



TI SIMILLA

THE OFFICIAL NEWSLETTER OF THE ACADEMIC STAFF OF UP BAGUIO

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After 35 years, Macli-ing is staged once again in UP Baguio

BY L.A. PILUDEN

UP Baguio's Himnasyo Amianan, fresh from a concluded BBEAL athletic season, was transformed on December 3-4, 2023 into the banks of the Chico River. Such was the theater-on-the-round set-up for Macli-ing, the 1988 theatrical play written by Malou Jacob reimagined for today's audiences by the Dap-ayan ti Kultura iti Kordilyera (DKK), and director Karlo Altomonte, with support from partners in the National Commission for Culture and the Arts (NCCA), Voice, Cordilleran Youth Center, Open Space Productions, and the UPB Committee on Culture and the Arts (CCA).

True to its vision as community theater, Macli-ing is a

multivocal interweaving of the narratives of struggle during the Marcos regime, with Macli-ing Dulag's eventual demise in the hands of the military as the driving flashpoint of the Cordillera experience under Martial Law.

It would be 35 years since the first staging of this play in 1988 by the Philippine Educational Theater Association (PETA), first in Manila and subsequently in UP Baguio's Court A. This first ever iteration was directed by Soxy Topacio, with Nanding Josef playing the lead role of the Butbut leader and Chico River martyr who in the 1970s vocally opposed the World Bank-funded dams that

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would have inundated villages in Kalinga and Bontoc.

Sixto “Chumiwar” Talastas plays this year’s titular hero. He is supported by an outstanding cast featuring Ammin Acha-ur, Ivey Bongosia, Salaco Pampanico, Austrude Delo, Shean Accad, Markneel Balgos, Justin Baniaga, Ranyag Quitasol, Marlon Killip, Jhovie Pelayo, Jillian Bagni, Kimberly Humiwat, Ryza Rabor, Champag Killip, Daisy Macapanpan, Clark Olat, Eigenx Floresca, Kabunyan Palaganas, Jerson Harvey, Rennie Serna, Peter Socrates, and Marco Patino. Production staff include Matyline Camfili as production manager, Alma Sinumlag as dramaturg, and Karla Naogsan as head of stage management. Julius Daguitan leads the music team with a repertoire from Salidummay. Sulong Likha is behind the production design, led by Ides Macapanpan and Duday Maranan.

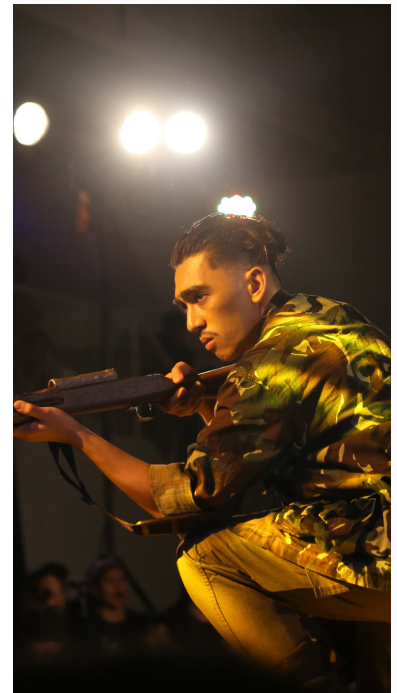
Macli-ing opened to around 600 viewers on its opening night on December 3, and an estimated audience of more than 750 on December 4. The Himnasyo with its

theater-on-the-round set-up resembled a sprawling dap-ay made up of audience members of different ages.

Open forum sessions took place after the two shows for questions from and engagement with the audience. Notable audience members included National Artists Kidlat Tahimik and Ben Cabrera, the playwright Malou Jacob, and the descendants of Macli-ing Dulag.

The opening night was interrupted by a brief power interruption during a climactic scene which compelled audience members to turn on their cell phone flashlights and participate in the dramatic unfolding of Chumiwar’s definitive dance as Dulag. The lights came back in perfect time to collective cheering. Such ephemeral moments are a testament to an experience that only theater can provide.

