



UP BAGUIO TO ESTABLISH SILBI TBI PROGRAM by Ma Easter Joy Sajo

The University of the Philippines Baguio has launched its latest initiative, a technology business incubator (TBI) called the “Social Innovation Laboratory and Business Inclusion” (SILBI), supported by the Department of Science and Technology (DOST). The program's main goal is to promote innovation, capacity-building, and creation in communities by providing training in business management and entrepreneurship, mentoring for novel techniques, and supporting the design, packaging, and mainstreaming of products.

SILBI's flagship program will concentrate on creatives and scientific innovations serving the Cordillera Administrative Region (CAR) and the North.

The name SILBI, is derived from the Filipino term for "service or usage." Locating this word in the context of UP SILBI, *silbi* is a method and process of expanding the program and services to the local community.

The program aims to assist the development of startups in Northern Luzon, particularly those in crafts and the arts, using the guiding concepts of innovate, capacitate, and create.

Future clients of SILBI will be able to access the knowledge and proficiency of UP Baguio's many departments and obtain assistance with product design and prototype.



(From Left to Right) Engr. Aris Romare (DOST-PCIEERD), Dr. Pepita S. Picpican (DOST-CAR), Dr. Ma. Easter Joy V. Sajo (SILBI TBI Manager), Dr. Corazon L. Abansi (Chancellor, UP-Baguio), Dr. Roland Hipol (TBI Member), Dr. Rosemary Guitierrez (Vice Chancellor for Academic Affairs, UP-Baguio), Prof. Cecilia Fe Sta. Maria-Abalos, PhD (previous TBI Member), Ms. Russell M. Pili (DOST-PCIEERD), Mr. Miguel Carlo Guillermo (Project Leader, UP-GRADE), Mr. Andrew Wong (E3 HUBS), Dr. Lyre Anni E. Murao (Chancellor, UP-Mindanao), Mr. Nestor Nisperos (Animo Labs, DLSU), Dr. Luis Sison (UP-SCALE, UP-Diliman)

To increase the community's capacity for entrepreneurship, SILBI will also offer value chain mapping, ongoing development and expansion, and completion of downstream-upstream connections in the value chain. SILBI will offer a workplace for diverse teams, rental space and flexible leases, fundamental business services and equipment, technological support services, and access to funding. Clients of SILBI will gain access to a wide range of networking services and several routes of communication and distribution by building links and networks.

SILBI is located at the IM Building and has a team of full-time faculty members from the university's different colleges, including Dr. Ma. Easter Joy Sajo and Dr. Roland Hipol from the Department of Biology,

Ms. Kezia Tabago from the Institute of Management, and Ms. Herald Canoy from the Department of Economics and Political Science, and three project assistants, Ms. Avereen D. Tibalao (Master of Management), Ms. Kimberly De Luna (Chemical Engineer), and Mr. Leon B. Mendigorin (Information Technology Specialist). A resident entrepreneur, Mr. Rommel Marcelo, and his network of entrepreneurs and other stakeholders are also instrumental to the success of the TBI.

The SILBI team plans to organize a pool of mentors and venture capitalists/angel investors to offer insights for the effective and efficient operation of the DOST SILBI-TBI and for the incubation of nascent businesses in the TBI. The team will include members of the local chamber

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Ms. Karminn Yangot (ISP student) presenting research findings of the field work

ethnographic fieldwork on the ongoing urban transformations concerning water and sanitation in the great Maputo area, Mozambique.

The Field School combined lectures, debates, and intensive fieldwork, integrating several disciplines and involving anthropological, social, economic, political, urban, territorial and environmental studies. These activities were intended to provide the participants relevant theoretical concepts and insights, methodological approaches, as well as knowledge of the local context, essential to ground the desk research and the fieldwork.

After the first 2 days of panel presentations and seminars, the participants conducted 5 days of ethnographic fieldwork in selected neighborhoods in the great Maputo area.

The areas of research covered Mapulene, Chamanculo, Infulene and Maxaquene to have a representation of the different communities, from those underserved by the government, agricultural areas as well as affluent neighborhoods.

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of commerce, UP Baguio alumni, representatives from line government agencies, and other groups. Recently, SILBI joined the Regional Startup Ecosystem Consortium of TBIs called The Technological Consortium for Awareness, Readiness, and Advancement of Knowledge in Innovation - Cordillera Administrative Region (TARAKI-CAR), which seeks to create a learning environment to cultivate innovators in creating sustainable innovative solutions to societal problems. These efforts are all directed for the effective and efficient operation of the DOST SILBI-TBI and for the successful incubation of nascent businesses in the region.

