

Request for Quotation
Office of the Chancellor

Date: October 16, 2019
 RFQ No.: _____
 MOP: Small Value Procurement

Please quote your lowest price on the item/s listed below, subject to the General Conditions on the last page, starting the shortest time of delivery and submit your Quotation duly signed by your representative not later than **21 October 2019** in the return Envelope attached herewith.

- Note:**
1. All entries must be typewritten and/ or legibly handwritten.
 2. Delivery period within **10 calendar day/s of print-out sign off**.
 3. Warranty shall be for a period of six (6) months for supplies and materials, one (1) year for equipment, from the date of acceptance by the procuring entity.
 4. Price validity shall be for a period of 90 calendar days.
 5. **Mayor's/ Business Permit, PhilGEPS Registration Number, Omnibus Sworn Statement** shall be attached upon submission of the quotation.
 6. Bidders shall submit original brochures showing certifications of the product being offered, if applicable.
 7. Bidders must indicate the BRAND and MODEL NUMBER offered when appropriate.
 8. Others: _____

Printing of ICSEACFA Book of Abstracts

ITEM NO.	GENERAL DESCRIPTION	UOM	QTY	Compliance with technical specifications (Pls. check)		UNIT PRICE	TOTAL PRICE	QUOTED UNIT PRICE	TOTAL QUOTED PRICE
				YES	NO				
1	Printing of ICSEACFA Book of Abstracts	copy	500			₱ 500.00	₱ 250,000.00		
	Size: 7.5" x 10.5" (folded size)								
	No. of Pages: 4-page cover plus 100-120 inside pages (interior)								
	Cover								
	Stock: Foldcote cal 12								
	Cover Layout: with 4-inch flap on both front and back (see attached printer's guide) with colored illustration								
	Paste down/ interior of cover: colored indigo								
	Color: Full Color								
	Others: With Matte Lamination								
	Others: UV Spot Lamination for all letters on cover (ICSEACFA)								
	Inside paper								
	Stock: Book Paper 80 (interior)								
	Color: 100-120 pages of color								
	Process: CTP Offset printing								
	Binding: Smythesewn Perfect								
	Quantity: 500 copies								
	Others: Lay-out ready (InDesign file). Print-out to be provided by Printing Press for approval and signature prior to mass printing. Must allow for minor corrections or color and other adjustments after proofreading. Submit mock-copy with sample printout of cover, plus sample paper to be used in actual printing, within 5 days of receipt.								
	Delivery: must include delivery charge; delivery within 10 days of print-out sign-off								
TOTAL:							₱ 250,000.00		
TOTAL QUOTED AMOUNT IN WORDS:									

Please quote at your government price (including VAT) and state that the time within which you can make delivery. It will be appreciated if we can have your quotation in the office as soon as possible or on or before the deadline stated herein.


IRENE J. ENRIQUEZ
 Chief, SPMO

Request for Quotation
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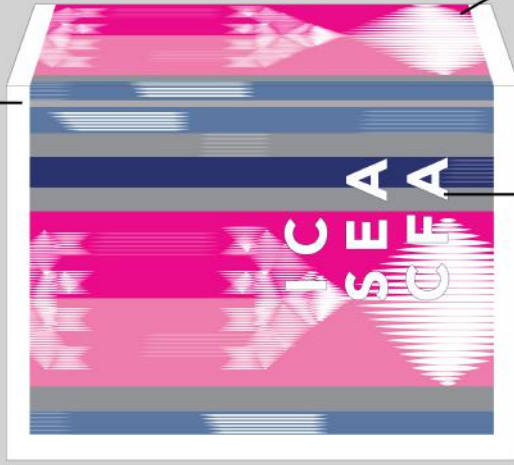
Please quote your lowest price on the item/s listed below, subject to the General Conditions on the last page, starting the shortest time of delivery and submit your Quotation duly signed by your representative not later than **21 October 2019** in the return Envelope attached herewith.

After having carefully read and accepted your General Conditions, I/We quote you on the Item at prices noted above.

