logic which existed among the sultanates; third, that symbolic space played an important role which should not be underestimated but rather incorporating in our reading of the Southern Philippines.

The paper invites reflection on possibilities to generate alternative maps, which will allow to represent the plurality of voices which inhabits these lands – long-time settlers, people who have migrated, been displaced, on the move – and which are largely absent of the hegemonic discourse until now. It will give an example of what can be achieved with digital scholarship and invite interested participants into the collaborative project "Mapping voices of the Southern Philippines."

Elsa Clavé is an assistant professor of Southeast Asian Studies at the University of Hamburg, and an associate researcher at the Southeast Asian Center (CASE) in Paris. In 2018-2019 she was a postdoctoral fellow at the Harvard Asia Center where she started her second book project on Diplomacy and territories in Muslim Southeast Asia. During her time at Harvard, she participated to the Historical Design Studio and started developing the idea of a digital collaborative project on Mindanao and Sulu history.

Labour as Problem and Panacea in Colonial Mindanao-Sulu, 1899-1920s **(Oliver Charbonneau)**

This paper examines the centrality of labour during the U.S. colonial period in Mindanao and the Sulu Archipelago. After annexing these territories in 1899, American military authorities set about tying their civilizational agendas to the development of Muslim and Lumad agricultural and industrial labour. On the Zamboanga Peninsula, Col. John Park Finley established a series of trading stations he called the "Moro Exchange System" in the hopes that the capitalist marketplace would usher in sedentism. Further inland, District Governor of Lanao John McAuley Palmer promoted "directed" labour regimes, taking inspiration from Dutch colonial models on Java. "While the idea of enforced labour is rather startling to Americans," he wrote in 1908, "its necessity in dealing with people like the Moros must be apparent to anyone who has had occasion to study them or similar peoples in Malaysia." Palmer's drastic vision crossed borders, freely mixing empires and colonized groups in its prescriptions. Muslim and Lumad communities responded to colonial initiatives in diverse ways, negotiating with officials in some areas and moving beyond state reach in others. When white settlers in Davao restructured autochthonous communities to serve as reservoirs of proximate plantation labour, indigenous leaders formed groups to combat them. My analysis investigates the fantasy of "work" in Mindanao-Sulu – as conquerable obstacle and potential cure-all – and the ways in which it shaped U.S. rule. I am interested in parsing the schisms over labour that existed between colonizer and colonized, and also those within these permeable and contested categories.

Oliver Charbonneau teaches at King's University College in London, Canada. His work on the U.S. colonial state in the Southern Philippines has appeared in *Diplomatic History* and the *Journal of the Gilded Era and Progressive Age*. His book - *Civilizational Imperatives: Americans, Moros, and the Colonial World* - will be released by Cornell University Press next year.

In the View of Big Brother. The United States and the Muslim Separatism in the Philippines in light of Diplomatic Cables (Franciszek Czech)

Separatist conflicts are usually perceived as a bilateral issue between a state and a separatist movement. Nevertheless, this is not true, especially after World War II and in the face of accelerating global processes. As Samuel Tan covered in the *Internationalization of the Bangsamoro Struggle* (1993), this is also not true in the case of Muslim separatism in the Philippines, where international aspect is constantly present from the very beginning. Due to its role in the Philippines history, The United States of America is one of the actors interested in the developments in Mindanao. However, if there is a substantial amount of studies on the American-Philippine relations and fair amount of research on the American-Moro war, there is only a modest amount of research on the American role in the Muslim separatism in the Philippines during the Cold War and in the beginning of 21st century.

A great opportunity to have a first hand insight into internationalization of Moro separatism and American perspective on it is provided by WikiLeaks. Since the new collection of leaks (so called “U.S. Embassy Shopping List”) was published in the late 2018, there is far over 5 000 documents mentioning Mindanao available. Many of them might be irrelevant, but some may contribute to our understanding of the situation in Mindanao and its internationalization. Therefore, my objective is to explore the WikiLeaks collection in order to reconstruct American perception of the Muslim separatism in the Philippines and their role in the conflict. Some critical reflections on the WikiLeaks collection and its credibility will be also provided.

Franciszek Czech, Ph.D., is a sociologist and political scientist in Department of Intercultural Studies, Jagiellonian University, Cracow, Poland. In the last ten years he conducted several studies on contemporary socio-political situation in the Philippines, with the special emphasis on the Muslim separatism in Mindanao. He is currently working on the project “Legitimization of Power in the Republic of the Philippines in the Period of Rodrigo Duterte Presidency” financed by Polish National Science Center. More generally, his research interests include political culture, discourse analysis and ethnic relations.

Permutations of Terror: Cycles of insurgency in the Southern Philippines (Georgi Engelbrecht)

Philippine President Rodrigo Duterte promised the resolution of the major conflicts befalling Mindanao, and to a great extent he delivered. The passage of the Bangsamoro Organic Law (BOL), the subsequent ratification of it by the people in form of two plebiscites, and the creation of a new Bangsamoro Transition Authority (BTA) has arguably heralded a new dawn of peace. However, , the aftershocks of a vicious bombing of a cathedral on the island of Jolo and the presence of foreign fighters in Western and Central Mindanao are reminders that the way to stabilization and prosperity could be long.

Indeed, on the 23rd May 2017, the “Battle of Marawi” launched a new era of the conflict in the Southern Philippines, putting up government security forces against a self-proclaimed and home-grown Islamic State (IS) brand of radical fighters from the Lanao region known as the “Maute Group” who have merged local grievances with the global appeal of IS. After almost a thousand of confirmed casualties, and probably hundreds more unconfirmed, this conflict had become arguably the deadliest in Mindanao since the All-Out-Wars in 2000/2003.

The Maute and other armed groups which are trying to fill the gaps of governance and local state failure have pledged allegiance to Daesh and arguably thrive on a Wahhabi interpretation of Islam, which runs counter to the traditionally peaceful and tolerant branch of the faith prevalent in the Southern Philippines. The recent bombings and the continuous presence of the IS-affiliated groups raises questions not only about the past of Mindanao and what gave ground to these groups, but also for the future and the ability of the new Bangsamoro government to keep these tendencies in check. I will argue that the “new” wave of IS-inspired extremism in Mindanao is by no means new and that certain structural conditions have persisted in communities for decades.

Georgi Engelbrecht has been working in the Southern Philippines for the last seven years primarily on civilian protection and human rights/humanitarian law and is having a legal and political science perspective on the conflict in Mindanao, as well as its peace processes. He is a German national and currently assisting the European Union’s peace-building program portfolio in Mindanao as part of the International Monitoring Team (IMT).