Anthropology and the Field School in Mozambique, Africa **by Tala Aurora Ramos**

The CSS Department of Anthropology, Sociology and Psychology (DASP) has a partnership/collaboration with the MS Cultural Anthropology and Development Studies (CADES) program of KU Leuven (CADES@KUL). The Dean of the College of Social Sciences Dr. Leah Abayao is the faculty supervisor of this partnership. The Program's partnerships are funded by VLIR-UOS.

The Program has established institutional partnerships with Universidade Eduardo Mondlane, Department of Archaeology and Anthropology (Mozambique); University of Leuven, Faculty of Social Sciences, Institute for Anthropological Research in Africa (Belgium); University of Cape Town, Department of Social Anthropology, and University of Western Cape, Institute for Social Development (South Africa); Arba Minch University, Department of Sociology and Social Anthropology (Ethiopia); and the University of the Philippines Baguio, Department of Anthropology, Sociology and Psychology (Philippines).

The Program organizes an annual Field School with fieldwork and presentations and other opportunities for in-depth exchange, internships and scholarships.

As a partner institution, UP Baguio had to send one academic staff (faculty) and two graduate students to participate in the Field School.

The UP Baguio team was composed of Prof. Tala Salinas-Ramos, and the students who participated are Ms. Karminn Yañgot (ISP student) and Ms. Korinne Lazo (MA SDS student), who all had to go through a process of selection by the College of Social Sciences CEB.

The first Field School was held in Leuven, Belgium, in 2020; in 2021, it was in Ethiopia, and an online Field School in 2022 due to the global Corona virus pandemic. For 2023, the host institution is Universidade Eduardo Mondlane in Maputo, Mozambique. The Field School was held in February 4-14, 2023. Even before the Field School, partner institutions already participated in round table discussions and other preparatory academic activities.

This year's theme is "Liquid Infrastructures: Urbanizing Water Shortages and the Sanitation Crisis in Maputo, Mozambique". This is a topic we can relate to, as Baguio City also experiences water shortages and many of the problems that Mozambican communities identify. The main goal of the Field School is to discuss and conduct

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The work was organized into 4 groups of 5: 2 foreign students from different universities, 1 Mozambican student, 1 foreign academic staff and 1 Mozambican academic staff. During the fieldwork, the focus was on the political ecology of water, and local experiences related to coping with water shortages and poor sanitation. The participants conducted observation of people's daily life in the identified areas, sought documents available related to the topic of research and looked for emerging alternatives on the access to the quality of water and sanitation.

The research included mapping underserved areas and most common vulnerabilities, water distribution, availability and quality, as well as sanitation systems. Interviews and discussions with inhabitants of the underserved areas in relation to strategies to water issues and sanitation were done by the participants while on the field.

The last day of the fieldwork was dedicated to analyzing data and reporting back to the plenary. A day was spent for sharing the findings and insights of the various groups to a larger audience, with the participation of stakeholders from the municipalities, urban planners, water management actors and other interested and affected stakeholders.

The participation in the Field School enabled us to tour Maputo, Mozambique to see their history and culture, and we were really glad this was part of the scheduled activities. We met new friends, and new acquaintances for future linkages. However, what is more significant to me is to realize how we do anthropology in our department.

The sharing and discussions not only during the sessions but more in the informal gatherings was a reminder on how we practice our discipline. Because the main methodology used for the field exercise is ethnography, it was a good opportunity to practice what we teach, much more to question and deconstruct it.



In the photo: Ms. Korinne Laza (MA SDS student) in the Fort Nossa Senhora da Conceição of Lourenço Marques, or known as the Maputo Fortress

In the roundtable discussions we were able to share the development of Anthropology in our respective universities, as well as its growth and development. I have not reflected on this for a long time, more so, look for our discipline's historical development in the context of the university.

I was asked several times how our curriculum looks like and the language we use for instruction. Many of the participants were surprised that Filipinos could speak English ("American English" as described). I candidly shared that our students are trained in ontology, epistemology and methodology as part of the core courses and that they are required to write research works and even a thesis.

The universities who participated share that their MA program only takes a year to finish, whereas in UP, a student is lucky if you can finish within 5 years. Conversing, exchanging ideas and information, and planning for the next Field School with fellow academicians made me not to realize but to affirm many things: that our students are well-grounded in theory, and that we have a strong undergraduate program (or maybe the Professors just like to torture them young). We also have a healthy and nurturing environment for

agreements and disagreements on intellectual and academic matters, so when asked if our university have intellectual discussions, I was so tempted to immediately reply that it's what we thrive on. The graduate students who participated (from the MA SDS and ISP programs) further reinforced the claim that our students are indeed well versed with social science concepts and theory. Listening to our students discuss in the presentations was a proud moment.