Name of the Company:	_____	Tel. No. :	_____
Address:	_____	Fax No. :	_____
Name of Representative:	_____	Email Address:	_____
Position:	_____	Date:	_____
Signature:	_____		

white border

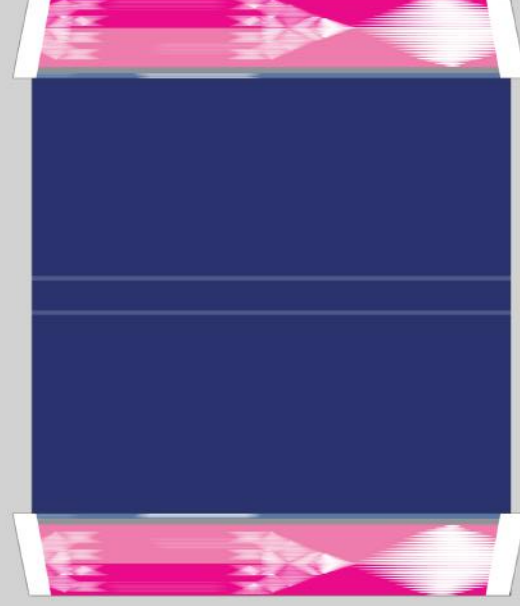
front of cover



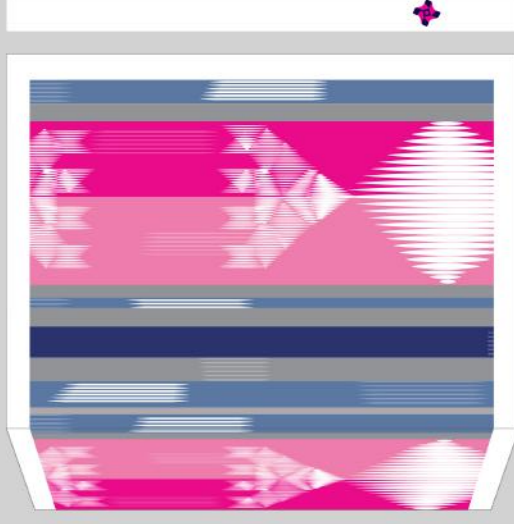
flap

UV Spot Lamination
(all letters ICESEA CFA)