The Art of the Qur'an in Mindanao (Annabel Teh Gallop)

Qur'an manuscripts from the Philippines are extremely rare, and until recently, none had been published. However, over the past decade, thanks to the increased access to finding aids through the internet, it has been possible to document about 15 Qur'an manuscripts from Mindanao located worldwide. 11 are presently held in U.S. institutions, almost all acquired in armed conflict during the American occupation of the Philippines in the first decade of the 20th century. Two are in Europe – one in Bristol University Library, and one in the Staatsbibliothek zu Berlin – and about four are held in the Philippines. This paper will document and describe all known Qur'an manuscripts from Mindanao, and identify some characteristic features of the art of the Qur'an in Mindanao.

Annabel Gallop is head of the Southeast Asia section at the British Library. She works on Malay and Indonesian manuscripts, documents and seals, with a particular interest in the art of the Islamic book in Southeast Asia.

Popularizing A Mindanawon Cultural Landscape (Carlito M. Gaspar)

Before the dawn of the Spanish and American colonial eras in the Philippines, the indigenous (or also known as Lumad) and Moro peoples of Mindanao had a rich cultural tapestry. Manifested through material culture (pottery, textile and basket weaving, brass-making, gold and silver jewelry, etc.) and cultural practices in the fields of theatre, epic story-telling, chanting and dancing revolving around rites of passages (birth, burials, wedding, planting and harvesting), Mindanawon ancestors evolved a cultural landscape comparable to that their neighbors in South East Asia.

Alas, the country's Spanish occupation of Mindanao subverted the people's indigenous culture. This worsened during the American occupation as Mindanao saw the onslaught of thousands of migrant settlers from the north who had long discarded their indigenous roots.

For a while, the impact of this colonization made most Mindanawons look down on what they perceived as the "primitive" Moro and Lumad cultures. Things began to change during the Marcos regime. Activists – drawn to the national cause espousing an anti-American rhetoric – opted for what they considered "Filipino." Eventually activists based in Mindanao began to equate "Filipino" with being "indigenous".

This led to a cultural movement that shaped Mindanao's cultural landscape from the 70s until today. This movement has been bursting in various fronts: music, theatre, dance, visual arts, films, book production, etc. A further boast of Mindanao's cultural legacy has been the interest on the part of local government units to promote tourism through festivals like Davao's Kadayawan. The State's National Museum tries to do its best to have cultural exhibits, but these are still mainly in Manila, although there are initiatives in the provinces. Their outreach however is limited to the middle class. Much work needs to be done so that the grassroots would be able to deepen their understanding of Mindanao as a living cultural landscape.

Carlito M. Gaspar was born in Davao City on 8 June 1947. He finished A.B. Sociology at the Ateneo de Davao University, M.S. Economics at the Asian Social Institute and PhD Philippine Studies at the University of the Philippines, Diliman Quezon City. He has taught or given talks at various universities in Mindanao. His work experiences have been mainly in Mindanao, doing solidarity work for indigenous peoples, facilitating inter-faith dialogue and promoting ecological action. Among his published books is *Manobo Dreams in Arakan: A People's Struggle to Keep their Homeland*, which won the 2013 National Book Award for Social Science.

'Beautiful English: Marginal Identities and Dominant Positions' (Shiela Java-Guinal)

This paper explores the patterns of meanings that are found in the Q and A segment of a local beauty pageant to unveil the various ideologies that permeate the community. This pageant includes ten recognized Muslim and Lumad tribes of Davao City, Philippines. Through the analytical approaches of Systemic Functional Linguistics (SFL), this paper argues that 'beautiful language' is comprised of patterning dominant Qualifiers or post-modifiers below the clause level, a repeated Relational type of processes within the clause level, and a consistent construal of positive Attitude beyond the clause. Furthermore, the patterning, conforming, and uncritical answers found in the Q and A segment reveal what structures and meanings recur in the genre of beauty pageant Q and A. These findings are significant since they reveal how discourse construes identities, what voices and attitudes dominate when dealing with concepts that are shared in a community, and what kind of English is considered 'beautiful' in a Filipino community.

Shiela Java-Guinal is an Assistant Professor at the Ateneo de Davao University. She has Bachelor of Arts in English and Master of English in Applied Linguistics degrees from the University of Southeastern Philippines. At present time, she is pursuing her dissertation for the degree Doctor of Philosophy in English Language and Literature in the Ateneo de Manila University. Her research interests include Systemic Functional Linguistics, Applicable Linguistics, Discourses of English, Postcolonial Identities, Postcolonial Feminism, and Islamic Feminism. She has published her article entitled 'Tracing Colonized Writers: The Voices of Female Filipino Muslims' at IQRA. She is currently exploring the manifestations of identity and ideology through language in Beauty Pageant discourse.

What did a 19th century returning Haji bring home? Legacy of "Sayyidna" Tuan Muhamamd Said of the Lake Lanao region in Mindanao (Kawashima Midori)

The province of Lanao del Sur, with many Islamic schools concentrated in its capital Marawi City, has been regarded as an important center for Islamic learning in the Philippines since the 1980s. However, until about fifty years ago, Maranaos had been considered as lagging behind Maguindanaos and Tausugs in their knowledge and practice of Islam (Cf. Mednick 1965). This study, which is based on research of locally preserved Islamic manuscripts and oral traditions in the Lanao del Sur, disproves such a view. It demonstrates that an Islamic scholar from the Lanao area who made a journey to and from Mecca in the early 19th century, namely "Sayyidna" Tuan Muhammad Said alias "Kadi (Haji) sa Binidayan," brought home several manuscripts in Malay with some Arabic, through which he directly transmitted Islamic knowledge produced by Jawi scholars to the Lanao area, not "indirectly via Maguindanao", as has been assumed. It also proves in concrete terms the kinship relations connecting Maranao- Iranun settlements in northern Borneo and Maranao communities in the Lake Lanao region in the 19th century, indicating that Maranaos' connection with Malay-speaking people and their culture predating the 20th century had been much closer than it had been assumed.

The absence of a codified Islamic law in Maranao society should also be explained by the traditional system of government that was characteristic to it, which lacks the central authority. I argue that the returning haji, namely Sayyidna, reformed part of the existing social system, which was based on the concept of descent lines, by giving religious sanction to it, rather than by introducing new institutions or principles from abroad. He likely intended to establish or maintain social order, promote cooperation among people, and strengthen the position and authority of religious leaders in his hometown in particular as well as in the Lake Lanao region in general.

Such a project would not have been made possible by the influence he was able to wield upon all classes of people in the community as the foremost authority on Islam in the area returning from Mecca and an acknowledged scholar-saint endowed with baraka (God's blessings). The manuscripts he brought home from his journey must have also enhanced Sayyidna's social prestige and those who inherited them. In this way, Sayyidna increased the social cohesion in his hometown by strengthening the existing social institution based on the concept of descent lines and sanctioning it from the viewpoint of Islam.