The partner institutions are expected to host Field Schools, hence, UP Baguio will have its turn to host the Field School. Participating in one enables us to have an insight on how to prepare for the Field School when it's our turn to host. Do we bring them to indigenous communities? Will these communities speak of the kind of Anthropology that we do? Levelling off in terms that we use like 'indigenous', for instance, is something we give primacy in our studies and research, because we claim it to be our niche being in the Cordillera, or may be due to the nature of Anthropology as a discipline itself, but to many of the partner institutions indigenous merely means 'a native of' and nothing more. They could not grasp why we emphasize on the indigenous (indigenous people, indigenous ways of knowing, indigenous practices, to name a few) and the long and tedious process we have to go through to study them. In the Philippines this is a common saga we experience as researchers. Communicating what we do in Anthropology in our university, why and how we do it in a way that sends the right messages across and standing ground in the principles of our discipline we stand for are to be considered when planning for such an activity.

Dolores: Life Lessons and Learnings in Producing a Documentary

by Christian Ezekiel M. Fajardo



CAMERA ROLLING. A screenshot of our documentary while Dolores shares her migration story in Japan.

How can you squeeze together a person's everyday life in just twenty minutes? How can you tell the story of a person in a short film whose life is so inspiring and exciting? These are some of the questions and challenges we face as we follow the story of Dolores, an Overseas Filipino Worker (OFW) who serves as a cleaning supervisor in Tokyo, Japan. Dolores is just one of many Filipino workers who aspire for a much better life by migrating to another country to earn a living. Statistics show that about 2.2 million Overseas Filipino Workers worked abroad between April to September 2019, of which 56 percent were comprised of women (Philippine Statistics Authority, 2022).

Moreover, Japan ranks sixth among the countries with the highest number of Overseas Filipino Workers from July to December 2014 (Department of Foreign Affairs, 2022).

While in the Philippines, I was motivated to study the life of migrant workers in Japan. This subject is close to my heart primarily because my deceased father, Sonny, was once an Overseas Filipino

Worker in Taiwan (he tried working in Japan, too, but was scammed by an illegal recruiter).

I also know a lot of friends who have OFW relatives. It is common in most poor to middle-class Filipino households to have someone from their family leave to find work abroad. Hence, the connection is not only to my family but also to my country.

Ready!

I started taking establishing shots and fillers in the Philippines in my hometown, the City of San Fernando, Pampanga, and in Manila in the early weeks of November 2021. This activity is simultaneous with identifying the possible subject for my project. I used snowball sampling to look for respondents. This research method is defined as "a recruitment technique in which research participants are asked to assist researchers in identifying other potential subjects (par. 1)" (Oregon State University, 2022). One of my takeaways from our class is that connections and relationships are essential in building your network of potential subjects.

Using this method, I asked friends and colleagues for a referral. I was able to pin down seven possible subjects. The first two subjects are Filipino couples who work as English tutors, of which the wife was my former classmate in college. The third is a former social welfare and development official in the Philippines and a Japan Exchange and Teaching (JET) Programme recipient. The fourth and fifth potential respondents are another set of Filipino couples with a passion for playing volleyball. The sixth is my aunt, a factory worker in Aichi-ken. And the last one is Dolores Siwa, a cleaning supervisor in a car manufacturing company. She also hails from our province of Pampanga.

I chose Dolores for the following criteria: proximity and story. Practically speaking, Dolores is the closest subject to my location. Therefore, she is accessible if I need to gather more data or reshoot. Theoretically speaking, based on my initial data gathering, her life story is vibrant, dramatic, organic, and moving.

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Set!

After arriving in Japan and selecting Dolores as my subject, I realized that I could not do it alone. Another takeaway I learned in our class is that "There is no 'I' in TEAM." Working and learning from a group is better for producing an excellent documentary. I thank Prof. Dipesh Kharel for his glowing recommendation that my classmates, Thep, Hiromasa, and I work together on one project.

Our group is unique because there was unity amidst diversity. I am a Filipino, Thep is Cambodian, and Hiromasa is Japanese. We come from different backgrounds and nationalities, but we were all eager and cooperative to produce Dolores' story.

Before we became a group, I had already met Dolores, and we exchanged information with one another. I was able to shoot some footage of her. Dolores and I had a chance to dine out together and I listened to her stories for the first time. Now that Thep, Hiromasa, and I are groupmates, I also needed to adjust the theme of my topic to suit our interests.