interior of cover

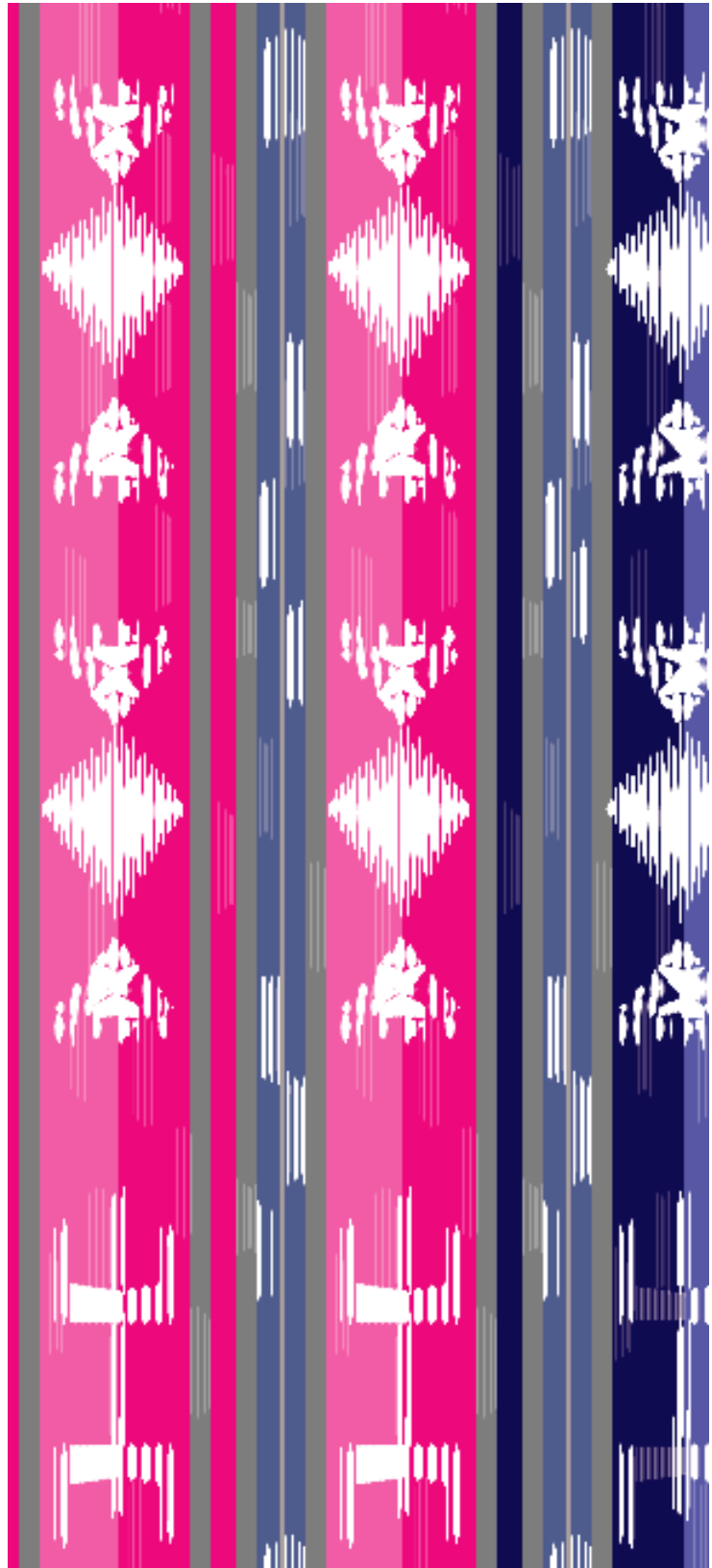


spine



International Conference on
Southeast Asian Crafts and
Folk Art

ICSEACFA
2019



The Conference Logo

ICSEACFA conference logo concept
by Jandy A. Carvajal (April 2019)

I endeavored to represent the event's major terms—"international," "Southeast Asian," "Conference," "Crafts" and "Folk art"—in a single image without relying on overt acronyms. I drew inspiration from the geometric motifs of traditional North Luzon Cordillera textiles and tattoos. The logo's formal balance draws attention to the central, smaller lozenge, suggesting that the conference is a convergence, bringing together scholars and stakeholders from different regions.

Based on a simplified kusikus ("whirlwind") motif of the binakol textile produced in North Luzon, the logo incorporates curvilinear outlines to symbolize dynamism and openness to change. The image's diamonds recall not only tattoo motifs but also weaves in basketry.



The Cover

The design is based on the **binobodan textile** of Kiangnan, Ifugao, Philippines. *The binobodan uses the ikat method of resist-dyeing revived by contemporary Ifugao weavers to produce various traditional motifs.* For the cover image, Visual artist, Fara Manuel Manuel-Nolasco used modern hues that represent the fusion of old and new and the inevitable bridging of knowledges between the past and present. ICSEACFA logo concept





01	About the Conference
01	Conference Organizing Committee
01	About the Venue
01	Acknowledgment
21	University of the Philippines System
22	University of the Philippines Baguio
01	Venue Map
01	Baguio City as Creative City of Crafts & Folk Art
	Conference Program
	Keynote Address
	Plenary Lectures
	Parallel Sessions
	List of Participating Institutions
	General Instructions
	Bazaar Introduction
	Bazaar Profiles
	Exhibit Profiles

About the Conference

ICSEACFA

2019



In October 2017, the City of Baguio was declared by UNESCO as a Creative City in the crafts and folk art category. It is the first city in the Philippines and the 4th in the ASEAN region to join the 64 cities from 44 countries in the UNESCO Creative Cities Network (UCCN) worldwide that have identified creativity and innovation as strategic factors for sustainable and inclusive urban development (UNESCO 2017). This highly prestigious recognition was based on several factors:

1. Baguio's distinctive historical evolution (transformation) from an Ibaloy Rancheria to an American "City Beautiful" to an educational center, a major tourist destination and a dynamic multi-ethnic city that is today;
2. Baguio's exquisite crafts—its weaving, woodcarving/sculpture, metalcrafts/silver crafts and the narratives behind these crafts;
3. the dynamic presence of artists and their creative spaces, making city life exciting and meaningful. UP Baguio's Museo Kordilyera and the emerging Cultural Hub is mentioned as one of these creative spaces.