Additional shows are anticipated in early 2024, with new dates and venues to be announced soon in the DKK Facebook page.



More Than Decorations

BY JANDY A. CARVAJAL

Twelve days before Christmas, on December 13, 2023, a panel of multi-sectoral representatives and I went around the UP Baguio campus to view and judge the Christmas decorations of various offices. These included the dorm, academic departments, and finance offices among the twelve official participants of this year’s UPB Office Christmas Decoration Contest. The participating teams all visibly made an effort to put up decorations celebrating the Christmas Season, and particularly reflecting the theme “Paskonektado sa Musika” (Christmas-connected through Music). As a practicing and teaching visual artist, I was heartened to see more members of the UPB community engaging in creative work. While the ornaments and tableaus are primarily a visual delight, they were also able to spark moments of reflection while I was going around.

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Each office clearly relied on teamwork to come up with a concept in response to the theme and to make this manifest through their coherent choice of materials, techniques and motifs. Although the depiction of musical notes and the use of scrap/recycled paper (in adherence to the Sustainability criterion) are common threads of the twelve interpretations of the theme, I can still describe what I found most memorable about the creative output of each office.

With the Department of Physical Sciences, amidst printouts of JoMari Chan (the Pinoy herald of the Season), an engaging component of their output is their xylophone of reused beverage bottles filled with varying levels of water producing a popular tune. Meanwhile, over at the Department of Mathematics and Computer Science, visitors are greeted by a set of empty beverage cans bent wittingly to resemble a choir singing. With the Office of Public Affairs, their big cardboard musical instruments cannot be missed at the Lobby, along with their nod to Mexican culture, with which our country shares some artistic sensibilities. OPA's neighbor, the Digital Innovation Center (DIC) prominently features hand-crafted honeycomb paper ornaments, which I personally would like to learn how to make.



Cordilleran representations at the Security Services Office

color palette of green, red and gold, with the earth-ochre hues of organic materials contributing to the sparks of gold against the verdant garlands. Next door, the Cash Office displayed various music storage devices of the past: CD's, cassette tapes and vinyl records, stirring nostalgia for times with family and friends.

The guitar, as an accessible musical instrument, is showcased both at the Chancellor's Office and the Human Resources and Development Office, yet their approaches to sustainability are distinct. At the OC, an old broken guitar is saved, and serves as the pillar of their Christmas Tree, surrounded by various vintage and re-used decorative items. Meanwhile, the HRDO produced a representation of the guitar using scrap wood, mounted on their Christmas Tree, also made from scrap materials.

Then with the UPB Library, noteworthy is their emphasis on the fabled origin of Christmas carols: the host of angels singing on the night of Jesus' birth. Aside from the angels included in their handmade and hand-drawn Nativity scene, more paper representations of these heavenly beings feature prominently on their Christmas Tree towering behind the Belen. Thus, it is with the music of millenia ago that the CDs in the shape of Christmas Trees, distributed around the Library, imply a meaningful connection.

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"Paskonektado sa Musika"



A choir of beverage cans at the DMCS

At the Security Office (Main Guardhouse), employees and visitors may notice the empty butane cans serving as the base for hand-drawn and decorated representations of Cordillera indigenous groups. Across UP Drive, the Dorm maximized their space, which became a winter wonder-land, featuring paper snowflakes, 'musicians' made from recycled plastic bottles, a cardboard fireplace and 'candy cane' pillars. At the Accounting Office, egg cartons are the notable alternate and sustainable art material, which the staff transformed into various ornaments hung all over their work stations. A few steps away, the Budget Office maintained a classic Christmas



Angels on the UPB Library's Belen and Christmas Tree



A xylophone of beverage bottles at DPHS



Edukaravan at Paracelis, Mountain Province



Mural Art Workshop at Governor Bado Dangwa Agro Industrial School, Kapangan, Benguet

As of this writing, the top 3 placers of the contest have not yet been announced. Regardless of who the winners are, I am glad that the twelve offices participated, and underscored a relevant idea through their creative endeavors. Not only was this contest an opportunity to de-stress amidst the busyness of the last quarter of the year; it was also, more importantly, a chance for participants and viewers alike to reflect on – or at least be reminded of – the real Reason for the Season.