Kawashima Midori is a Professor Emeritus of Sophia University. She obtained a Bachelor's degree in social anthropology from Tokyo Metropolitan University and a Master's degree in international relations from the University of Tokyo. She taught at the Faculty of Global Studies of Sophia University until her retirement in March 2019. Her current research includes political, social, and religious movements and thoughts of Muslims in the Philippines; the networks linking the southern Philippines with other parts of Southeast Asia, South Asia, East Asia, and the Middle East; Islamic manuscripts and printed books in the Philippines and other parts of Asia. Visit her website for details: <https://kawashimamidori.jp> (coming soon).

Owners and Occupants. Mapping Blaan's Places and Beings (Antoine Laugrand)

The Blaan Koronadal of Little Baguio live in the crater of the ancient volcano Latian, in the mountains of southeastern Mindanao (Davao Occidental province). As an indigenous community they obtained a CADT in 2009, granting them ancestral lands and rights. Blaan took possession of these uninhabited mountains during the previous century, fleeing the lowlands where they had committed crimes. But Blaan do not consider themselves as the first inhabitants of the land, as this status is held by the *fun*, beings that own the places. For the humans to be accepted as occupants, to build a house, to walk, to hunt, to cut a tree, to cross a river, they must coax these beings accordingly. Otherwise they will get angry and kill them. Some malevolent beings are to be avoided as they spend their time hunting the living ones. Blaan must always be aware of their surroundings. They pay attention to their senses and rhythms they feel to follow the right path and avoid dangers. Myths relate how in a distant past mountains and rivers were shaped by non-human beings, accounting for the configuration of the land. Place names keep this immemorial knowledge alive, yet they also change with time. The history of the Blaan can thus be mapped through their place names. Aiming at understanding Mindanao's mountains as a living cultural landscape, this paper explores Blaan's interactions with their land and the many beings inhabiting it. Different methodologies are mobilized to show the entanglements between places, humans and non-humans. Ethnography of walking allows the anthropologist to experience the feeling of the body and its sensorial awareness. Workshops record knowledge, life stories and myths connecting altogether beings from different timelines to the same places. Participative and digital cartography map these stories, suggesting an interactive landscape.

Antoine Laugrand is currently writing a MA thesis in Anthropology at Université catholique de Louvain (Belgium). His project aims to understand Blaan's cosmology and spatial practices. He also piloted a participative map of the area. He conducts fieldwork in the Philippines since 2012 amongst the Alangan of Mindoro, the Ibaloi of Benguet and the Blaan of Mindanao. He co-organized eight workshops with them. He edited a book (2013), and seven manuscripts are in process. He published a paper on blaan's horse fighting in *Ethnographiques.org*, 36 (2018) and co-published two papers on bird knowledge in *Anthropologie et Sociétés*, 42, 2-3 (2018a) and *Anthropologica*, 60, 1 (2018b).

Before the Philippines: Textual and Cartographical Representations of Mindanao in Sixteenth Century Portuguese Sources (Miguel Rodrigues Lourenço)

Portuguese texts resisted the use of Spanish holonyms for naming the Philippines over the course of the 16th century and up to the dynastic transition of 1580, when Philip II became king of Portugal. As a result of their maritime ventures, Portuguese spatial perception of the present-day Philippines differed from that of Spanish officials, by not recognizing a specific identity for the archipelago within the context of Southeast Asian islands. In this paper we will analyse the place of Mindanao in the Portuguese spatial understanding of insular Southeast Asia by focusing on ethno-historical accounts and chronicles as well as manuscript cartography from the 16th century. Through the combined study of these sources we will demonstrate that from the 1520s through the 1570s Mindanao occupied a very different place in the Portuguese geographical mindset of the region. This would only change with the formal end of Iberian confrontation in Southeast Asia and not without being incorporated into Spanish accounts. Our paper will thus focus on an earlier stage in the construction of the Philippines' geographical identity, one in which Mindanao occupied a much more central role, and its echoes and influence on later Spanish texts destined to convey a unitarian, integrated view of the archipelago.

Miguel Rodrigues Lourenço is a PhD student in History at the NOVA University of Lisbon (Faculty of Arts). Researcher of CHAM – Centro de Humanidades in the same university. Has been focusing his research on Portuguese interactions with the Philippines, specially the topics of mercantile activities in the archipelago, cartographic representations, and inquisitorial prosecution of Portuguese New Christians of Manila. Author of *A Articulação da Periferia. Macau e a Inquisição de Goa (c. 1582-c. 1650)* (2016). Was a member of the organizing committee of the IV Simpósio Ibero-Americano de História da Cartografia (2014).

Challenging Empire: Maguindanao and the Spice Island Sultanates, 1575-1606 (Stephanie Mawson)

Many Spanish contemporaries viewed the partial conquest of the Philippines in the second half of the sixteenth century as a stepping stone towards gaining control over the lucrative spice trade, centred on the Spice Islands of Ternate and Tidore in modern-day Indonesia. Shortly after settling in the Visayas and Luzon, Spanish officials began to plan the territorial conquest of the southern archipelago; however, these ambitions died at the frontier with Mindanao and Jolo. For nearly a century, these polities beleaguered the Spanish with constant raiding, not only thwarting their expansionary ambitions but actively destabilising new Spanish settlements in the Visayas and Camarines. Despite Spanish attempts at subjugation by treaty, military invasion, and defensive armadas, their imperial ambitions in the region were repeatedly outmanoeuvred diplomatically and defeated militarily.

This paper considers this conflict from the perspective of Southeast Asian polities in their defence against European expansionism, examining the dimensions of regional alliance building. In particular, I focus on the strong alliance built between Ternate and Maguindanao which shaped the early decades of the struggle against Spanish aggressive expansionism in the region. Having ejected the Portuguese from their territory in 1575, Ternate emerged as one of the strongest powers in maritime Southeast Asia. Over the ensuing decades, the Ternatens systematically built a network of tributary alliances across the archipelago, including with the Maguindanaos. They fortified the archipelago, amassed armaments, and imported new methods of warfare from Turkey and the Middle East. Ternaten military advancements were then introduced into Maguindanao, allowing them to successfully resist early Spanish attempts at military conquest and invasion. This alliance thus offers a new insight into the way in which polities in Mindanao resisted colonisation in the sixteenth and seventeenth centuries.

Stephanie Mawson is a research fellow at St. John's College, Cambridge. Her work focuses on the contested nature of empire in maritime Southeast Asia during the seventeenth century. She has published in leading historical journals including *Past & Present* and *Ethnohistory* and is the recipient of a number of prestigious prizes, including the Royal Historical Society Alexander Prize and the Dr. Robert F. Heizer Award from the American Society for Ethnohistory.