UP Baguio (largely through the Office of the Chancellor) was instrumental in the process of applying for the UNESCO Creative City Declaration. UP Baguio is also one of the leading institutions (along with the LGU, DOT-CAR, DTI-CAR and BACCI) in the implementation of the 4-year plan of action (2018-2022) in order to sustain Baguio's status as a Creative City. This community engagement is in fulfillment of UP Baguio's vision "to be a premier Art and Sciences University" and mission "to serve as a hub of knowledge development in Northern Luzon." This is also a realization of one of UP Baguio's goals (strategic initiatives), which is the "promotion/protection of Cordillera/Northern Luzon Heritage, Culture and the Arts." Moreover, UP Baguio's involvement in the Creative City initiative demonstrates the "Triple Helix" model which inspires UP Baguio's current public service and community engagement (Rovillos' speech at the University Convocation, December 2018, also in *Ti Similla*, January 2019).

Through the leadership of Chancellor Rovillos, UP Baguio believes that Baguio City, as a UNESCO Creative City has to share cultural knowledge to as well as learn from, other UNESCO Creative Cities and the rest of Asia and the world. One avenue for such mutual learning is the conduct of International Conferences; thus, the conception of the International Conference on Southeast Asian Crafts and Folk Art.

The theme of the conference is *crafts and folk art in a sustainable and innovative Southeast Asia*. By the end of this conference, creatives, craftsmen/women, artists, artisans, academics, NGO and LGUs (City/Municipal officials) should be able to:

1. Understand the state of (both indigenous and introduced and adopted/accommodated) crafts and folk art in the Southeast Asian region;
2. Appreciate the role of crafts and folk art in the Creative Economy of the Southeast Asian region;
3. Learn the good/best practices in sustainable innovations in crafts and folk art in the Southeast Asian region; and
4. Recognize the role of the academe (Higher Educational Institutions) in sustaining creativity and innovation, particularly in crafts and folk art.

Conference Organizing Committee

ICSEACFA
2019



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Chancellor, UP Baguio

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Research Assistant

About the Venue

ICSEACFA

2019



The Baguio Teachers' Camp was established on 11 December 1907 through an ordinance by then Benguet Governor William F. Pack. The idea was to accommodate American and Filipino teachers in the place which was formerly called by the native Ibaloy as O-ring-ao. W. Morgan Schuster, Bureau of Public Instruction Secretary, successfully created the plan for the camp which was then approved on 18 January 1908.

The camp started as a training ground and vacation site for teachers and the staff of the Insular Government and on 6 April 1908, the first event was held in the venue which was attended by participants from all over the Philippines. It was the first Teachers' Vacation Assembly which lasted until 30 May. Pitched under the towering pine trees around the terrain, tents served as the attendees' sleeping quarters, kitchen, and dining areas.

The first building in Teachers' Camp was then built in 1911. Soon an athletic field and more buildings were also constructed. In 1912, the largest facility in Teachers' Camp, the Benitez Hall, was built simultaneously with the cottages for the Camp Director and the Bureau of Education officials.

On 15 June 1936, the Philippine Military Academy (PMA) moved from its grounds at Camp Henry T. Allen and occupied a large part of Teachers' Camp due to an influx of cadet trainees. Their occupancy lasted until 12 December 1941.

During the Japanese occupation, 1942-1945, Teachers' Camp also served as a hospital for the Japanese forces. This left the camp damaged after the war. It was then repaired and reopened in 1947.

Today, Baguio Teachers' Camp remains a reliable venue for assemblies and trainings for officials of the Department of Education, teachers, and students.