Note: Check out the winners on page 14.

Pahinungód Baguio 2023

BY ANDREI DOMOGO

*“Thank you for coming
we look forward to
seeing you again.”*

This is a common response we receive during Pahinungód activities. For us, it serves as an affirmation of the importance of in-person interaction and the motivation that drives us to connect UP with communities through volunteerism.

Through the Tangguyob – Affirmative Action Program, we give value to meeting prospective Iskolar ng Bayan. We have visited all the provinces of the Cordillera, interacting with 6,815 students from 89 different secondary schools. During these visits, we disseminated information about the UPCAT process and the option of obtaining a free and quality education at UP.

In our brief visits to various schools, we gained insights into their narratives and strengthened the university's ties to the Cordillera community. We learned about the career aspirations of their students and observed that Criminology, Nursing, and Education are popular choices due to their perceived economic viability.

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UP Baguio Joins Knowledge Management Expo 2023

BY ROJAN A. PALENG

UP Baguio representatives attended the Knowledge Management (KM) Exposition 2023, a partnership event of the Department of Social Welfare and Development – Field Office Cordillera Administrative Region with DSWD Central Office, Local Chief Executives (LCEs), Provincial Social Welfare and Development Offices (PSWDOs), City/Municipal Social Welfare and Development Offices (C/MSWDOS), Partner Academia, Research Groups, and SWDL-NET Members.

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The KM Exposition with the theme: “Unlocking Wisdom, Igniting Innovation” aims to expose innovations, good practices, and technologies developed by partner P/LGUs, P/MSWDOs, and DSWD Regional Offices through their presentations with the hope that it can be replicated by partners to help in the continuous advancement of processes and services among agencies/institutions.

An exhibition of One Town One Product (OTOP) and research products from various participants were also conducted as part of advocacy and showcase of unique products.

The participation of UP Baguio through the representatives from the UP Baguio Library, Office of Counselling and Guidance, and Cordillera Studies Center is a manifestation of the strong commitment, collaboration, and partnership of DSWD CAR and the University of the Philippines Baguio on resource and expertise sharing, learning and development, and research which are formalized through a signed MoU.

#PartnershipfortheGoals



Members of the Social Welfare and Development Learning Network who participated in the Forum: [L-R: Mr. Rojan A. Paleng, Librarian-UP Baguio; Ms. Liza A. Ngiao, Guidance Services Specialist - UP Baguio; Ms. Judith R. Adina, Guidance Coucellor – BCU; Ms. Amelia C. Cendaña, Librarian-UP Baguio; Ms. Florence Licud – Social Work Dep't Head – SLU; Mr. Karl Bryan Sibayan, Librarian-BSU; Ms. Janet A. Jose, Librarian / Training Specialist-DSWD-CAR]



Cordillera Studies Center Exhibit of Knowledge Products during Knowledge Management (KM) Exposition at Lafaayette Luxury Suites, Baguio City on 28-29 November 2023.



Mr. Rogelio A. Guiod, CSC Staff, together with UP Baguio Library librarians manning the CSC Exhibit of Knowledge Products during Knowledge Management Exposition

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To provide additional options, we presented the programs available at UP Baguio and discussed how they could lead to job opportunities in their hometowns. Our goal is to inspire them to become anthropologists, historians, economists, artists, writers, journalists, scientists, or mathematicians - programs offered at UP Baguio. We believe that these careers are beneficial to the holistic development of the regions in the North.

As the constituent university of UP in the North, UP Baguio aims to lead in offering the highest standard of education and contribute to the overall improvement of instructional quality in the region. Pahinungód contributes to this mission through our EDUKaravan and other education programs, reaching 1170 students and 165 teachers from 70 different schools. We conducted student and teacher trainings in Baguio City, Ifugao, Nueva Vizcaya, Benguet, Mt. Province, La Union, and Abra.