Our team did not only focus on Filipino migrants but also on health and issues related to Japan, which matters to Thep and Hiromasa, respectively. In ethnographic filmmaking, I also learned that you should be willing to share your material and effectively collaborate to produce good results. Now we are looking through more than one lens or facet of the life of Dolores. Thankfully, their interests also fit Dolores' narratives. Our group made an initial meeting to talk about the trajectory of our topic. I contacted Dolores for a possible appointment with her, and she happily complied.

We set the meeting, and our group discussed what we needed to do. Aside from foresight (which I learned from my broadcast communication teacher Celeste "Tetet" Lumasac), you should be ready anytime. You have to keep the film rolling.

Rolling!

Covid and Constraints. There were a lot of challenges that we underwent due to the Covid-19 pandemic and some other constraints. We initially planned to film her while Dolores was inside the house, doing her everyday chores and routine. This part was supposedly the "meat" of our documentary. Unfortunately, we were not allowed to do so because of strict rules in her government housing. We needed another game plan. Before that, we filmed outside her work because her company did not allow her to be documented inside the company premises.

But this was also cut during the editing. We also had plans to accompany her on the way home, like filming her inside the train. Still, our group believed that we already had sufficient material.

Cooperation and Collaboration. Although we did not discuss it, our instincts synced when we played different production roles during filming. I focused on talking and asking Dolores questions while at the same time making her feel comfortable. On the other hand, Thep oversaw filming while Hiromasa was in charge of crowd control. Since he is also familiar with the places, Hiromasa was able to guide us in our shooting locations.

We also had plans to accompany her on the way home, like filming her inside the train. Still, our group believed that we already had sufficient material.

Cellphone Camera and Challenges. We also agreed to use a cellphone camera to film this project. By using such, Dolores would not be intimidated, which is what heavy cameras and light equipment may do. We wanted the attack and approach to be closer, conversational, and personal. It worked for me the first time I filmed her. We also decided to film and conduct the interview at a location near her workplace. Hiromasa and I served as interpreters. What was remarkable about our subject is that Dolores can also speak Japanese fluently, aside from Filipino (Tagalog and Kapampangan) and English. Such a polyglot!

I have a favorite shot of Dolores and I walking and I was asking her various questions about her experiences in Japan. It was a beautiful long take because it was natural and conversational like she was sharing her story with a dear friend.

Now here comes the post-production part, which we find very challenging. Again and again, we could not hold regular face-to-face meetings due to the pandemic's limitations. Things would have been better if we could have used a media laboratory or a studio space for editing. Another lesson is despite these challenges, we have turned these limitations into opportunities by working together online. Thanks to technology, Hiromasa and I could compare notes with our transcription via Zoom and Google Drive (I was in charge of the Filipino translation, while Hiromasa was responsible for the Japanese translation. Transcribing was also tedious because I needed to confirm with Hiromasa if what Dolores said was the same in Filipino.

From there, we trimmed down the video to avoid repetition. Thep was in charge of editing everything and putting things together in the subtitle. After a series of discussions, we finally decided what themes and shots would be highlighted before we would "make the cut." This experience alone is a complex process because there were a lot of good takes and exciting stories. Still, we can only do so much in twenty minutes. This process taught me the value of critical thinking and decision-making.

Finally, we decided to cut the segments into six themes in our ethnographic film, namely 1) Dolores' everyday routine (from getting up to saying her prayer and devotion before going to sleep); 2) Dolores' first job in Japan; 3) Dolores' first-hand experiences and motivations for going to Japan; 4) Dolores' narrative of her Covid experience;

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KARA-OK! Dolores and I hitting Eraserheads' Ang Huling El Bimbo during our karaoke session in Tokyo.

5) a heart-warming interview with her husband, Ken; and 6) a look-back of her previous work as a cultural entertainer through her singing of "I Only Care About You" by Teresa Teng in the karaoke, a song which is very suitable to her life story. It was a selective choice to end the film along with the credits.

Pack-up!

We entitled an ethnographic film, "Dolores," because this is the subject's name. Also, Dolores in Latin means "sorrows." Following Christianity, Mary, the mother of Jesus, is called Mater Dolorosa or "sorrowful mother" and describes her pain and agony of Jesus' death.