Acknowledgments

The Organizing Committee would like to acknowledge and thank the Commission on Higher Education (CHED) and the UP System Office of International Linkages (OIL) for generously supporting the International Conference on Southeast Asian Crafts and Folk Art 2019. The following agencies also made immense contributions to the success of the conference:

- ASEAN Handicraft Promotion and Development Association (AHPADA)
- City Government of Baguio
- Commission on Higher Education (CHED)
- Department of Tourism (DOT)
- Department of Trade and Industry (DTI)
- Tourism Promotions Board
- Nestlé

We would also like to give our special thanks to the following:

- Café by the Ruins Dua
- Ebai's Café and Pastries
- G1 Lodge
- Narda's Handwoven Arts and Crafts
- Solibao Restaurant
- Mr. Paolo Mercado
- Cultural Groups and Organizations
- Cordillera Regional Science High School Glee Club
- Mr. Raffy Capuno
- Mr. Ompong Tan

We also acknowledge the indispensable efforts and assistance from the UP Baguio community:

- College of Arts and Communication
- College of Social Sciences
- College of Science
- Cordillera Studies Center
- Museo Kordilyera
- Office of the Chancellor
- Political Science 160-Z students



The University of the Philippines System

As the only National University in the country, the University of the Philippines (UP) System takes pride in being the pioneer in higher education through academic excellence, outstanding research, public service, and modernized facilities.

Established in 1908, UP started as a small Manila campus with only a few colleges. Over the years, UP has made a reputation for itself as a research and graduate university that produces scientific and creative outputs of the highest quality which receive both national and international recognition. Today, the University is composed of eight constituent universities and one autonomous college spread throughout 17 campuses in the archipelago. As of 2018, the Commission on Higher Education has declared 39 units of the university as Centers of Excellence, while 6 units have been declared as Centers of Development.

UP's student population of over 50,000 thrives in the liberal atmosphere that is part of the tradition of a UP education. UP graduates have also become the country's leaders in politics and governance, law, the sciences and the arts.

UP has produced National Scientists in fields as diverse as history, engineering, physics, agriculture, biophysical chemistry, psychology, medicine, plant physiology, genetics, and cytogenetics. But UP's strength does not lie in its scientific pursuits alone: 30 out of 50 National Artists named thus far are UP alumni, coming from literature, the visual arts, music, dance, theater, film, and architecture.

UP also maintains an exemplary performance record in professional licensure examinations in fields such as law, accounting, medicine, dentistry, pharmacy, chemistry, geology, engineering, environmental planning, education, library science, social work, nutrition, and dietetics, interior design, architecture, fisheries, agriculture, etc.

Internationally recognized as the leading educational institution in the country, UP is a member of the Association of Pacific Rim Universities (APRU), where membership is based on the nomination and votes of member universities. UP is also a member of the ASEAN-European University Network (ASEA UNINET), and the ASEAN University Network (AUN).



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The University of the Philippines Baguio

The University of the Philippines Baguio (UPB) was established as a degree-granting unit of the University of the Philippines (UP) System on 22 April 1961 starting as a regional unit of the flagship campus in Diliman, Quezon City for nearly four decades. As it was identified as an arts and sciences college in the past, the university soon claimed its status as a university. Its growth and development centers on being the leading institution in the delivery of education in Northern Luzon, involving efforts at further modernization, enhancing the strength of curricular programs, and actively generating knowledge through researches. Dubbed as the "UP in the North" to which UP College Baguio has evolved into, the university has developed over the past decades by creating a niche in Cordillera studies. Through a unanimous endorsement by the UP Board of Regents on 2 December 2002, UP Baguio's distinction was affirmed by designating it as the 7th autonomous unit of the UP System.

At present, the University of the Philippines Baguio houses three colleges. The College of Science (CS) which resulted from integrating the former Division of Natural Sciences and Mathematics and the Sports, Physical Education and Recreation Division is now composed of the Department of Biology, Department of Mathematics and Computer Science, the Department of Physical Sciences, and the Human Kinetics Program. CS offers baccalaureate programs in Biology, Mathematics, Computer Science and Physics as well as a master's programs in Mathematics and in Conservation and Restoration Ecology and a doctoral program in Mathematics. The College of Social Sciences (CSS) merged the former Division of Social Sciences and the Management Sciences Division and now consists of the Department of Economics and Political Science, Department of Social Anthropology and Psychology, Department of History and Philosophy, and the Institute of Management. CSS offers BA in Social Sciences, BS in Management Economics, MA in Social and Development Studies, and Master of Management. The College of Arts and Communication (CAC), formerly the Humanities Division, is now composed of the Department of Communication and the Department of Language, Literature, and the Arts. CAC offers Certificate in Fine Arts, Bachelor of Fine Arts, BA in Communication (Majors in Journalism and Speech Communication), BA in Language and Literature, and MA in Language and Literature.