Our training sessions focused on literacy, numeracy, journalism, and research. We also conducted discussions on music, mural art, Filipino society, financial literacy, media literacy, contextualization of lessons, gamification, leadership, and public speaking. Additionally, we implemented EDUKaravans on Indigenous songs and dances in partnership with the Program for Indigenous Culture and the Committee on Culture and the Arts.

To formalize partnerships, memoranda of agreement (MOAs) have been signed between UP Baguio and Libtong Integrated School, La Union Special School for Culture and Arts, Sagpat Integrated School, Springhills Elementary School, and Serapio Gawan National High School. In 2024, we plan to enter into MOAs with other partner institutions.

We also collaborated with other government sectors. We initiated a civil service exam review for municipal employees of Kayapa, Nueva Vizcaya. In partnership with the Indigenous Studies Program and Ugnayan ng Pahinungód System, we hosted a RoundTable Discussion for the creation of a Tribal University in the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM). As a result, the attending BARMM officials crafted a plan of action for the next steps in piloting a Tribal University.

All our activities materialized because of the dedication of Pahinungód volunteers and staff. In gratitude, we ensure they develop various skills needed for implementing our programs. Volunteers undergo training in numeracy, reading, basic first aid, public speaking, and action research. Meanwhile, the staff receive training in public relations writing and photo documentation.

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MOA signing at Serapio Gawan National High School, Paracelis, Mountain Province



Edukaravan at Langiden, Abra



Tanguyob - Affirmative Action Program at Abra High School Calot Extension

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In 2023, the number of volunteers significantly increased. In total, there were 131 volunteers, comprising 101 students, 13 faculty, 5 staff, 4 alumni, and 8 friends. Among the students, 24% are from the College of Science, 36% from the College of Arts and Communication, and 40% from the College of Social Science.

We were fortunate to welcome three additional staff (Research Assistants) to the office. They worked on projects: publication materials, modules, and Continuing Professional Development (CPD) accreditation. Due to this, we published the first issue of Gawis, the official newsletter of Pahinungód Baguio. We are also anticipating the completion of modules for literacy, leadership, CSE review, and action research, with our teacher trainings having CPD accreditation.

It was a delight to witness the stories of volunteerism unfold in front of us. Beyond the numbers, we see the unquantifiable accomplishments of the program. For some volunteers, Pahinungód activities provided an avenue to reconnect and give back to their place of origin, inspiring others to follow suit.



Pahinungód activities offered opportunities for volunteers to reinvent themselves with a new nickname and embody a kinder persona. This is also true for the learners in the community. We usually start our student trainings with the foundations so everyone has a chance to participate. Teachers from our partner schools were amazed that even some of their less active students were participating.

Our volunteers received multiple friend requests and personal messages expressing how their students were inspired to continue with higher education and that they realized there is no limit to learning. Through their stories, they have also inspired other members of the UP community to help. The collective inspiration and the friendships that were developed are our most heartening rewards, which we hope encourages others to volunteer.

#Makibahagi #Maglingkod #MagPahinungód

A devotion to regional literature through the Cordillera Creative Writing Workshop

BY LA PILUDEN



Day 1: Cordillera Creative Writing Workshop 2023

The Cordillera Creative Writing Workshop, conducted face-to-face for the first time since the pandemic, ran its eighth iteration last October 16–20 at the Sarmiento Hall, hosted by the College of Arts and Communication. Opening in Teatro Amianan with an adivay yell from CAC Dean Jimmy Fong and a Baguio-style community dance led by members of PAGTA, the CCWW seemed to promise not only a week of literary wrangling but a cultural exchange that has long characterized this creative writing workshop.