Rizal Dreams of Lechon: Civic Education and 'Swine-Line' Nationalism in the Southern Philippines (Hana Qugana)

A fixture in the Philippines' gastronomic vernacular and feast-day calendar, *lechon* has helped define what it means to be 'Filipino' and attests to the nation's fidelity to a wider Christian world. But the prodigious cultural appetite for roasted pig and pork more generally has not empowered everyone at home and across the diaspora: it has functioned as a form of soft—and at times hard—power of successive colonial and post-colonial administrations asserted over Mindanao's inhabitants. The quotidian milieu of educators and educational publishers has been particularly instrumental in the writing of pork into lived experiences of Filipinos, while sequestering Moros in ways seldom taken seriously by imperial and global historians. This paper explores the history of the 'swine line', temporally and materially separating Bangsamoro from the rest of the archipelago, as articulated through civic education at the genesis of Philippine nationhood in the early twentieth century. Alongside pork-laden home-economic textbooks, this involved excising José Rizal's favourable view of Mindanao at the turn of the century from his revolutionary afterlife in Rizal Studies thereafter. Through the lens of Rizal's 'gastro-politics', the paper reconsiders his desire to include Mindanao within a more ambitiously conceived Philippine nation—one that transcended its colonial inheritances and envisaged new modes of cosmopolitan belonging.

Hana Qugana (PhD, University College London) is Lecturer in Liberal Studies at NYU London. She specializes in the cultural and intellectual history of youth and education in global context. Her current project considers how the Abiva Publishing House has responded to decolonization by inculcating Filipinos at home and abroad with certain civic values from nominal independence in 1936 to the present.

Botanical knowledge and the making of indigenous dress in the Southern Mindanao highlands (Cherubim Quizon and Fe Magpayo-Bagajo)

This paper will present a methodological overview and preliminary synthesis of multi-site ethnographic data on botanical practices related to indigenous textiles. Focusing on information derived from fieldwork among Bagobo and T'boli specialists in the late 20th and early 21st century, the paper will present indigenous textile practices related to plant use drawing on field and herbarium specimens with comparative information from other textile-producing groups in the region. The use of abaca (*Musa textilis*) thread alongside principal dye plants (*Morinda citrifolia* L. var *bracteata* and *Diospyros nitida*) create the characteristic textile patterns long associated with Mindanao material culture. The use of contemporary sources that extend plant-based repertoires will also be presented, along with the role of indigenous specialists and collaborators in multi-site research. In presenting both method and data patterning, this paper seeks to delineate how traditional botanical knowledge facilitates a range of contemporary aesthetic goals among Mindanao's indigenous communities. In addition, this paper seeks to add to our understanding of how material culture, or the making of culturally meaningful things by historically marginalized peoples, continues to shape knowledge systems and organize individual and collective action.

Cherubim Quizon is a cultural anthropologist who has conducted field- and museum-based research on Bagobo textile practices. Her ethnographic research focuses on Tagabawa Bagobo communities in Davao City as well as Davao del Sur while informed by a broader consideration of textile practices among other autochthonous groups in Southern and Eastern Mindanao such as the T'boli, B'laan and Mandaya. She is currently an Associate Professor of Anthropology at Seton Hall University.

Fe Magpayo Bagajo is a biologist who has conducted field research on upland ethnobotanical and ethnoecological practices in Mindanao. She helped build and strengthen the Biological Collections of the Ateneo de Davao University where she was professor in the undergraduate and graduate Biology programs. She has collaborated with scholars in various fields including textile-related research that draws from her work among the Ubo and T'boli. Although retired from teaching, she is currently acting curator of the university Biological Collections.

Texture, Text And Context: A Journey Into Mandaya Folklore (Rhodora S. Ranalan)

The folk literature of a community is a valuable part of its culture. The Mandaya community, one of the ethnic groups of Mindanao in the Philippines, has its share of oral traditions that are a rich source of their cultural heritage. This paper documents this culture through the retrieval of its oral literature. Drawing on the theory of Alan Dundes, the ethnographic study describes the texture and context of the folklore of the Mandaya tribe of Manay, Davao Oriental. Through key informant interviews, the documentation of oral narratives yielded 21 folklore categorized into the following literary genres distinctive to Mandaya literature: Dawot, Bagi, Bayok, Panawagtawag, Babatukon, Uman-uman, and Panultihon. The textural features of the folklore include: lengthening of vowel sounds, the dropping of the H sound, and Affixation as these were performed in social and spiritual contexts. Based on the analysis, there are five categories of Mandaya cultural values and traditions. These are: respect for authority, reverence for nature, importance of dreams, chewing of Betel nut, and the ambivalent role of women.

Rhodora S. Ranalan has a doctoral degree in Educational leadership. She is a full time faculty of the Ateneo de Davao University where she also serves as Chair of the Department of Languages, Literature and Arts. She is currently pursuing a PhD in English Language and Literature at the Ateneo de Manila University. Her research interests are Indigenous Studies, Postcolonial literature, and Disaster Discourse. She has studied the folk narratives of the Mandaya, an ethnic tribe in Davao Oriental, Philippines and is currently exploring the role of cultural memory in contemporary Indigenous novels.

How did Davao give rise to the Dutertes? (Raquel Reyes)

In 2016, Rodrigo Duterte was catapulted to the Presidency. His daughter Sara, the current mayor of Davao City, aspires to succeed him as president when his term ends in 2022. His eldest son, Paolo, is running for a congressional seat in the mid-term elections, which he is likely to win. It is assumed that his youngest son, Sebastian, is destined to become the mayor of Davao City in the future.

The Dutertes are now one of the most powerful families in the Philippine oligarchy. Yet, scholarly work is scant on how Davao city was their springboard to power and wealth. Rodrigo was five years old when his father, Vicente, migrated with his wife and children to Davao in 1950. Vicente was originally from Cebu province where he served as mayor of the sleepy but prosperous city of Danao. Aided by his cousin the local strongman Alejandro Almendras, Vicente first became mayor of Davao in the mid-1950s and served as Davao provincial governor from 1959 to 1965. He transitioned to national politics with a post in President Marcos' cabinet. His political career decisively paved the way for his family's continued ascendancy over the next two generations.

Studies on Davao have largely focused on two themes – the spread of capitalism and foreign migration, principally American and Japanese settlers in the early 20th century; and the Islamic and Communist insurgencies from the 1970s. Far too little attention has been given to the emergence of Davao's Filipino elites. What were the historical, social and political conditions in Davao City that nurtured and abetted dynasty building? Based on fieldwork and archival sources, this paper seeks to shed light on the dynamics of kinship politics in Davao as the context to the Duterte's rise to power.