Regarding academic matters, UP Baguio continues to conduct assessments of the Revised General Education Program (RGEP), create instructional



materials, and upgrade its faculty profile. In 2006, the Commission on Higher Education chose UP Baguio as a Center of Development in Mathematics. The UP Baguio faculty in mathematics' records in teaching, research, and extension service since 1998 has enabled such a unique recognition for the university.

The research field in UP Baguio continues to thrive and develop throughout the years. The Cordillera Studies Center, which has gained international recognition for its great record in ethnic and interdisciplinary research programs continues to maintain a strong commitment to regional concerns. Individual faculty, workgroups, and research affiliates in the university have undertaken research on the topics of local literature, conservation of biodiversity, management of local forestry and upland agricultural practices, urban studies, local governance and development, and ethnicity. Research in the social sciences mainly focus on ethnic themes and the study of regional communities emphasizing policy, planning, and managing natural resources. Science research focuses on empirical studies in the hard sciences that also delve into the indigenous mathematical and biological areas of inquiry. Furthermore, the attention of research in the humanities is directed towards retrieving and studying literatures of Northern Luzon, as well as an emphasis on Cultural Studies in the Philippines and the Cordillera. Scholarly articles and papers on topics that pertain to Cordillera Studies and Northern

Luzon culture and the arts are featured in a peer-reviewed journal named The Cordillera Review.

The extension service programs of the university also address regional concerns. A volunteer program named Ugnayan ng Pahinungod extends its services to the various communities in the Cordilleras. UP Baguio's Gender Studies program named Kasarian continues to conduct research and workshops that center on gender-based knowledge, health attitudes and practices among selected groups in Cordillera. UP Baguio also has the Program for Indigenous Cultures (PIC) which represents itself as an avenue for activities that promote indigenous cultural vibrancy and awareness. The university has also launched the Knowledge and Training Resource Center (KTRC) on Climate Change and Disaster Risk Reduction and Management on February 2013 with funding support from the UN World Food Programme (WFP). KTRC is a repository of learning materials which also acts as a university-based training center in the region which catering to both schools and local government units.

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Source: <https://itsthewalkingstick.wordpress.com/2014/07/01/2014-07-01-01/>



Source: <https://ph.asiatraveltips.com/2012/05/22/five-things-you-might-not-know-about-bencab/>



Creative Spaces in Baguio City

Aguinaldo Museum Park

Asin Woodcarvers' Village

Baguio City Museum

Baguio Media Newseum

Bell House, Camp John Hay

BenCab Museum

Creative Brewery

Dominican Hill Heritage Site

Easter Weaving

Hanan'chi Creations

Ili-Likha Artist Village

Mt. Cloud Bookshop

Narda's Weaving and Handicrafts

OTOP Philippines Hub

Pasakalye Art Space

Philippine Treasures

Pilak Silvercrafts

Tam-awan Village

UP Museo Kordilyera

Villa Romana

Victor Oteyza Community Art Space (VOCAS)

Reference: creativebaguio.com

being used by the Design Foundation Department faculty in their studio, history and theory classes.

The work-in-progress research was also exhibited at the 2nd Bantula Conference event, 2018, and at the Best of Benilde 30 Arts and Music Festival, 2019, both held on the School of Design and Arts Benilde Campus.

The project also includes a Folk Art Festival in July 2019. Artists from Paete and Pakil, Laguna will conduct demo-workshops on campus. This is planned to promote the importance of learning art through experience in light of current CHED policies on holding off-campus trips.

From this research project, we also hope to share the outputs with other K to 12 Benilde feeder schools that need to retool faculty to teach art courses.