The CAC is the only college in the city and in the wider region that offers localized literature courses like Northern Luzon Literature and Cordillera Literature. These highly contextualized courses can only attest to the dedication of the college to enrich what our literary scholars would refer to as “regional literatures,” but Philippine literature nonetheless. This is a literary landscape shaped by diverse languages, ecological expression, and intimacies towards the land and place.

The CAC is also host to the longest running creative writing workshop in the region. The first CCWW took place in 2007 and the second in 2009, starting a tradition of hosting a biennial writing workshop that has brought together different writers coming from all over North Luzon and beyond.

The 2009 workshop took place in Sagada, Mountain Province, another creative hub in the region which, like Baguio, has oftentimes been a refuge of the nostalgic and the mislaid creative. And like many who would go through such pilgrimage paths, many triumphant things grew out of the space that is the Cordillera Creative Writing Workshop. An Ifugao poet writes in his native Tuwali. An Ibaloy teacher teaching in Baguio taps into his Kabayan roots. A Kankanaey poet writes verses in English about the cultural harmonies she discovers with her Bicolano husband. A young Ibanag writer is brought to tears because for the first time her use of her mother tongue is celebrated. A Baguio writer stops thinking like a tour guide and learns to write about a Baguio that is more than just strawberries and sunflowers. A writer from Tondo and a writer from La Trinidad talk about their different styles in using the Filipino language. These are the kinds of conversations that the CCWW has enabled.

This recently concluded CCWW was no exception to such tradition. It has brought together ten writing fellows of diverse backgrounds and writing styles. Four fellows for poetry were selected: Maria Angelica Beran of Tuguegarao City, Dianne Pingalo of Tublay, Rhanydell Baysa of Baguio City, and Nique Tarubal of Pangasinan. Three fellows for essay or creative

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Day 2: Cordillera Creative Writing Workshop 2023



Day 3: Cordillera Creative Writing Workshop 2023



Day 4: Cordillera Creative Writing Workshop 2023



Day 5: Cordillera Creative Writing Workshop 2023

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nonfiction were chosen, namely: Joseph Fernandez of Quezon Province, Rochel Bernido of Tarlac, and Jovener Soro of La Trinidad, Benguet. Meanwhile the three fellows for fiction were all from Baguio City: Richard Giye, Jefferson David, and Dahrcy Carpiso.

They are joined by a lineup of lecture panelists consisting of Dr. Padmapani L. Perez (*Green Entanglements, Tiw-tiwong, Harvest Moon*), Luchie Maranan (*Isang Daang Taon Ng Pag-iisa*), children's book writer and poet Heather Pulido, fictionist and essayist Larissa Suarez, Rommel Bonus (*Ilang Bitbit sa Pagsagip sa Sarili*), and poet and short story writer Rayji de Guia. Guest panelists also joined the workshop at various sessions: UP Baguio's own Prof. Grace Subido, Prof. Junley Lazaga, and John Rey Aquino; Allan Cariño and Aldrin Pentero of the Baguio Writers Group; and Faye Olayo of Ubbog Cordillera Writers.

Dr. Perez set the tone for the entire workshop when she talked about giving space to the non-human, and that getting lost in place is an imperative act of intimacy with the earth. Heather Pulido called for initiating a Cordilleran style guide; an insistence that storytelling among Cordillera writers escape the parameters set by dominant literary expectations. Rommel Bonus' lecture was an act of clipping, using his favorite passages from beloved writers to demonstrate a dedication to imagery (how, for instance, middle class fantasy can be articulated by the mere eating of a chicken sandwich). Rayji de Guia introduced strategies on how a Philippine writer writes in the English language, ultimately guided by one's postcolonial milieu and the translated voice. Larissa Suarez guided the fellows and audience through different ways of knowing in achieving the idiosyncratic genre that is creative nonfiction. The concluding lecture from Luchie Maranan was received by fellows as a sort of valediction that aptly summed up the writings from the fellows: what welcome intrusions can disrupt and enrich the writing life?

Five days of workshop sessions reminded us once again that writing involves not only a devotion to language but also a love of one's place, a meditation on selfhood whether it comes from the indigenous experience, a woman's perspective, the progressive voice, the outsider looking in, or the insider looking out.