This title is appropriate as our film depicts the stories, sentiments, and struggles of Overseas Filipino Workers. The life story of Dolores and her everyday experiences are just one of the many examples of the Filipino diaspora. Dolores is a representation of the Filipino's aspiration for a better future. It also reflects the deeply rooted problems in Philippine society, which are poverty, corruption, limited access to healthcare, among many others. Indeed, we can learn a thing or two from the life of Dolores Siwa.

The world is rich in stories. And ethnographic filmmaking is a great avenue for these stories to unfold. The pandemic may have hampered some aspects of this project, but filming, writing, and producing good reports through the leans of ethnography offer endless possibilities. Hence, our imagination for creating a compelling narrative is limitless.

This class challenged and reminded us that we need more ethnographic filmmakers who will serve as a medium for unknown people to be heard. We need this kind of approach to amplify their voices, their problems, and their plights. Ethnographic filmmaking can be used to raise awareness and highlight social issues that would affect the decision-making policies of our government leaders.

With all these being said, it is with high hopes that going abroad for Filipinos will be merely a choice and not a necessity.

To view this film project, you may click this link: <https://bit.ly/3ZwLIU>

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*The interview with Ken and Dolores Siwa was conducted on December 28, 2021.

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Students performing with various instruments

UPB Connecting Culture and Community: Exploring the Rich Cultural Heritage of IP's in the Borders

by Erika Diwata M. Jacinto

University of the Philippines Baguio (UPB), under the leadership of Chancellor Corazon L. Abansi, Ph.D. successfully implemented a capacity building seminar-workshop on intangible cultural heritage (ICH) for teachers and learners of Libtong Integrated School (LIS), Burgos La Union last 13 March 2023.

The seminar-workshop is an initiative of the Program for Indigenous Cultures (PIC) that aims to advocate cultural awareness, promote cultural diversity, enhance cultural competence, and lastly encourage cultural exchange in the boundary towns of CAR and adjacent provinces. The seminar-workshop was held for 1 day and was attended by 21 teachers and 65 learners of varying grades from Libtong Integrated School, Burgos, LU. The participants were from diverse cultural backgrounds and were excited to learn more about cultural heritage.

The seminar workshop was facilitated by PIC Chair Erika Diwata M. Jacinto and Paggawisan Tako Am-in (PAGTA) a socio-cultural organization of UP Baguio. PIC Chair Jacinto gave a lecture on cultural heritage and its importance to the identity and history of a community. While the members

of UPB Pagta: Nica Baguilat, together with CCA/PIC research assistant Ruth Pugong facilitated the ICH workshop.

Pagta members shared their knowledge and experiences in preserving and promoting cultural heritage by teaching the participants Bendian, an Ibaloi dance and Garait, an Ibaloi song.

The participants were also given an overview of the different types of cultural heritage in the Cordillera region, including music and musical instruments, dance, oral traditions, and traditional attire. The seminar-workshop also provided an opportunity for the teachers and students to share their own experiences in preserving and promoting cultural heritage. The seminar-workshop also emphasizes the importance of preserving and promoting cultural heritage. The seminar-workshop also emphasizes the importance of preserving cultural heritage in their respective schools which will ideally translate into the whole community.

The workshop output is met with great enthusiasm by the participants, and it highlighted the rich cultural

diversity of their locality. They learn the dance steps for Bendian dance and the Ibaloi song Garait. The participants shared that the workshop was insightful, informative, and fun. They appreciated the opportunity to learn about their heritage because it was their first time to learn about the Ibaloi Bendian dance despite majority of them associate themselves to be of Ibaloi or Kankanaey ancestry.

One of the participants, Ms. Karen Feliciano, the principal of LIS and the IP District of Burgos Coordinator, shared her experience during the workshop. She said "This seminar workshop opened my eyes to the importance of cultural heritage, although we are located in the boundary town of La Union and Benguet, wherein assimilation of lowland and upland cultures is evident. I realized how much we can do to preserve and promote them, especially that I am also of IP blood."

The aforesaid event emphasizes the importance of investing in capacity building seminars and workshops for teachers and students in the primary level specifically on Indigenous Peoples Education (IPED) in the context of cultural heritage.

This opens up the potential role of UP Baguio in leading the way to sustain its IP related initiatives. To offer more and free ICH seminar-workshops and other related extension services to the border communities through its Program for Indigenous Cultures (PIC) in partnership with other university offices and colleges.

The event is a testament to the importance of preserving and promoting cultural heritage and the role of teachers and the children in achieving this goal. The seminar workshop's success is evident in the participants' feedback and of the students' passion in learning about their heritage. What better way to give more reasons for UPB and PIC to continue implement culture-based activities than the sincere appreciation and smiles of children who are the next generation of culture bearers.