Keywords: art education, K-12, arts and crafts, pedagogy, arts-based research

5.

More than Show-and-Tell: Folk Art and Art Literacy Teaching Art Appreciation at the De La Salle-College of Saint Benilde

LARA ANGELICA ROSARIO, De La Salle-College of Saint Benilde

Art is vital in the formation of young individuals. It is part of the mandate of the Commission on Higher Education (CHED) to require college students to take up Art Appreciation, which is part of the New General Education Core Courses. The common approach of teaching art would be in a formalistic manner that would usually revolve solely on empirical data (when, what, where) and folk art would simply be show-and-tell examples, devoid of any type of context. Ideally, CHED prescribes that art appreciation should be inclusive, contextual, and outcomes-based (why, how).

At the De La Salle-College of Saint Benilde (CSB), students are required to take one general education art subject called Artapri. Within the inclusive and learner-centered philosophy of CSB, educators are expected to use creative pedagogies and methodologies that would cater to the very eclectic backgrounds and temperaments of students. This paper presents best practices, strategies and creative methodologies incorporating folk art in the teaching and learning experience; shifting from Art Appreciation to Art Literacy.

Art literacy is taught within the prescribed DBAE (Discipline Based Art Education) by CHED. The study of folk art would include even cultural, historical, and personal contexts aside from pedigree and linear history. Lesson outcomes and suggested activities are aimed at Higher Order Thinking Skills (HOTS), wherein the learners are provided with situations that encourage them to analyze,



Ernesto Dul-ang Manong Ernesto, as he is fondly called, is a native of Ifugao. He is a self-taught wood carver who is now based in Baguio City. He constantly depicts Cordillera culture and traditions through symbols like the Bul-ol, rice terraces, the Cordillera warriors, the Ifugao house and others. One of the most memorable and historical piece he has done as a sculptor is a bas-relief mural depicting the surrender of General Yamashita and some members of his staff at the High Commissioner's Residence at Camp John Hay on September 3, 1945. To commemorate the occasion, Camp John Hay commissioned Manong Ernesto who was at that time employed at the CJH, to do the mural. (Courtesy of the artist.)



Randy Gawwi Randy is a sculptor known for creating lamps and installation art using bamboo, rattan, handmade paper and other indigenous materials. His early works have been featured in exhibits organized by the Victor Oteyza Community Art Space. To further develop his skills in art making, he joined a workshop conducted by artist Rene Aquitaña. On the other hand, he also produces hand-painted t-shirts with surreal designs juxtaposing pop culture references and Cordillera indigenous images. In 2015, Randy and the late artist Roger Bibal had a show together. After working as a miner for six years in the Middle East, Randy came back to the Philippines in 2017 to focus on his artistic career. (Courtesy of the artist.)



Liza Ann Acevedo-Ilagan Liza Ann is a Professor of Fine Arts at the University of the Philippines Baguio. An artist, researcher, educator and cultural worker, she spearheaded the organization of the First Northern Luzon Women Visual Artists Conference held in Baguio City in March 1995. As Secretary-General of the National Delphic Council Philippines, and founding chairman of the Grupong Damili Inc, she has been consistent and dedicated in her efforts to promote Philippine culture and arts through the conduct of art festivals, workshops, trainings and other related events locally and internationally. She played a major role as head of the Secretariat during the International Delphic Games which was held in Baguio City in 2007. Her professorial chair exhibit in 2013-2014 entitled *Repujado, the Art of Metal Embossing*, was presented in Baguio City, in the Visayas and in the Ilocos Region adjunct with an artist talk and a hands-on demonstration on the ancient technique of metal embossing. Her artworks depict the richness of the Cordillera indigenous culture, design motifs and symbols. (Courtesy of the artist.)

T



U



V

T Roland BAY-AN Benguet People 16" x 20", Acrylic on Canvas, 2018

U Kelly RAMOS The Muse Beleaguered by The Bureaucratic Man, 24" x 20", Oil on Canvas, 2018

V Ernesto DUL-ANG Galloping Horse, Nara, 20" x 6" x 9", 2005