The CCWW promises to continue facilitating such meditations so crucial to the creative writer's arsenal. Allowing space for writers to be more conscious of other ways of knowing augurs well for the development of a more inclusive Philippine literature. The creative writing workshop is here to stay.

This writer thanks the organizing committee behind the Cordillera Creative Writing Workshop: AssProf. Rachel Pitlongay, Rai Salvador, Tristan Buenaflo, Rencie Generalo, and Philip De Vera.

Formosan and Cordilleran Legends: A question of kinship

BY RICHARD G. SCHEERER

This past August 18th, the UP Diliman Department of Linguistics launched the English translation of the last academic publication of Otto Scheerer who was UP's first Professor Emeritus of Philippine Linguistics. Titled "Legends of the Atayal People on Formosa" (*Sagen der Atayalen auf Formosa*), the German-language article was originally published in 1932 and its English translation, sponsored by the German Embassy, was published by *The Archive*, the Department's journal which was founded by Scheerer in 1924. Copies of the translated version are available at the UP Baguio library.

Otto Scheerer was a resident of Baguio from 1896 to 1901 and served as the first Provincial Secretary of Benguet under the American administration. His interest in Formosan languages began in 1902, specifically their relation to Philippine languages. He was finally able to travel to Formosa in 1930 where he recorded six legends as part of a linguistic study of the Atayal ethnolinguistic group. His interest in collecting stories "with a regard for their folkloristic, esthetic or historical importance" as part of a linguistic study (what are called "connected speech" or "texts") was not simply to use the texts to analyze the language, but also, as he wrote to UP President Ignacio Villamor in 1918, because of "the insight which such material affords into the thoughts and ideals of the people". Specific to the Cordillera, in 1919 he wrote "the English language is acquired by the school-population of the mountain-districts with at least equal readiness as by that of the lowlands" and by what he termed "the more cultured native languages" as evidenced by "the rapid popularization of the Iloko language in the mountains of northern Luzon". Worried that the loss of the indigenous languages meant that "the traditions of the past should be fading away from the memory of the living generation", he declared that it is the duty of the linguist "to invite those otherwise not readily understood hillmen into the witness stand in order that they may give, in and by their speech, evidence of their inner nature".

The translator of *Legends*, Dr. Markus Locker, a theology professor at Ateneo University, wrote in his translator's notes "Legends...play an irreplaceable role in all religions and cultures, and form the moral, ethical and spiritual fundament of peoples". Examining each of the legends in the article, he notes their role in defining their cultures and their similarity to Judeo-Christian myths but warns that "one must remain cautious as not to appropriate an indigenous experience and expression of the transcendent from a Christian purview". This concern was voiced by the Belgian

priest Francis Lambrecht in 1963 when he wrote "the religion of the Ifugaos contains nothing which Christianity could adopt". The question of whether there can be developed "an indigenous expression of Christianity" to preserve the indigenous culture of a people who have adopted a western religion remains open to debate. The concern is that those legends, the key to understanding the "moral, ethical and spiritual" foundations of the indigenous groups, will be lost to the current members of the group and so lost to history.

On the question of what the legends of a Taiwanese aboriginal tribe have to offer to students of the Cordillera, the answer is provided by Edward Norbeck in his "Folklore of the Atayal of Formosa and the Mountain Tribes of Luzon" (1950) where he declares "The (Atayal) tales reveal an affinity with the mythology of other Indonesian and southeast Asian groups; the most noteworthy resemblance, which is close to the point of identity in some instances, is with the folklore of the mountain tribes of northern Luzon". While taking note of Scheerer's paper, Norbeck used the folklore collection of Japanese linguist Naoyoshi Ogawa who was Scheerer's host during his visit to Formosa. The 28 Atayal folktales covered by Norbeck included all six narrated in *Legends*. For their Cordilleran equivalents, Norbeck used publications by H. Otley Beyer, Fay-Cooper Cole, Mabel Cook Cole, Dean Fansler, C.R. Moss, Carl W. Seidenadel, L.L. Wilson and Dean Worcester.