Raquel A.G. Reyes is an associate researcher in the Department of History, School of Oriental and African Studies, University of London. She is the author of *Love, Passion and Patriotism: Sexuality and the Philippine Propaganda Movement*; *Sexual Diversity in Asia c.600-1950* (co-editor); *Art, Trade and Cultural Mediation in Asia, 1600-1950* (editor); and numerous essays on science and medicine, histories of gender and sexuality, and trade and cultural innovation in early modern Southeast Asia, with particular reference to the Philippines. On a parallel track, she was a columnist for *The Manila Times*, writing on the Duterte family, Davao, drugs smuggling, and human rights. She contributes social and political commentaries to *The Philippine Daily Inquirer*, and the Philippine online news agencies, Rappler and Vera Files.

The Data Infrastructure for a Book on Ethnocide (Marian Pastor Roces)

The paper presents the data sets that shaped the infrastructure for "Wounded Wa-O," a book of interwoven narratives about killings systematically visited by paramilitary bands on Muslims in the late 1960's to the 1970s in Mindanao, the Philippines. The bands were formed among Christian settlers in Mindanao from Luzon and Visayas, acting within the political environment immediately before and after Martial Law was declared over the entire Philippines by President Ferdinand Marcos in 1972. Self-named *ilagâ*, 'rats' in Hiligaynon—the central Philippine language of the original killer groups—they wielded amulets, believed themselves impervious to bullets and knives, and killed entire Muslim communities. Some cannibalism transpired. The murderous events occurred in a complex context that involved, among many other dimensions, the many national resettlement programs of previous decades; the profound anti-Muslim sentiment amongst Filipinos; animism adrift in historical time; gerrymandering by the national government; the Armed Forces of the Philippines' military philosophy of the mid-20th century; geopolitical currents, and a violent politics of identity. The book, to be launched during the Conference, took a Cultural Studies lens to these dimensions. The paper is presented to exhibit the need and urgency of increased multi- and cross-disciplinary work on topics of this nature; and to indicate other research trajectories to which the data can be put to use.

Marian Pastor Roces writes about the various ways in which varying societies have deployed the concepts of culture, nation, and identity, and how these concepts fuse or clash upon the contact of these different societies. She has approached this subject from a variety of perspectives, including a long-term study of textile traditions of island Southeast Asia, culminating in the seminal book, *Sinaunang Habi: Philippine Ancestral Weave*. Pastor Roces's textile scholarship is specifically directed at gaining an understanding of the impact of international museum practices on so-called ethnographic artifacts, with a close view of asymmetrical power relationships. She also takes a keen view of such relationships in studying the difficult links and disjunction between what is thought to be traditional art and what is thought to be contemporary art.

The Indigenous intermediary in Dampier's and Forrest's travel accounts on Mindanao (Anna Melinda Testa-de Ocampo)

In studying the development of European natural philosophy in the 17th and 18th centuries, it would always seem that the development of science was the achievement of the European amateur scientist, traveller, merchant or official. The role played by the indigenous informant is frequently overlooked or forgotten as the written report becomes part of the archives. The naming, description and classification of various flora and fauna as well as information regarding natural phenomena like the monsoon, tides, and typhoons are simply written up in the traveller's account.

This paper analyzes the agency and contribution of the indigenous intermediary, the local informant who gives information about his homeland and natural phenomena in the travel accounts of two British travellers to Mindanao: William Dampier's *A New Voyage Round the World* (1697) and Thomas Forrest's *A Voyage to New Guinea and the Moluccas* (1774-1776). Through Dampier's interaction with Raja Laut and Forrest's relation with Raja Muda --- their local knowledge, assistance in navigation and cartography, and even samples given to these travellers contributed to the development of natural philosophy.

Anna Melinda Testa-de Ocampo teaches in the Department of English and Comparative Literature in University of the Philippines Diliman. This is part of her dissertation -- *Literary Cartography in the European Travel Accounts on Mindanao in the 17th and 18th centuries*. Her M.A. thesis in Comparative Literature was on the Travel narratives on the Magellan expedition.

A New Challenge of Bangsamoro Peacebuilding (Miyoko Taniguchi)

The armed conflict between the state and Muslim insurgents seeking separation from the Philippines, which intensified after the 1970s, has not truly ended. The Moro National Liberation Front (MNLF), a movement founded by Nur Misuari in 1968, initiated an armed struggle against the state. The Government of the Philippine (GPH) and the MNLF continued fighting and eventually reached the Final Peace Agreement (FPA) in 1996. Only after the FPA, Chairman Misuari of the MNLF became governor of the Autonomous Region in Muslim Mindanao (ARMM).

The signing of the FPA implied the beginning of another round of negotiations between the GPH and the Moro Islamic Liberation Front (MILF) that was separated from the MNLF, and not the conclusion of the conflict. The GPH began peace talks with the MILF following the FPA in 1996 and soon reached a ceasefire agreement in 1997. However, only under the Aquino III administration both sides reached a comprehensive peace agreement (CAB) in 2014 that has not led to the full implementation of the CAB due to the non-passage of a Bangsamoro Basic Law at Christian dominated Congress.

Under such condition, with the strong initiative by President Duterte that assumed the office in 2016, Republic Act 11054, known as Bangsamoro Organic Law was ratified by plebiscite in February, 2019. Accordingly, a MILF led new political entity, the Bangsamoro Transition Authority, that will govern the territory until 2022, was established in February, 2019. In this sense, a new chapter of "peacebuilding" by the Bangsamoro has just begun. In this context, this paper aims to propose a new concept of "peacebuilding" for the Bangsamoro through identifying contributing factors on that passage of BOL, explaining how vertical and horizontal relations between the State and the Moros and among the Moros, have changed in the course of legal process.

Miyoko Taniguchi received her PhD degree in Human Security from the University of Tokyo. She is currently senior advisor on peacebuilding at the Japan International Cooperation Agency. Over the last 20 years, she has been an expert on the issues of conflict resolution, peace-building, reconstruction, especially in Mindanao, the Philippines for various aid agencies. She, as a research associate at the Ateneo de Manila and the University of Tokyo, has also published numerous research and policy papers based on her extensive research and academic work. In 2018, she received "Asia-Pacific Academic Award" by Hyogo Asian Pacific Forum.

Teaching Imperial Subjects: Moro Industrial Schools and the Global History of Industrial Education (Karine Walther)

Soon after Episcopalian missionary Charles Brent traveled to the Philippines in 1902, he began to focus his work on opening schools for local Filipino children. He first opened schools for Filipino Catholic children on the outskirts of Manila, then Baguio, and finally opened a school for Moro girls in 1914, and shortly after, an agricultural school for Moro boys in 1916 on Jolo Island. Brent's decision to open industrial schools for American imperial subjects, however, drew on a much longer history of American Empire that had begun in Hawaii in the first decades of the nineteenth century. During the same period that missionaries were opening schools for Hawaiians, Americans back on the Continent were increasingly forcing Native American children into industrial boarding schooling across the United States. After the end of the Civil War, Samuel Chapman Armstrong, the son of one of the founders of industrial schooling in Hawaii, traveled back to the United States to open the Hampton Institute, an industrial and agricultural school for African Americans. One of the students who attended this school was Booker T. Washington, who would open his own industrial "colleges" for African Americans in 1881. By the time Brent opened his schools in the first decades of the twentieth century, he was thus building on a practice that had been applied to American colonial subjects and people of color for over a century. This paper will frame Brent's schooling programs for Moros within a wider global history of industrial education, tracing the connections between race, education, and American Empire across time and space.

Karine Walther is an Associate Professor of History at Georgetown University in Qatar. She holds a PhD in history from Columbia University, a Maîtrise and Licence in sociology from the University of Paris VIII and a BA from the American Studies Honors Program at the University of Texas, Austin. She is currently working on her second book: *Spreading the Faith: American Missionaries, ARAMCO and the Birth of the US-Saudi Special Relationship, 1890-1955*, forthcoming with University of North Carolina Press. Her first book, *Sacred Interests: The United States and the Islamic World, 1821-1921* was published by UNC Press in August of 2015.

Talaandig Conflict-Settlers' Peace Traditions (Geraldine D. Villaluz, RSCJ)

In response to a felt need in teaching a graduate course on Peace and Global Education with contextualized peace theories and concepts from indigenous perspectives this research sought to draw out values from peacekeeping strategies of thirty (30) active women conflict settlers of the Talaandig tribe in Malaybalay Bukidnon, Northern Mindanao. Indigenous perspective is a silent voice in the disciplines of Education and Social Sciences. There is a lacuna of published literature and teaching materials on peace concepts and theories from indigenous perspectives and practices in the Philippines. Indigenous concepts and theories on peace are not seen as relevant to peace and environment issues and neither has it become part of the curriculum in law studies. This paper illustrates how peace education in the country and in the world can be enriched by indigenous concepts and theories of peace with the objectives to surface the values from peacekeeping strategies of women conflict-settlers of the Talaandig community of Malaybalay Bukidnon and to locate Talaandig art and peace culture in the discourse on identity as sources for a peace education course. Through ethnographic and grounded theory design this study presents environment and peace theories from narratives of three soil painting images created by mothers whose practiced peacekeeping values ensure the place of Talaandig identity among the seven tribes of Bukidnon, in Northern Mindanao.

Geraldine D. Villaluz, RSCJ is a research faculty and Assistant Administrator of the University of San Carlos School of Education Cebu City Philippines. She has published three books from her researches on indigenous perspectives. 1. *Nalandangan: The Mothers Talaandig Culture of Peace, a Pathway to Peace Education* was published in the Filipino language by the University of the Philippines Center for Filipino languages in 2014 and the other two books were *Culturally Based Curriculum Guide for Day Care for Agusan del Sur Mindanao* (2008 and 2013) published by the University of San Carlos. She is a graduate in PhD in Philippine Socio-Cultural Studies from Asian Center University of the Philippines in 2012.

ABSTRACTS and BIOS OF Exhibiting Artists and Performers (Arranged by Last name)

Tradition and Innovation in Manobo Art and Design (Carlito Camahalan Amalla)

The paintings draw inspirations from costumes, accessories, environment, aesthetics, and personal sensibilities. It is an embodiment of the multi-faceted character of Agusanon Manobo culture. In such experience, the local has amalgamated with the cosmopolitan, and it is this harmonious synthesis that defines much of the painter's artistic output. The influence of Agusanon traditions, cultural practices, and aesthetics is deeply rooted in local life while it has been layered and enriched with influences coming from the outside, thus, giving Philippine art its link with world art, and its ability to converse in the metaphysical and the spiritual.

Textiles are intimately connected to the people who weave and the tribe who wear them. The modern world has unwittingly reduced the importance of weaving and embroidery by losing the vision within. The dress and accessories are the second skin and an extension of the body. Manobo embroidery art connects what is symbolic, organic and cosmic.

The artist paints with curvilinear and rectilinear shapes inspired organically with fluid and lyrical forms, suggesting movement perfectly balanced by stillness and pauses. Such fusion of the kinetic and visual emanates from the artist's experience as a painter, sculptor, puppeteer, chanter, dancer and teacher. The juxtaposition of planes in diverse palettes recalls colourful tapestries. The ranges of colourful and patterns are reflections of ethnic ingenuity.

This feature produces the effect of partially concealing the configurations underneath, a pattern reminiscent of bamboo slats used in the flooring of the vernacular architecture, or the latticework that delineates yet inter-relates spaces. The artworks embody vitality that allows them to lend themselves easily to the spectrum of artistic languages and as an instrument for learning. Represented in distilled form, the complex, hybrid, and multi-layered Filipino art, design and culture exhibit a kaleidoscopic diversity bursting in energy and dynamism.

Carlito Camahalan Amalla, an Agusanon Manobo and professor at De La Salle-Saint Benilde, is a member of Dulaang University of the Philippines and Kontra-Gapi. He is a puppeteer/puppet-maker with Teatrong Mulat ng Pilipinas and UP Center for International Studies. He is a Cultural Ambassador of Goodwill in Asia, Europe, USA, and a recipient of the UN Outstanding Youth Service and UPAA Distinguished Alumni Award in Community Empowerment. He has a Bachelor of Fine Arts-Sculpture and Masters in Art History degrees (Phi Kappa Phi Honor Society) from the same university. He exhibited his art in Wales, Gent, and New York.

Tu Pug Imatuy (2017) (Arbi Barbarona)

Tu Pug Imatuy, which means "The right to kill" in Manobo, follows Lumad couple Obunay and Dawin who are uprooted from their traditional way of life after a military encounter. Soon, they find themselves unwilling instruments in the soldiers' anti-guerilla operations. What will it take for them to reunite with their family? Inspired by actual events, the film tackles the Manobos' struggles against environment plunder and the militarization of their communities.

Arnel "Arbi" Barbarona is a Davao-born award-winning cinematographer and filmmaker, and has worked on films and documentary on the indigenous peoples of Mindanao. His works include *Ang Pagpukaw sa Akong Damgo* (Mindanao Film Festival, Guerilla Film Making 2014) and *Life With A Knife* (Mindanao Film Festival 2011) where he served as director, writer and cinematographer. His recent feature film "Tu Pug Imatuy" *The Right to Kill* garnered numerous awards locally and internationally: Sinag Maynila 2017 - Best Picture, Best Actress, Best Cinematography, Best Musical Score, Best Screenplay and Best Director. In 2018, Direk Arbi received the most prestigious awards in the film industry in the Philippines, he won Best Director in Gawad Urian and FAMAS Awards 2018.