The relationship of the Formosan indigenous with the Filipino people is best defined by the "out-of-Taiwan" thesis, a linguistics-based consensus that the Philippine languages, and indeed the languages of the far-flung Austronesian group to which Philippine languages belong, have their origin in Formosa. Scheerer's paper, in examining the Atayal legends, used comparative linguistics to establish a connection between Formosan and Philippine languages. The linguist Lawrence Reid, a long-time resident of Bontoc, in a 2015 lecture given at UP Baguio, traced the migration of Formosan groups that first settled at the mouth of the Cagayan River. Arguing on the basis of historical linguistics, Reid held that the migration followed the route of the Chico and Magat rivers, giving rise to the various ethnolinguistic groups of the Cordillera.

The corollary idea, that most Filipinos are descended from Formosans, has recently (2021) been disputed by an extensive genetic study from Uppsala University in Sweden. Titled "Multiple migrations to the Philippines during the last 50,000 years", the study posits at least five major migrations beginning with two "waves" of Negritos 50 thousand years ago (kya) followed by Manobo groups and Sama groups roughly 8 to 12 kya and finally the Formosan around 7 kya. Their findings also indicate the

presence of Denisovans preceding the Negrito arrival. While Filipinos may owe their language to one (or perhaps several) Formosan indigenous groups, they are not necessarily their genetic descendants. In this telling, the Negritos certainly, and the later groups as well, adopted the language of what must have been the dominating Formosan-derived population. The reason for that dominance, currently being questioned, is that the Formosans were agriculturists which allowed them to establish a strong base for a continuing emigration of their population into the territory of the prior groups.

The Uppsala study did not find a closer genetic relationship between Cordilleran and Formosan groups compared to other groups of Filipinos. This contradicts the linguistic, anthropologic and cultural similarities noted by Gabelentz and other researchers since the latter half of the 19th century. The close-to-identical

legends of Formosan and Cordilleran groups, together with the linguistically determined migration patterns espoused by Lawrence Reid and the many other material and cultural similarities argue for a tight Formosan-Cordilleran affinity. To this ongoing discussion we should apply the time-worn phrase “further study is needed”. The value of these legends to an understanding of the source population is not contested. Otto Scheerer’s call for “a complete linguistic survey of the islands thru a collection of representative texts from every dialect and subdialect spoken in them...and on the literatures of which they are active or passive originators” is “a line of work to which the University of the Philippines cannot remain indifferent”. The Indigenous Studies Program at UP Baguio should take note of Scheerer’s century-old prescription lest the traditions of the past fade away from the memory of the living generation.

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Energy Bank

BY JASMINE CONSUELO D. URQUICO

If we can look at our day as a day to manage our energy it would look something like this:

My friend, Lissa de Guia once told me, we can represent our energy as money. Let's say 100 pesos per day.

When we wake up and think of our problems, we end up taking 50 pesos from our energy bank. While we get ready, we exert 25 pesos of energy getting angry at the fact that we "should" go to work. We expend 10 pesos of energy thru the temporary physical discomforts during our commute.

At work, we are left with 15 pesos of energy to get through the morning. What happens to us when we have spent the last of our energy reserves? The energy needed to maintain daily functions in our body go to our work and then eventually, we deplete our body of its own energy and get sick. We are then forced to lay down and rest to gather energy to do the same thing over again.

Most of us encounter books that concentrate on time

management. We can manage our time well, but if we do not have the energy to do the work, we run the risk of "failing" to accomplish our goals for the day.

When we see our days as an opportunity to manage our energy, we can begin to take our lives into our own hands and see where we can tweak our day so we have more energy for tasks that require our attention.