The Arts of Peace in Mindanao (Virgilio Martin J. Castrillo)

"Art and artifact in Muslim Mindanao is characterized by an arabesque called Maranao okir or Tausug ukkil. It is a sinuous design element that suggests ripples and waves, flowers, leaves, and vines. Combinations can result in recognizable figures, such as the mythical sarimanok (bird) and naga (serpent), or the tree of life. This Mindanao arabesque is carved and painted on wood; sewn, embroidered and appliquéd, as well as beaded onto ritual cloths. While not strictly okir, the curving lines of the minarets and domes of mosques echo the same grace. They are gentle, pleasing, and harmonious, as though bearing a message of peace. The dance vocabulary of the Sama pangalay or igal seems to mimic the lines of okir and ukkil. Dancers move in harmony with others and reflect the aspirations of a people who are serene, gentle and loving."

Igy Castrillo is a photographer, videographer, and layout artist. He has designed marketing materials, text books, magazines, and coffee table books for commercial, government, and academic institutions throughout the Philippines. His photos have been exhibited in local colleges and universities, as well as in the Singapore Philatelic Museum. He has worked with the team that mapped the museums of Mindanao and developed Mouseion, a digital archive containing information of the Museums and artifacts he documented. He is currently communications and promotions consultant of the Ateneo de Davao University, the German Language Center, and a few retail shops in Davao City.

Yuta Nagi Panaad (Cian Dayrit)

Mindanao has a violent history of oppression. It has been more than two years of martial law in Mindanao. We have observed a continuous increase in arrests and killings of peasants, indigenous, rights activists and other individuals seeking justice from the state's negligence and impunity. Mono-crop plantations, mineral extractions and logging concessions (owned by the ruling elite and multinational corporations) are gravely affecting the environment and the communities that depend on it. Land and life are at stake as illusions of progress are forced into policy. Backed by foreign interest and neoliberal agendas, Mindanao is militarized and plundered more today than in its history.

The exhibition presents 30 maps produced by Lumad, Moro and peasant communities in counter-mapping workshops which has been ongoing since 2017. These "counter-maps" illustrate issues related to the injustices of martial law in Mindanao and visually articulate personal accounts of displacement, exploitation and harassment from state forces. Maps are abstract representations of space and time. Throughout history, these objects have observed scientific, military or political functions, visualizing a dominant perspective of geological formations. The workshop approaches mapping as a political gesture of survival and resistance to oppression. It seeks to reintroduce the map as a tool to uphold human rights and social justice.

Cian Dayrit is a visual artist and activist whose works explore origins and histories and their representations, in visual apparatus, from the map, curiosity cabinet and on to the museum. With an interdisciplinary practice rooted in the exploration of colonialism, ethnography archaeology, history and mythology, Dayrit seeks to interrogate notions of power and memory, as framed by institutions, in particular museums, media and the state. Born in 1989 in Manila, Philippines, Dayrit currently lives and works in Rizal.

"Para sa buhay, alay ay buhay" (Amihan A. de Sosa)

"Para sa buhay, alay ay buhay" or "For life, sacrifice life" are artworks that aim to depict how the civilians are affected by the war happening in Mindanao. The 4x6 feet mixed media on canvas shows how innocent people, especially children, suffer from the violence that is going in their homeland- they are forced to quit school due to the attacks and had no other option but to help their poor family by doing jobs. The mixed-media sculpture, on the other hand, shows the lives of people who were sacrificed for the pursuit of peace in Mindanao. These two works represents the struggle of the Mindanaon and also serve as a voice and hope for the affected youth, families, culture and tradition, that peace may soon be obtained in their beloved land.

Amihan A. de Sosa is a graduate of Bachelor of Fine Arts major in Painting at the University of Santo Tomas and currently doing her thesis for her Master's degree in Fine Arts also in the same university. Her on-going thesis tackles about the Manobo community and how can fine art promote and preserve their culture and tradition. She has long been interested and passionate in preserving the culture of the indigenous people of the Philippines which sustains the identity and hope for the Filipino people.

“Kultural Amnesia” (After James) (Abraham Ambo Garcia, Jr)

“Kultural Amnesia” is a book art project. This installation along with my body of work form the recently concluded OASES exhibition in Brisbane. My studio research led me to re-view Filipino identity in diaspora; the local/regional in Mindanao with the Southeast Asian region; and revisit/witness the continuing history of the Philippines and Mindanao.

Exploring the notions of identity made me look at various perspectives on being a Filipino. What is the relevance (saysay) of these independence and post-Republic narratives coming from a colonial past? What are the effects on the nation afterwards and into the 21st century? How do we look at ourselves these days? Can we still work together moving forward as a nation?

Part of reimagining the nation is to re-read text on the Mindanao region. The book project focuses us to reflect on narratives that are forgotten and erased; the silence on the traumatic episodes of the Republic in the region; and the revisions and fabrications done by Filipinos that wield power over marginalised indigenous peoples. This has an effect on the culture of peace; acknowledging ancestral lands; and the protracted wars on ideology, secession, and extremism. Who benefits from these tensions, cracks, and fissures in Mindanao's tri-people society?

Furthermore, this is also an exploration on concept the fold (Deleuze, 1993; 2006), where the notion of identity is in flux, unravelling, vulnerable, clashing, tearing, and situated in the seams. This book project is depicted as sewn handmade paper with gum tree bark as a metaphor for the site of creation; and the play of local words and texture embosses on bound and torn book sections.

Abraham Ambo Garcia, Jr. is an art educator, studio researcher, and practicing visual artist. He likes riding provincial buses, taplud (topload) jeepneys, and tricycles in Mindanao, because that's when his creative ideas develop. He is currently on the Faculty Development Program of the Ateneo de Davao University to pursue his doctoral research (PhD studies in the visual arts) on a Griffith University International Postgraduate Research Scholarship at the Queensland College of Art in Brisbane, Australia from 2018 to 2021. His home is with his family in Davao City (Philippines).

Painting Mindanao (Maria Mari Murga)

Zamboangueña artist Maria Mari Murga challenged the conventions of life and art by travelling to remote areas of rural Philippines as a plein air documenter of the world around her, especially among the indigenous people in the country. Maria is showcasing at the School of Oriental and African Studies SOAS a series of artworks inspired by Mindanao. These drawings are part of her project “Liwanag: a Journey through the Philippine’s way of life”. “Liwanag” chronicled Murga’s journey for one year through provinces of the Philippines, capturing the history, culture, heritage and traditions of the country in a somewhat whimsical way. Maria used her fine technical skills to represent the daily lives of the people all over the archipelago. She threw a spotlight on these scenes for the rest of the world to discover, and to serve as a reminder of the beauty of the country and an inspiration to visit the islands. Maria’s artworks are showcased using a selection of frames hand carved in Zamboanga City. Inspired on Islamic aesthetic, these soulful pieces embrace and celebrate the rich cultural history of Mindanao.

Maria Mari Murga is a Filipina Spanish artist based in London. Her Filipino origins hail from Zamboanga City in Mindanao. The granddaughter of a WWII Bataan Death March survivor, Philippine history runs in Maria’s veins. Trained in Florence, Italy, she specialized in Renaissance Painting Techniques: Orient and Occident are brought together under Murga’s life vision. Maria works from her studio in Hampstead, London. Her paintings are part of the private collections of prominent British and Philippine art collectors including well known corporate companies. Murga has exhibited internationally: The Annigoni Museum in Florence, The City Council in Madrid, Petley’s gallery in Mayfair, The Mall Galleries, The Philippine Embassy in London, The Consulate of the Philippines in Miami and The Philippine Senate Congress in Manila. Her artworks have been awarded by prestigious Art Institutions such as The Royal Society of British Artists, The De Laszlo Foundation, The London Festival of Architecture, The Derwent Art Prize and The Pastel Society UK at The Mall Galleries in London.
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Finding the Mindanao Body (Daniel Ceeline Ramonal)

The choreography is a self-reflexive piece that explores the extent of a dancing Mindanaoan to absorb what she is exposed to. It tackles an abstracted account of understanding the journey of indigenous culture of different ethnic groups in Mindanao through the eyes of a modern dancing individual. Diving into matters of the ethnic groups' movements from one place to another, be it by choice or by force, and how their heritage is presented, absorbed, merged with, for some even dissolved, once outside of its own communities.

Using neo-ethnic dance, a fusion of modern ballet with ethnic movements, the modern dancing individual relays a story of her introduction to different ethnic groups at a very young age and how she grappled with learning conflicts between that of what was taught by the elders of the communities that her father and humanitarian work have ushered her into and that of the professional teachers who were celebrated dance artists of the modern and more lucrative stage. It also wrestles with the stories shared to her by members of different indigenous communities and their continuous plight for self-determination and peace in their own lands, as well as the growing trend amongst their younger generation who are lured by life in the city. Most importantly, it challenges her values where heritage transmission is concerned and her struggles and fears of misrepresentation.

Daniel Ceeline Ramonal is currently completing her International Masters in Dance Knowledge, Practice, and Heritage degree under the Choreomundus program, a consortium between four universities in Europe. For years, she has made a career in humanitarian work in the field of communications but being a trained performing artist also, she ensured that all her involvement in humanitarian work incorporated the use of creative crafts such as art, dance, drama, or music in implemented projects. Now, the works she creates incorporate her experience in the humanitarian field into performance art. She has performed in the Philippines, Bahrain, Hungary, France, and the United Kingdom.

Community Organizations/ Theatre Groups

Weaving Stories from Mindanao through Puppetry (Teatrong Mulat ng Pilipinas)

Teatrong Mulat ng Pilipinas (MULAT Puppet Theatre) will stage two short pieces—songs from Sita & Rama: Papet Ramayana (Sita & Rama: The Ramayana in Puppetry) and The Song of Baylan. The presentation aims to engage the audience in discovering aspects of the Manobo and Maranao cultures.

Sita & Rama: Papet Ramayana is based on the Indian epic Ramayana which tells the story of Prince Rama and Princess Sita and other great characters in line with their nobility of spirit, courtly intrigue, heroic renunciation, fierce battles, and triumph of good over evil. Since there is reference to a Philippine version of the Ramayana (Maharadia Lawana) in Mindanao, MULAT decided to dress its puppets using the Maranao design. The Maranao weave is a cultural tradition. It is famous for its ornate design and vibrant color. The Song of Baylan is a jöruri and bunraku-inspired adaptation of a familiar folklore among the tribesmen of Manobo, one of the major tribes of Agusan del Norte, Philippines. In this performance, MULAT implores the ritual of Sinuyaman. This particular ritual leads us into a traditional practice of deep reverence to the Manobo regalia and clothing, the Suyam.”

In 1977, Professor Amelia Lapeña-Bonifacio founded Teatrong Mulat ng Pilipinas. “Mulat” means to open, awaken; hence a theater to awaken the children to the beauty and richness of Philippine culture and still unfamiliar Asian cultures. Inspired by the Indonesian wayang golek (rod puppet) and wayang kulit (shadow puppet) and Japanese bunraku (puppet manipulated by three puppeteers), MULAT has pioneered in the creation of a Philippine puppet. It has presented children’s plays based on Philippine and Asian folktales. The popular ones include Ang Paghuhukom (The Trial), Papet Pasyon (The Passion of Jesus Christ In Puppetry), and Dalawang Bayani (Two Heroes).

Philippine Muslim Association in the UK

PMA-UK is a group Filipino Muslims composed of different Muslim groups from Philippines living in the United Kingdom. Established in 2009, elders of the Filipino Muslim community in United Kingdom gathered representatives from Filipino Muslims in the diaspora from various locations including Tawi-Tawi, Basilan, Cotabato, Sulu, Lanao, Davao among others, and established an umbrella organization whose purpose is to unite, solidify and promote Peace, Kindness, Respect, Love and Tolerance among its members and the wider British society.

Lahing Kayumanggi Dance Company

Lahing Kayumanggi, Dance Company (LK), was established in 1994 in London with Creative Director Ronnie del Barrio. Starting as a small informal group of people in London who were nostalgic about Philippine music and dance, LK has become a professional dance company with professional dancers and musicians leading more than 30 enthusiastic volunteer members from the Filipino community. Their increasing reputation for quality, authenticity and innovation has led them to receive wide acclaim for their performances across the UK and mainland Europe, in venues including the Philippine Embassy London, World Travel Markets, Filipino Barrio Fiestas and community events, the prestigious Queen Elizabeth Hall, Royal Festival Hall, as well as in cities like Amsterdam, Berlin, Braunschweig, Bayreuth, Brussels, Copenhagen, Stockholm, Malmö, Vienna to name a few. For four years running, LK was a regular and popular feature on BBC TV's Generation Game. LK demonstrates the rich and diverse culture of the Philippines, enriched by the influences of its Southeast Asian neighbours, the legacy of Spain's 400 years of colonisation and not least, the many indigenous groups that are still alive and thriving up and down the country.