If we wake up and begin to tell ourselves what we are grateful for—just one thing first so it is not so overwhelming—we take back the power from our constant need to look at things we can't control to things we can celebrate—little wins. It can be as simple as the blanket we have to get through the chill of the early morning, waking up before our alarm rings, remembering to pick the clothes off the floor, starting a book, fresh Baguio air, or the smell of coffee in the morning — little things that make us happy. Problems will always be problems so we might as well look on the bright side when we wake up and tackle them when we have enough energy to do so instead of just thinking about them.

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UP BAGUIO COMMUNITY LUNCH HIGHLIGHTS



Inspirational message from Chancellor Corazon L. Abansi



Welcome remarks by Vice Chancellor for Academic Affairs Rosemary M. Gutierrez



Closing remarks of Vice Chancellor Santos Jose O. Dacanay III



Master of the ceremony Abegail P. Pal-og and Reymark C. Ereje



Intermission from the Utility Personnel

Awarding of Winners for the Dance Fitness and Larong Pinoy



Recognition of Retirees



In the photo- from left to right-VCAA Rosemary M. Gutierrez, Sotero Mendoza Jr., Escalabrino Nera, Montano L. Calica, Mario Amdengan, Chancellor Corazon L. Abansi, Joanne David, Prof. Emeritus Priscilla S. Macansantos, Prof. Emeritus June Prill-Brett, Erlinda C. Palaganas, and Ofelia D. Giron.

*Awarding of Winners for Christmas
Decoration Contest*



Cash Office - First Place



UP Baguio Dormitory - Second Place



College of Science - Department of Mathematics and Computer Science - Third Place

UP BAGUIO COMMUNITY LUNCH HIGHLIGHTS



Commendations Security Guards

- John Arsaga
- Marites Salamat
- Aloha Gay Manaoat
- Dave Llanes
- Rolly Almincion
- Assan Alamia
- Bernardino Ravis
- Edwin De Guzman
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- Edna N. Gueco
- Lady Ann S. Lopez
- Joshua C. Coy-om.

(continued from page 12)

If we cannot say it, we can write it down and build up our currency of thoughts to build energy versus tear it down. Perhaps instead of thinking of the “need” to work, we can reframe our thoughts toward the capability we have to work—not everyone can do what you do. Be proud of yourself even for just a moment.

If the amount of work seems overwhelming, we can give ourselves little rewards throughout the day as we accomplish things—it could be a 5-minute break, a nice cup of tea, a walk—things that can enhance our life versus distract us from what is good around us.

Of course, we cannot always be 100% but if we can aim for it and fall at the 80% range and give ourselves grace to move forward, not only can we accept things we cannot change but we can also take precedence of our lives and feed ourselves compassion by giving ourselves moments of joy and peace amidst the chaos of the day.

It may seem so positive to write about these things in this way, but let me be the first to tell you that I did not arrive at this conclusion overnight. I had to overhaul and grieve my own victim mentality to get to this point. We live what we believe we are and sometimes we are not aware of it. They say we hold on to things because we are used to the equilibrium of our existence, but if we can break through that equilibrium and find a different state of being, then we can all have enough energy for our tasks and eventually to share it with those around us. Once we build that momentum, we can change our brain chemistry to make space for these actions that can help us instead of those that hinder us.

Ilang Gabi ang Pag-ibig?

CECILIA FORNELOZA-BACANI

First prize winner, UP Baguio 1st Poetry Festival 2001

Hindi isang gabi ang pag-ibig
Kundi dalawa
Pagkat ang araw ay sumisikat
Sa dakong liwayway
At lumulubog pagsapit ng dapit-hapon.

Hindi isang gabi ang pag-ibig
Kundi tatlo
Pagkat nariyan
Ang bituin
Ang buwan
At ang bulalakaw.

Hindi isang gabi ang pag-ibig
Kundi apat
Daigdig
Liwanag
Tubig
Apoy.

Hindi isang gabi ang pag-ibig
Kundi lima, anim, pito, walo,...
At sa dakong huli
Kung ika'y mabigo
Muling magbalik
Sa unang gabi ng pagtatagpo.



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